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School of Education

Mentoring trainee music teachers

by

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ABSTRACT

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This study analyses the relationships between Secondary school music trainee teachers and the mentors who are primarily responsible for training them to teach music. The methodology was an in-depth collective case study of a sample of trainee music teachers and their mentors, adopting primarily the methods of non-participant observations and interviews.

The study is located within a review of pertinent theories of mentoring and an analysis of empirical research. This analysis compares studies of ITT mentoring in different contexts, and demonstrates that, despite the diversity of mentoring practice, research has produced findings which are consistent across two or more studies. The collective case study consists of five individual cases of mentoring relationships, each of which is presented so as to preserve its individuality. The talk in meetings between trainees and their mentors is then analyzed drawing on Mercer's (1995) typology of classroom talk as exploratory, cumulative and disputational. The analysis shows that exploratory talk has an underlying structure which is missing in cumulative and disputational talk. Analysis of the talk also reveals three further types of conversation between mentors and their trainees which are characterised as solo conversations, short conversations and parallel monologues. The study has two major conclusions: first, that in mentoring conversations exploratory talk is more likely to promote productive reflection than other types of talk, and second, that the potential for exploratory talk to promote reflection may not be fully realised by music mentors.

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Acknowledgements

Abbreviations used in the text

BERA	British Educational Research Association
CATE	Committee for the Accreditation of Teacher Education
DES	Department of Education and Science
DAT	Digital Audio Tape
DES	Department of Education and Science
DFE	Department for Education
DfEE	Department for Education and Employment
DfES	Department for Education and Skills
GCSE	General Certificate of Secondary Education
HEI	Higher Education Institution
HMI	Her Majesty's Inspectors
IRF	Initiation, response and feedback
ICT	Information and communications technology
ITT	Initial Teacher Training
KS3	Key Stage 3 (11-14 years of age)
LEA	Local Education Authority
Ofsted	Office of standards in education
PGCE	Post-Graduate Certificate in Education
QTS	Qualified Teacher Status
TTA	Teacher Training Agency
SCITT	School-Centred Initial Teacher Training
VER	Voicing, Exploring, Resolving
VRE	Voicing, Resolving, Exploring

References to data sources

Each conversation in the data is labelled according to the school in which it took place, the particular feedback from which it comes, and the chronology of the conversation within the feedback. For example, Na1 refers to the first conversation (1) in the first feedback (a) at Northam school (N). Interviews with mentors are labelled 'i' and those with trainees are labelled 't' except in the case of 'Tash', whose interview is labelled 's'.

Introduction

The last fifteen years have witnessed huge changes in the training of teachers in the UK. During that time, responsibility for training passed from Higher Education Institutions (HEIs) to school/HEI partnerships and training is now located mostly in schools. Consequently, responsibility for training lies largely with teachers who are also mentors in schools.

This situation is not unproblematic. Mentors in the UK fulfil their mentoring role alongside an already demanding teaching role which, in the case of Secondary school music, includes teaching classes, managing peripatetic instrumental teachers and directing extra-curricular activities, some of which will spill out into the community beyond the school (Bannan & Cox, 1997). Little time is available for mentoring and little training also; mentor training is not mandatory and some mentors have very little training for their role. Even the term, 'mentoring', as it applies to initial teacher training (ITT), can be confusing since, although it implies a nurturing role, the demands of the system stress training and assessing, and there is not a clear understanding of how a balance between these can be struck.

Partly because the situation is so problematic, there is considerable interest in ITT mentoring. There is a significant academic literature around mentoring specifically in ITT, and an international research journal on mentoring, *Mentoring & Tutoring*. The British Educational Research Association (BERA) established, in 2005, a Special Interest Group on mentoring. In the UK, the Teacher Training Agency has established research projects in mentoring (TTA, 2005) and the Association for Teacher Education in Europe has secured European Union funds for a European project in mentoring (Comenius Institute, 2004). Each initiative sheds some light on the process of mentoring but questions remain, including questions about the mentoring of music teachers. How do music mentors see their roles? How do they enact these roles with their trainees? How do the trainees respond? What theories underpin their thinking about mentoring?

The purpose of this study is to examine the issues around the mentoring of music trainees and some of the reasons for the study are outlined above. But there is also a personal reason, arising from an experience of a particular trainee. 'Christine' was a music PGCE trainee of mine, six years ago. Bright and bubbly, with a good degree in music and an infectious sense of humour, she seemed an ideal trainee, and her first school placement confirmed my favourable impressions of her potential to teach.

Her second placement was much less happy. She had a few problems initially, adapting to life in a highly-pressured, high-achieving school, but these were compounded by a negative experience of being mentored. After a bad lesson, her mentor told her, 'anyone who couldn't control [that class] isn't fit to teach'. As her tutor, I made extra visits to the school, talked to Christine and her mentor but nothing I did helped matters. Bombarded with negative comments, Christine lost her enthusiasm, grew depressed and even listless. Eventually I had the deeply unhappy experience of telling her she had failed the course, although I remain convinced that more positive mentoring would have brought her success. So I embarked on this study, wanting to understand music mentoring, inspired partly by the general situation of mentoring but more specifically by a single experience, and hoping to discover some insights which might lead to better mentoring.

The first chapter of this thesis traces the policy context that produced the shift from HEI-centred to school-centred training. It considers the history of these policy changes and the reasons for them. It also considers the widespread, and often outspoken, criticism of these changes, and demonstrates that the changes to ITT were more justified than the critics allowed.

The second chapter reviews the literature on mentoring. It starts with a consideration of competing theories of mentoring and explains why each of these is, in itself, inadequate. The few, published studies of music mentoring are also reviewed. Then, in a review of empirical research, the study demonstrates that, although ITT mentoring varies enormously and is often highly individual and even idiosyncratic, research can lead to findings which are consistent across a variety of contexts.

The remainder of the thesis examines five cases of music mentoring in depth. Chapter 3 outlines the methodology, setting out the main research question and explaining why a qualitative approach, in particular a case study approach, was chosen. It explains how data were collected, displayed and analysed. It includes an examination of myself as the main research instrument and describes the approach taken to ethical issues.

In the following chapter the five mentoring relationships are presented as instances of 'story-telling and picture-drawing' cases (Bassey, 1999). Although none of the cases was as problematic as Christine's, each had a unique flavour, affected by matters such as the personalities of the people, the expectations they had of each other, the school setting and the demands of the course. Drawing on interview and observational data, each case is described as it happened, chronologically, often using the actual words of the mentors and trainees under study. Each case concludes with an analysis which attempts to bring together the main features of the case, suggesting some reasons why the relationships were as they were.

Chapter 5 returns to the theory, first explored in chapter 2, that mentoring can help trainees to reflect on their teaching, and it examines how this occurred in the individual cases. The chapter analyses the talk in mentoring conversations, distinguishing between exploratory talk (Mercer, 1995) and other types of talk. In so doing, it shows that the exploratory talk in the data is focused on a concern which is voiced, explored and resolved by the mentor and trainee. The voicing, exploration and resolution of the concern, creates a structure that is missing from other types of talk.

The final chapter concludes that, in mentoring conversations, exploratory talk is more likely to promote productive reflection than other types of talk, but that this potential is not fully realised by music mentors. Implications, arising from these findings, are discussed, and the research as a whole is evaluated.

1 The policy context

INTRODUCTION

This chapter addresses the question, 'how did mentoring come to be part of Initial Teacher Training?' The first section considers the policy initiatives, put in train by the Conservative administrations of 1979-97, which produced school-based training and, as a result, mentors. The chapter also considers relevant initiatives introduced by the Labour governments which followed. The second section reviews the responses to these initiatives, particularly examining the opposition to them.

1.1 THE MOVE TOWARDS SCHOOL-BASED ITT

Most of the teachers currently working in English and Welsh schools were trained on two sorts of sites – schools and higher education institutions. In the HEIs the main training agency has been the lecturer, or tutor. In the schools, the practising teacher, acting in what we have come to call a mentoring role, has come to take a gradually more important part in the training. The leading role in Initial Teacher Training during most of the twentieth century was taken by the HEIs, although this was not the case in the early part of the century. Gardner (1993) summarises the early history of teacher training as follows:

> In broad terms, it might be said that until the final decade of the nineteenth century, training based within the school enjoyed an effective practical hegemony. By the end of the 1920s however, a new college-based primacy was firmly in place. (Gardner, 1993: 22)

As education was made firstly available and then compulsory for more and more people, so the need to train teachers grew. This led to an expansion of the colleges until,

> In the early 1970s there were 180 public sector institutions and 27 universities providing teacher training in England and Wales, and between them they produced some 40,000 teachers each year. (HMI, 1987: 7)

In this 'college-based' system, the HEIs – colleges and universities – were responsible for planning courses, selecting students, teaching and awarding

qualifications. Although the role of the schools was not completely peripheral, they were hardly central to the process. As Hagger et al. (1993) point out,

> Schools . . . have simply been places to which student teachers have been sent for 'teaching practice'; and the part played by teachers in the schools has been variable, generally subsidiary, often ambiguous and on a voluntary basis. (p. 7)

The political climate that produced this state of affairs was one in which the policy thrust was towards higher academic qualifications for teachers. This culminated, during the 1980's, in the requirement that all newly qualified teachers should be educated to degree level. In this climate, the universities, which awarded the qualifications, were of paramount importance and schools were seen as providing the necessary conditions for students to practise the skills and employ the theoretical knowledge they had learned from their tutors. During the last twenty years there has been a swing back towards school-based training. Most commentators have seen this as being instigated by government policy, although Husbands (1997) suggests that political moves towards greater partnership with schools were to some extent anticipated from within the ITT profession, particularly by Oxford University's Internship Scheme and the partnership schemes operated by the University of Sussex and others during the 1960's. Nevertheless, the nationwide, sweeping changes to ITT were undoubtedly due to the policies of the Conservative administrations of 1979-97. These happened partly through the provision of new forms of training, and partly by requiring HEIs to change their courses in response to government circulars.

In 1984 the Department for Education and Science set up the Committee for the Accreditation of Teacher Education (CATE), to 'undertake a review of all existing approved courses of initial teacher training' and to reassess courses 'at regular intervals'. The Committee was to be, 'drawn mainly from practising school teachers, teacher trainers and elected members and officers of local education authorities', and its members were appointed personally by the Secretary of State. In effect, the power of the universities to decide the content and nature of teacher training was beginning to be undermined at almost the same time as teaching became an all-degree entry profession. Circular 3/84, which set up CATE, also required courses to link with schools:

> Institutions, in co-operation with local education authorities, and their advisers,
> should establish links with a number and variety of schools, and courses
> should be developed and run in close working partnership with those schools.
> Experienced teachers from schools sharing responsibility with the training
> institutions for the planning, supervision and support of students' school
> experience and teaching practice should be given an influential role in the
> assessment of students' practical performance. They should also be involved in
> the training of the students within the institutions. (DES, 1984: 23)

The same circular also required HEI staff teaching on ITT courses to 'maintain regular and frequent experience of teaching'. Taken together, these changes would have been expected to make ITT more relevant to schools, and they had the clear intention of involving schools more in the ITT process. An inspection process was initiated by the same circular: 'HM Inspectors will visit teacher training institutions in the public sector and, by invitation, university departments of education' (p. 23).

In 1987 HMI published their inspection findings and called for a 'radical' response:

> In response to the criteria set out in DES Circular 3/84, many institutions have
> radically changed the structure of their courses, and others are in the process of
> doing so. . . . Many schools, for their part, have responded well and have
> recognised that practising teachers are key figures in preparing others to enter
> their profession. There remains, nevertheless, a great deal to be done. (HMI,
> 1987: 21)

In particular, the inspectors called for an improvement in supervising trainees' teaching practice:

> The supervision of students while on teaching practice emerged as one of the
> most worrying aspects of the survey's findings . . . Students should be able to
> count on regular and substantial visits by specialist tutors. . . (students) need
> the explicit attention of the supervising tutor and teacher. (Op. Cit.: 24)

The implication is that, in at least some cases, trainees did not have their classroom practice assessed sufficiently well by either the tutors from the HEIs (whose job it was), nor by the teachers in school (who had been given a share in the job by Circular 3/84, but might not have been aware of this fact).

New routes into teaching

Between 1988 and 1989 the government announced two new routes into teaching – the 'Licensed' and the 'Articled' Teachers Schemes. Although the new routes

produced considerably fewer teachers than the traditional PGCE route, they gave schools major roles in the training. Intended for mature entrants to the teaching profession, the Licensed Teacher Scheme consisted of a two-year period of training, which could be carried out entirely within schools, although Heads were encouraged to send their trainees on such short courses as met their needs. Thus HEIs might be involved in parts of the training, but there was no requirement for this. Instead, the Licensees were selected and approved by the LEAs (Local Education Authorities).

The Articled Teacher Scheme catered for graduates and was, in effect, a two-year, part-time PGCE, taught mainly in the schools, although HEIs had a moderating role. From the start of the training, both Licensed and Articled teachers taught classes and were paid to do so, although Articled teachers were given a bursary rather than a salary. The on-the-job training in both schemes was carried out by experienced teachers. The concept of the mentor had entered ITT.

In the following year the DES published Circular 24/89. (Circulars had been getting steadily longer and more numerous following the Education Reform Act, 1988.) This circular reiterated several of the points made previously in 3/84 but in greater detail. Institutions were required to, 'run the professional and educational aspects of courses of initial teacher training in close working partnership with (those) schools'. They were also required to ensure that teachers were involved in,

- the planning of initial teacher training courses and in their evaluation,
- the selection of students
- the supervision and assessment of students' practical work

and that teachers were 'invited to make contributions as appropriate to lectures, seminars or other activities in the institutions' courses' (DES, 1989: 403).

The circular specified a substantial minimum length of time that students should spend in schools, and it required that this happen both within the first term of any course, and during the final year of a three- or four-year course. There was a requirement for HEI tutors to have 'recent and relevant' classroom teaching experience, set at, 'not less than one term in every five years' and the relevance of subject study to teaching was emphasised:

> All courses should include training in the application of students' subject specialisms to the teaching and assessment of pupils. This training should be additional to the time spent on subject studies and should include some structured school experience. (p. 405)

In September 1991, the then Secretary of State for Education, Kenneth Clarke, announced to the Conservative Party annual conference that he was to initiate a major review of ITT. He followed this announcement with a speech to the North of England Education Conference in which he propagated the notion of schools taking a leading role in ITT, stating that he found 'the concept of the mentor teacher an attractive one' (Clarke, 1992). His department subsequently issued Circular 9/92 on Initial Teacher Training for the Secondary phase. This set out three principles, the first of which is that, 'Schools should play a much larger part in ITT as full partners of higher education institutions' (DES, 1992:4).

Several details in the circular underpinned this principle. First, the amount of time spent in schools was increased; in the case of the one-year PGCE course, students were to spend 24 weeks – almost two thirds of the course – in schools. Second, the circular stated that, 'schools interested in partnership should approach HEIs' (DES, 1992: 4). Allied to this, the expectation, that partner schools would share in the planning and management of courses, as well as the selection, training and assessment of students, was made explicit. Third, the schools were told to expect that funds would be transferred from HEIs to the schools. Finally, in order to standardise the training of teachers across a large number of institutions, the government published a list of the competences that trainee teachers would be required to meet in order to qualify.

The circular was followed by guidance from the Committee for the Accreditation of Teacher Education. In his introductory letter, the Chairman, William Taylor, summarised the main thrust of the circular in three points, including the following: 'schools should play a much larger part in ITT, with students spending more time in schools during their courses' and 'HEIs and schools should form partnerships to ensure an effective school-basis for training' (CATE, 1992). Clarifying the principle about schools taking a leading role, Taylor announced an increased role for mentors, saying,

> School-based training is not just extended teaching practice. It involves a fundamental change to the design, organisation and management of initial training. It requires a much more substantial and continuous contribution from teachers. (unnumbered page.)

Circular 9/92 was followed by Circular 14/93 (DFE, 1993), covering much the same ground for Primary courses, and suggesting that Primary schools group together to form consortia so that they could ensure a more equal partnership with HEIs. In the same year, an entirely school-based route into teaching was established. This was the School-Centred Initial Teacher Training scheme (SCITT) which involved consortia of schools setting up their own training schemes for graduates, the schools choosing whether or not to involve HEIs. In such schemes, the balance of responsibility for training shifted even further from university tutors to school-based mentors.

In September 1994 CATE was abolished and its place was taken by a new body; the Teacher Training Agency (TTA). One of its objectives, set out in the 1994 Education Act was, 'to secure the involvement of schools in all courses for the initial training of school teachers' (DFE, 1994). Again, the members of the TTA were appointed by the Secretary of State and crucially, from September 1995, the TTA assumed the responsibility for funding all ITT courses. Thus, teacher education was removed from the funding mechanisms of the rest of higher education. In addition, the schools inspection body, Ofsted, was charged with inspecting all ITT providers, prior to accreditation by the TTA.

1997 saw a Labour administration assume power for the first time in eighteen years. The new government had won the election with education as its top priority, and the general direction of policy, as it related to ITT, did not change (Gilroy, 1998). Another government circular, *Teaching: High Status, High Standards* (10/97), developed the statements of competence outlined in Circular 9/92. For the first time, the word 'standard' was used instead of 'competence'. In part, this was undoubtedly for semantic reasons: the term, 'high standards' sounds better than 'competence', even if the two concepts are nearly identical (Koster et al., 2005). Another reason for the change was probably that the TTA was also involved in drawing up similar statements for Headteachers and for Subject Leaders. The teaching profession was being moved from a state in which all its members were expected to have the same

minimum competence to one in which different members would attain different standards.

Circular 10/97 also established a national curriculum in Maths and English for intending Primary teachers. This was a radical departure from previous practice; for the first time the government was specifying the content of ITT courses. However, the section on partnership requirements mostly reiterated what was previously established, although there were new requirements that,

> The full partnership should regularly review and evaluate the training provided (para 3.1.1)
>
> where partnership schools fall short of the selection criteria set, providers must demonstrate that extra support will be provided to ensure that the training provided is of a high standard (3.1.4)
>
> where schools no longer meet selection criteria . . . procedures are in place for the de-selection of schools (3.1.5) (DfEE, 1997)

The following year, Circular 4/98 (DfEE, 1998) extended the national curriculum for intended teachers, but left the requirements relating to partnerships unchanged.

The year 2000 brought major reforms into education, including new curricula for schools. For teacher training, this meant some simplification of requirements, as the number of standards was reduced. However, the new requirements also specified that partnerships should set up formal 'partnership agreements', setting out the roles and responsibilities of each partner, the arrangements for preparing and supporting staff and the allocation of resources. In addition there was a requirement to ensure the effectiveness of the partnership (DfES, 2000).

More new routes into teaching

Like the previous administration, the Labour government encouraged school-based routes into teaching. The number of SCITTs was increased and, although the Licensed and Articled schemes were discontinued, these were replaced by the Graduate Teacher Programme for graduates and the Registered Teacher Programme for people with at least two years of experience in Higher Education. Both programmes were intended for people over the age of 24, and both involved trainees

earning a salary as unqualified teachers. In both cases, schools were able to manage the training without involvement from HEIs although in fact, HEIs were often involved in accrediting the courses.

In September 2000 growing recruitment problems prompted the TTA to introduce a salary for PGCE students. This amounted to £6,000 for most students and £10,000 for students of shortage subjects. A larger amount – up to £13,000 – was given to schools which trained students under the Graduate Teacher Programme. By this means, the Secretary of State appeared to favour the new, school-based programmes, rather more than the more traditional PGCE courses. At the same time, the Standards were revised again and the revisions included a new section on the 'professional values' that were expected to underpin the practice of a qualified teacher.

Thus, the major thrust of education policy with regard to initial teacher training during the past twenty years has been to ensure greater involvement by schools, and therefore mentors. This has been achieved by measures including,

- a requirement that large amounts of time are spent in schools: at the time of the research, Secondary trainees spent 24 weeks of the 36-week course in school
- the creation of school-HEI partnerships in which the schools are expected to take a lead
- the creation of new routes into teaching which may have little or no involvement from HEIs, and which are accorded preferential treatment by the funding mechanisms.

1.2 SCHOOL-BASED ITT: SOME CRITICISMS

Various writers have criticised the move towards school-based training, and not always in the most reasoned and balanced way. For example, Fish (1995) describes the history of ITT between 1984 and 1994 in terms of successive (Conservative) governments narrowing down, simplifying and distorting its nature. A section in her book, describing the events of 1988-94, is entitled, *The dismantling of the educational establishment.* She describes the introduction of the Licensed Teacher Scheme as, 'clearly aimed at breaking the power of HE over teacher education'

(p. 20) and concludes the section with this chilling comment:

> This is a grim history of creeping totalitarianism and of the systematic
> replacement of professionalism by business mentality, orchestrated by a
> government determined to break what it wrongly perceives as an ideological
> threat and carried out by public figures who know nothing – and care nothing –
> about the world of schools, the future of our children, the work of teacher
> education and the intellectual benefits of degree-level qualifications. In short it
> is philistinism on a huge scale. (Fish, 1995: 23)

Williams (1995) analyses these policy changes in similar terms, describing the
events of 1984-1992 as, 'a sustained attack on ITE' (p. 9). McIntyre et al. (1993),
whilst also viewing the changes as an attack, suggest that the schools themselves are
the target:

> it would not be difficult to interpret the (school-based training) initiative as
> having nothing to do with a concern for the quality of teacher education but as
> being merely one part of a general move to isolate schools from all
> professional support agencies . . . so as to leave them more completely exposed
> to market forces. (p. 14)

Such criticism was not only aimed at the move towards school-based training. Two
other policy areas attracted the ire of commentators – first, the assumption, by the
government, of powers to control the content of ITT, and second, the definition of
'competences' which were supposed to delineate what a trainee must be able to do
(rather than know or understand) in order to become a teacher. To some extent, the
creation of competences became mixed up with the move towards school-based
training, so the whole thrust of government policy was seen as an attack on HEIs.
However, I think it is possible to distinguish the following charges against school-
based training:

- It was an attack on Higher Education Institutions which are supposed to provide
  'theory', and in favour of schools, which are supposed to provide the 'practice':

  > The expected benefits are that there will be more emphasis on classroom skills
  > and there will be less of the theory said to bedevil institutions providing
  > teacher education. The implication is that college-based training was not fully
  > relevant to classroom practice. (Blake, 1995: 4)

- It displayed a naive, instrumentalist view of training, holding that all one needs
  to do, in order to learn to teach, is to sit at the feet of an experienced teacher.

- It introduced an inappropriate, competitive philosophy of 'market forces' into ITT, whereby the consumers (trainees) were supposed to have greater choice. The exercise of this choice was supposed to lead to successful HEIs attracting more students and unsuccessful ones attracting fewer students and eventually closing down. (Hanley, 1995: 272)

To counter the first argument, a number of writers – most, if not all, working in HEIs – denied the notion that what the HEIs provided was irrelevant theory. Pointing to the decline in the place of the more traditional education disciplines of philosophy, sociology and psychology in courses of ITT, they claimed to educate 'reflective practitioners', engaged in 'reflection in action' and 'reflection on action' (Schön, 1983). These concepts are discussed below. With regard to the second criticism, several writers recognise the danger that trainees attempt to copy a teacher/mentor; a phenomenon sometimes referred to as 'cloning':

> Learning by observing others has had a mixed history in teacher preparation. 'Sitting with Nellie' . . . so as to copy her teaching actions once enjoyed a central place in teacher training. But it fell into some disrepute in the post-Second World War era of teacher education, since it was pointed out that observers can find it difficult to discern the important features of the action and their interpretations may tend simply to confirm their own preconceptions and prejudices. (Tomlinson, 1995: 46)

Presumably to combat this, successive circulars stressed the need for trainees to observe and work with a number of teachers:

> Students should be given opportunities to observe good teachers at work in primary as well as secondary classrooms, to participate with experienced practitioners . . . Students should have the opportunity to practise teaching in at least two schools during their training. (DFE, 1992)

The third criticism needs to be seen in the context of teacher shortages, particularly in London. The shortage was caused, at least in part, because a substantial minority of people qualified to teach chose either not to do so, or to quit their jobs after a short time (an indication that the training might have left something to be desired). It is possible to see the new routes into teaching as an attack on HEIs, but it is also possible to see it as a pragmatic attempt first, to woo into teaching mature people who could not afford financially to live as students, and second, to provide a type of

training which, because it is more akin to full-time teaching, might be more likely to lead to the long-term retention of its successful trainees. Shaw (1992) details some of the contemporaneous methods that the government used to attract teachers from overseas and, to illustrate the shortage problem, she describes the staffing problems in her own school. Obviously the government could have tackled the problem differently – substantially raising teachers' salaries might have achieved the same ends – but to see the move towards school-based training as simply an attack on HEIs is to ignore some of the other political pressures of the day.

Having explored some of the criticisms, it is worth mentioning two other points. First, it is notable that the writers who were critical of the move to school-based ITT failed to mention HMI's 1987 survey, with its 'worrying' findings about supervision of teaching practice and its call for a more radical change in courses. Although right-wing polemicists such as Lawlor (1992) were rightly criticised because their arguments were supported by flimsy and insubstantial evidence (Williams, 1995: 9), the HMI report was made on the basis of visits to every ITT course in England and Wales. The evidence indicated that ITT courses were not as good as their supporters imagined.

Second, if some writers chose to see school-based training as an attack on HEIs, at least they were warned. Shaw (1992) points out that the call for school teachers to supervise Teaching Practice was seen in official documents as early as 1944, and Fish (1995) quotes HMI, on the same subject saying that, 'recommendations of this kind have been made for many years, and [only] some institutions follow the practices discussed' (HMI, 1983, quoted in Fish, 1995).

Some of the exceptional institutions' work, such as Oxford University's Oxford Internship Scheme, is described in Shaw (1995) and Hagger et al (1993), but the view, articulated by HMI in 1987, that this was not enough, persisted:

> Since classroom based training has been on the cards, university education departments have been busy devising more school-based courses. That is not the same as handing a young teacher over to a senior teacher. (Lawlor, 1992: 16)

In short, HEIs were asked to make their ITT courses more relevant to schools and, although they did so, too few moved far enough to satisfy their political paymasters.

Finally, although there was considerable opposition to the introduction of school-based training, opposition was by no means the universal response. No one seriously denied the notion that students should demonstrate their ability in the classroom in order to gain Qualified Teacher Status (QTS). Also, according to Wilkin (1992), 'politicians, and most lecturers and tutors in the training institutions, agree on the importance of a shared responsibility for training' (p. 18).

Shaw (1992b) reported on a small-scale questionnaire, which found that schools were overwhelmingly positive about the move to school-based training. The areas which headteachers thought would prove most positive were, 'creating the reflective school through staff development; enhanced status for schools; a view that the changes are logical and practical; improved pupil achievement; and the possibility of more effective collaboration with HEIs and other schools'(p. 365). The respondents to Shaw's questionnaire saw that teacher/mentors would gain from reflecting on, and sharing their own practice. This view was shared by respondents to a similar piece of research, who also cited joint planning in their list of benefits to schools (Williams, 1995: 16-17). Similarly, Kellett (1994) describes how one school adapted to school-based training and concludes that the mentors reported a high level of commitment and job satisfaction, with consequential benefits to pupils (pp. 96-118). From these studies it would appear that teachers can gain from their involvement in ITT, from being mentors. The following chapter considers what it means to be a mentor, the theories that underpin mentoring, and the empirical research on the subject.

2 Literature review

INTRODUCTION

Following the publication of Circular 24/89, within the general teacher training literature, a substantial literature developed which had the intention of assisting mentors. This literature contains two overlapping but distinct genres. One genre appears mostly in books; its prime purpose is that of training mentors and it is mainly addressed to existing or potential mentors. The second genre appears mostly in journals; its prime purpose is the production of knowledge and it is addressed largely to the research community. The two literatures overlap; the training manuals often cite research findings and the empirical studies often suggest implications for practice.

This review draws on both sources to examine theories about mentoring – to consider concepts of mentoring, the role of the mentor and empirical research into mentoring. It focuses on mentoring in PGCE courses, ignoring interesting but tangential topics such as whole-school approaches to ITT and the role of the HEI. It concentrates on mentoring in Secondary schools, but draw on accounts of mentoring in Primary schools where appropriate. It is primarily concerned with the mentoring literature from the United Kingdom, but it also draws on that of other English-speaking countries, particularly the United States of America. This is appropriate because the focus is on mentoring relationships, rather than mentoring at institutional levels. Nevertheless, policy issues shape mentoring contexts which, in turn, affect relationships so, wherever the findings could be affected by policy contexts outside the United Kingdom I have indicated, in the review, the country from which the research emanates.

2.1 CONCEPTS OF MENTORING

Several writers (Smith and Alred, 1993; Tickle, 1993; Fletcher, 2000) have examined the term, 'mentor', tracing its origins in ancient Greek mythology. They discuss the ways in which Mentor supports Telemachus and see the source of

Mentor's helping in his wisdom and his greater experience of life. Modern conceptions of mentoring reflect these origins. For example, Anderson and Shannon (1988) in one of the most widely quoted passages in the literature, define mentoring as,

> a nurturing process in which a more skilled or more experienced person, serving as a role model, teaches, sponsors, encourages, counsels and befriends a less skilled or less experienced person for the purpose of promoting the latter's professional and/or personal development. Mentoring functions are carried out within the context of an ongoing, caring relationship between the mentor and the protege. (p. 40)

Such a concept has a variety of applications. Parsloe, writing from the perspective of management training, defines a mentor as: 'someone who acts as a guide, adviser and counsellor at various stages in someone's career from induction, through formal development to a top management position' (Parsloe, 1995: 73). In a similar vein Fisher (1994) says,

> Mentors are established to act as a guide and a supporting figure in the workplace. They can provide career counselling, act as role models, and offer introductions and contacts in order to pave the way to success of the person they mentor. (p. 6)

The employment contexts in which these authors are writing are different from the context of the one-year, professional course of study that forms the PGCE. As we saw in the previous chapter, Circular 24/89 required teachers to be involved in, 'the supervision and assessment of students' practical work'. Circular 9/92 added more detail, stating that,

> Schools will have a leading responsibility for training students to teach their specialist subjects, to assess pupils and to manage classes; and for supervising students and assessing their competence in these respects. (DES, 1992: 3)

For 'schools' we can read 'mentors'; as University tutors are the main agents for education on the university site, so mentors are the main agents for training in schools. The above quotation from circular 9/92 therefore provided the official description of the mentoring role from 1992 and, although the circular was later superseded, no subsequent revision has effectively altered this definition. The emphasis on 'training', 'supervising' and 'assessing' are very different from Parsloe's view of 'sponsor[ing], encourag[ing], counsell[ing] and befriend[ing]'.

Nevertheless, words do not change their meaning because of government circulars and we can sometimes see, in the mentoring literature, a tension between the requirements of this circular and the myth-inspired meaning of the word.

Much of the training literature describes mentoring in terms of the mentors fulfilling certain tasks. Ellis (1997) provides the following list:

> helping the student plan lessons, monitoring progress, facilitating different learning strategies, providing a structured introduction to observation, teaching, assessment and recording, observing student lessons and providing systematic feedback, sharing in final assessment, liaising with visiting HEI tutor. (p. 16)

Stephens (1996), himself a mentor, gives even more detail. This is how he describes the tasks he sets himself when the trainees first arrive in school:

> I acquaint them with the 'etiquette' of staffroom culture . . . I make sure they know what resources are at their disposal . . . where they can work during non-contact time . . . health and safety regulations . . . the school dress code (staff as well as school students). (p. 9)

The concentration on the performance of tasks sits well with the spirit of Circular 9/92, and many texts in the mentor training literature discuss mentoring in terms of tasks to be fulfilled. Clearly there is a need for this; it would be difficult to write about the subject without mentioning tasks. Government pronouncements throughout the 1990's encouraged such an approach by presenting mentoring as unproblematic. But texts such as Ellis (1997) and Stephens (1996) fall short of being truly useful in as much as they fail to examine the theories that underpin their advice. It is clear that the term 'Mentor' means more than simply completing mentoring tasks. Also, discussing mentoring in terms of tasks, fails to give a sense that some tasks are more important than others, so mentors are not given the means for prioritising. To be fully understandable, tasks need to be grounded in explicit theories of mentoring and Arthur et al. (1997) cite evidence that some mentors understand this, incorporating their own theorising into their mentoring:

> There are some subject mentors whose practice focuses on the pragmatic, drawing attention most frequently to matters such as classroom management issues with immediate practical application . . . At the opposite end of the spectrum there are subject mentors whose practice focuses on the discursive, who make reference to a wide range of educational considerations . . . who see

their role as one of guiding collaborative enquiry into educational theory and practice. (Arthur et al., 1997: 95)

Arthur et al. suggest that 'discursive' mentoring leads to students who, 'value intellectual and practical activities' and who believe that their course gives them, 'access to many different theories and viewpoints'. This distinction between 'pragmatic' and 'discursive' practices suggests that the role of the mentor is influenced by the theories that mentors hold about mentoring, and it is to these that we now turn.

2.2 COMPETING THEORIES OF MENTORING

Several writers see theories of mentoring as competing with each other. The clearest exponent of this view is Fish (1995) who, drawing on Schön (1983), contrasts what she calls the Technical Rational (TR) view with the Professional Artistry (PA) view. The Technical Rational view sees teaching skills as 'simple, describable and able to be broken down into their component parts'. The mentor's task in such a view is to advise and assess trainees. Both mentor and trainee are expected to have a submissive attitude in order to, 'carry out other people's decisions'. She quotes Kydd and Weir (1993) to the effect that the teacher is thus redefined as a technician, with 'an instrumental view of learning' (Fish, 1995: 38-42).

She describes the Professional Artistry view in very different terms. Teaching is seen as 'complex and dynamic' with social and moral dimensions. Rather than expecting a submissive attitude, the PA view expects trainees to develop an ability to act in a broadly autonomous way, exercising wise judgement in situations which are unpredictable. Mentors provide a rounded education for their trainees, believing that 'quality comes from deepening insight into ones' own values, priorities, actions' (Op. Cit.: 39-44).

The stark contrasts portrayed by Fish are evident to a lesser extent in the work of other authors, who tend to contrast different approaches to mentoring in order to draw a sharp definition between their favoured theories and others. Among the theories discussed in the literature, four are discussed more comprehensively than others. Essentially these theories of mentoring are also theories of learning to teach;

they are to do with 'applying theory', 'developing competences', 'learning by reflecting' and 'learning through apprenticeship'. Each of these is described below and, in the discussion, links between music education and the theories will be drawn.

Applying theory

Learning to teach can be seen as a matter of consciously applying theory (Elliott, 1993). By 'theory' Elliott means empirically derived knowledge; objective and general, not reliant on particular contexts, or the individuals who understand the theory. Schön, (1983) describes medical schools as the epitome of this thinking: medical knowledge is seen as construed scientifically and taught to medical students as a body of theory before they would attempt to practise it. Carr and Kemmis (1986) identify several strands in this epistemology including 'grand theorising', the 'foundations' approach, 'Educational Theory' and 'Applied Science'. Each of these strands has a different view of theory; what they have in common is their separation of theory from practice – theorists construct theory which teachers subsequently put into practice.

More recently Furlong and Maynard (1995), who consider the reflective approach the most helpful, nevertheless find a place for the application of theory:

> Any of the 'foundation' disciplines of education – sociology, psychology, philosophy or history – may provide a source of fundamental questions the posing of which may serve to strengthen the principles underlying our teaching. (Furlong and Maynard, 1995: 52)

However Elliott (1991a) probably speaks for many teachers when he says, 'Teachers often feel threatened by "theory" which is generated by outside experts, comes in the form of generalisations and derives from artificial ideals of what should happen, rather than what does, in fact, happen' (pp. 45-46). Elliott (1991a) acknowledges that theoretical understandings can improve personal understandings:

> A theoretical analysis of particularly problematic aspects of a situation, that one is trying to understand as a whole, is often an important episode in the development of a new synthesis. (p. 18)

Nevertheless he argues that the approach to ITT which sees it as simply a matter of applying learnt theory, is, 'now discredited' (Elliott, 1991b: 19).

In the field of music education there are various examples of teaching methods which are informed by explicit theories. The theories of Dalcroze (1865-1950), Kodaly (1882-1967), Orff (1895-1982) and Suzuki (1898-1998) for example, have had considerable influence on music teaching during the last fifty years and these theories are still subject to discussion. Such discussion emerges in the contemporary research literature (e.g. Devries, 2000; Juntunen & Westerlund, 2001; Juntunen & Hyvönen, 2004) and, perhaps more prominently, through the influence of professional societies dedicated to the furtherance of the teaching approaches associated with the theories.

However, the influence of constructivist theories has tended to undermine such 'grand' theories and there has been a greater recognition that teachers form their own personal practical theories (Handal & Lauvas, 1987; Connelly & Clandinin, 1988). These might be seen as rules for practice, practical principles or images (Elbaz, 1983). They might involve metaphor or narrative (Clandinin, & Connelly, 1992) or they might be processed as cases (Elliott, 1991a). Mentors operating an 'applied theory' approach might be expected to discuss theories of learning and teaching, in the belief that these govern the practice of teaching. They might also be expected to articulate their own personal theories of teaching. In as much as they encourage their trainees to do this, they will be operating within a reflective approach (see below).

Developing competences

The theory, that teachers learn by developing certain competences, is seen to be promulgated by government policy, particularly the lists of competences for the award of Qualified Teacher Status (DES, 1992; DfEE, 1998; DfES, 2000). Proponents of competence-based education argue that competences are derived from an analysis of what professionals actually do, that competences are made public to learners before they are assessed and that the assessment is more specific, realistic and valid than other systems (Fletcher, 1992). A further advantage is that, 'assessment is independent of any learning programme' (Ibid, p. 21).

The notion of competences fits well with some aspects of music education. For example, when instrumentalists and singers take graded examinations in music, they are assessed separately on their ability to perform, to sight-read music, and to identify aurally, musical features. They are also assessed on their ability to perform scales and arpeggios – features that, without being musical themselves, appear in a range of music. (See, for example, ABRSM, 2005.)

The developing competences approach to teacher education and, by extension, to mentoring, has been heavily criticised. Elliott (1993) suggests that the approach derives from a 'social market' view of education; a view which casts schools as producers, parents and pupils as consumers and education (or perhaps qualifications) as commodities. In such a view, teachers are seen as operatives, 'delivering' curricula (Elliott, 1993: 54). Breaking teaching down into component skills, is something that both Elliott (1993) and Fish (1995) identify with behaviourism – reducing teaching to a series of behaviours that are then learned and assessed separately. Norris (1993) identifies competences with 'performance indicators' and suggests that, since such performance indicators have no diagnostic value, the imposition of them in education is not about improving education but controlling teachers. Kushner (1993) points out that, 'performance indicators focus not on the individual so much as what that individual is perceived to be doing – i.e. they focus on aspects of performance'. He concludes that, 'quality . . . is nurtured by freedom and discretion but is compromised by restraint and standardisation' which are features of performance indicators (pp. 46-49).

There is little in the literature as to how a mentor might act in the 'developing competences' approach, although Brookes & Sikes (1997) suggest that such a mentor might possess specific 'skills and capacities into which the trainee must be inducted'. This induction might involve 'a systematic programme of instruction', focusing on one skill at a time (p. 20).

Learning by reflecting

Both the 'applying theory' and the 'developing competences' approaches assume that knowledge, about teaching and teacher training, is objective. The first approach

assumes that theories are themselves objective realities, while the second view assumes that behaviours are objective realities. Schön (1983), writing about professional practice across a range of fields, calls this into question. He agrees that there are some problems which are objective, and therefore amenable to a technical-rationalist approach, but suggests that these are not the most important. Rather than employ pre-determined solutions to problems (or exhibit pre-determined behaviours), Schön says that the competent professional reflects on the problems both as they occur, (a process he calls 'reflection in action') and after the event ('reflection on action').

Elliott (1993) takes a similar view to Schön, suggesting that the aim of reflection is, 'to enable practitioners to improve the quality of their decisions by developing situational understandings which make the best sense of the available evidence' (pp. 69-70). This notion of 'situational understandings' is at the heart of his view of teaching as a 'practical science', which is characterised by the exercise of practical wisdom, guided by ethical principles, in problematic situations (Ibid: 66-67). Elliott suggests that pre-existing theory plays a part in teachers' understanding, but argues that reflection on experience is more important because such reflection forms previous experience into cases:

> Practical wisdom as the form of the practitioner's professional knowledge is not stored in the mind as sets of theoretical propositions, but as a reflectively processed repertoire of cases. Theoretical understandings are encapsulated in such cases, but it is the latter which are primarily utilised in attempts to understand current circumstances. (Elliott, 1991a: 53)

Several writers (Handal and Lauvas, 1987; Martin, 1995; Tomlinson, 1995) suggest that the practice of counselling might provide a suitable model for mentors to encourage reflection. Shaw (1992) considers counselling as a useful part of a mentoring relationship and for Martin (1995), feedback sessions are similar to counselling sessions in that they, 'enable the student to reflect deeply on their experience of teaching, and to arrive largely at their own conclusions' (p. 9). In contrast, Korthagen and Vasalos (2005) draw a sharp distinction between mentoring, which involves professional development and counselling, which has a therapeutic purpose.

Zeichner & Liston (1996) develop the work of Schön, describing five traditions of reflection, depending on its general orientation. These are, 'the academic tradition', emphasising subject matter; 'the social efficiency tradition', which has to do with putting educational theory into practice; 'the developmentalist tradition', emphasising the development of the learners; 'the social reconstructivist tradition', which emphasises justice and democracy and 'the generic tradition' which sees reflection as an end in itself. Although Zeichner & Liston (1996) reject the generic tradition, they see the others as being fruitful ways of framing the reflective process. For them, the reflective process is essentially a matter of relating teaching to different types of aims which are generated by the world outside the classroom.

In contrast Korthagen and Vasalos (2005) see reflection as an inward journey, particularly in the case of 'core reflection' which happens when a trainee has a problem which cannot be solved simply. In such cases, they suggest that trainees be encouraged by their mentors to examine specific, problematic events in order to articulate their 'ideal situation' – how they would like things to be. They then examine the 'limiting factors' in themselves which prevent this ideal from being realised. The person of the teacher is likened to an onion, with behaviours at the outer edge and, progressing inwards, the levels of competences, beliefs, identity and mission. Drawing on these levels, the mentor encourages the trainee to realise that s/he possesses certain 'core qualities' that can be brought to bear on the situation. Examples include empathy, flexibility, sensitivity and courage, precise qualities varying according to the individual. Finally, trainees are helped to activate their core qualities in order to plan new, improved behaviours.

Zeichner & Liston (1996) and Korthagen and Vasalos (2005) have different orientations; the first arises out of an analysis of the research literature and the second, although informed by literature, is presented essentially as a recommendation for practice. Nevertheless they can be seen as complementary because they both deal with the content of reflection; the one emphasising external matters and the other internal ones.

There is not a strong tradition of learners reflecting in music education. On the contrary, the teacher in charge of music has been seen as 'director' of music,

conducting choirs, orchestras and classroom activities (Swanwick, 1979, Paynter, 1982). The language of direction implies a submissive attitude on the part of the learners and so does not encourage reflection. But recent curriculum development has recognised the need for learners to reflect and the current National Curriculum includes the requirement for pupils to 'refine and improve their own and others' work' (DfES, 1999), implicitly encouraging reflection.

Despite the wealth of literature on reflection, the notion of the reflective practitioner has been brought into question. Furlong and Maynard (1995) point out that the knowledge gained by reflection on personal experience can only form one part of professional knowledge and that it is not at all clear what the relationship should be between reflection and other sorts of knowledge (p. 52). Grenfell (1998) points out that reflection is 'context and person bound' and that reflection might lead to anything between blind acceptance of the matter under scrutiny on the one hand, to total rejection of it on the other, implying that neither would necessarily lead to better teaching (p. 17). Hart (2000), reviewing the literature on teacher thinking, suggests that, 'The reason that Schön's account of teaching has been so enthusiastically espoused by many educationists is because it reflects their view of what teaching *ought* to be like, not what it actually *is* like' (p. 139). In part, distrust of the reflective approach has encouraged a view which sees initial teacher training in terms of an apprenticeship.

Learning through apprenticeship

In contrast to Schön's theories, Brown and McIntyre's (1993) empirically-based work sees teacher thinking as largely, although not entirely, a matter of craft knowledge:

> Experienced teachers are analogous to 'master craftsmen' ... in school-based components of their pre-service education, student-teachers should learn through gaining access to the 'craft knowledge' of experienced teachers. (p 12)

In characterising teaching as a 'craft', Brown and McIntyre draw on Lortie's (1975) notion that 'craft is work in which experience improves performance' and it 'cannot be learned in weeks or even months' (Brown and McIntyre, 1993: 18). They report on sixteen case studies of expert Primary and Secondary teachers and develop a

model in which teachers undertake routine actions in pursuit of two types of goal –
a) gaining and maintaining 'normal desirable states of pupil activity' and b)
achieving pupil progress.

Brown and McIntyre (1993) say that, in pursuit of these goals, teachers don't reflect
on possible alternative forms of action. Rather,

> Experienced teachers' effectiveness was dependent on a fluency of action
> which would be possible only if the action was spontaneous, largely automatic,
> and based on only very limited conscious examination of available options. (p.
> 107)

This view of teaching is at the heart of the apprenticeship approach. A mentor
operating within this approach can be expected to believe that the trainee's main task
is to imitate her teaching practices. She is likely to see herself as the main agent for
the trainee's development and her approach to training is likely to involve direction.
This might be presented in a formal way, as clear instructions, or less formally, as
'words of advice' or 'tips for teaching'. This view locates the means for learning in
the mentor: in as much as the mentor is both a good teacher and a good mentor, and
can form a good relationship with the trainee, the mentoring will be successful.
Smith and Alred (1993) also see mentoring in these terms, with the personal qualities
of the mentor as paramount. The mentor in their view offers, 'a model of what the
trainee might some day become', which is not to say, 'a model of the professional
teacher' but a specific, able and inspiring individual, who might be 'warm, amusing,
ironic, in love with their subject, respectful of their pupils' (p. 109).

In a variation on this theme Van Manen (1995) suggests that learning to teach is a
matter of acquiring a type of knowledge that he calls 'pedagogical tact'. Like Brown
and McIntyre, Van Manen finds that Schön's (1983) notion of reflecting in action
does not describe the essential immediacy of decision-making in the classroom.
Acquiring pedagogical tact, understood as, 'a form of practical knowledge that . . .
becomes real in the very act of teaching' (p. 45), teachers act from a morally
principled position of tact which is understood by 'the whole embodied being of the
person' (p. 36). Van Manen (1995) suggests that,

By observing and imitating how the teacher animates the students, walks around the room, uses the blackboard, and so forth, the student teacher learns with his or her body, as it were, how to feel confident in this room, with these students. This 'confidence' is not some kind of affective quality that makes teaching easier, rather this confidence is the active knowledge itself, the tact of knowing what to do or not to do, what to say or not to say. (p. 47)

Music education has a tradition of learning through apprenticeship for, in the conservertoire tradition, learners are apprenticed to an expert performer, usually being taught individually in a master-apprentice relationship (Hays et al., 2000). Successful performers acknowledge their teachers in the biographical notes which appear on recordings and concert programmes and the terminology of apprenticeship is still used, for a public music lesson, taught by an expert teacher to able students, is known as a 'masterclass'.

The 'learning through apprenticeship' theory has also attracted criticism. Brooks and Sikes (1997) suggest that, whilst the apprenticeship approach might be useful for 'passing on lower-order craft skills' (p. 18) it is not suitable for education in the more intellectually demanding professions, and Shaw (1992), herself a teacher, says, 'Teacher training would be very flat if it were reduced to on-the-job apprenticeship' (p. 58).

To summarise, it has been suggested that, in order to learn to teach, trainees can either apply theories of teaching, or measure themselves against pre-determined competences, or reflect on their teaching or learn through an apprenticeship. Three of the theories emphasise different sources of learning; the 'applying theory' finds its source in educational theories; 'Learning by reflecting' emphasises the process of personal reflection, and 'Learning through apprenticeship' emphasises the model of the teacher/mentor. In contrast, the 'developing competences' approach is fundamentally a theory of assessment, having little to say about the means by which learners develop competences (Fletcher, 1992). Each theory has adherents and critics, each is likely to resonate to a greater or lesser extent with musicians, and each is subject to continuing debate.

2.3 SYNTHESISING THE THEORIES

Several writers (McIntyre and Hagger, 1993; Furlong and Maynard, 1993, 1995) have suggested that it is helpful for a mentor to adopt a combination of theories. Furlong and Maynard (1995) argue that trainees, 'need to develop a broad repertoire of practical knowledge' on a number of sites (p.52). They link their stage theory of trainee development to different mentoring approaches; work which is reported in Maynard and Furlong (1993) and Furlong and Maynard (1995). In the 'beginning teaching' stage, they suggest that the mentor can best act as a model, 'providing examples of teaching rituals, routines and recipes that can be copied and will actually work in the classroom' (1995: 184). They attach this idea to the apprenticeship view of mentoring (1993: 78-9). At the 'supervised teaching' stage, they suggest that the mentor should act as a coach, systematically training their trainees. They associate this with the competency approach (1993: 80-1), although they later attach it to the notion of 'reflective' coaching (1995: 184-6). At the fourth stage, 'from teaching to learning', the mentor should act as a critical friend and at the final stage, 'autonomous teaching', as a co-enquirer. Both roles are facilitated by the mentor acting within a reflective approach (1993: 81-2, 1995: 186-193).

This stage model is not static, nor are the stages seen as discrete, so a sensitive mentor will judge when it is most helpful to act in the different roles. However, a disadvantage with Furlong and Maynard's (1995) approach is that it does not appear to deal well with the role of theory. Speaking of 'the social, political and moral dimensions' of teaching, they say, 'there is an important difference between learning about teaching and learning to teach' (p. 192). Such a separation, between learning about teaching and learning to teach, implies a view of theory as distinct from practice, which is a difficult proposition to defend if we accept, with Fish (1995) that 'theory is implicit in all action' (p. 41).

Grenfell (1998) takes the discussion further, distinguishing between three types of theory. At the most general level he identifies 'Human Sciences (scientific theory)', which provides empirically-derived truths. At a more practical level is 'Educational Theory (Principles)' which consists of, 'the means by which we might make choices to affect and determine what happens in teaching'. Thirdly, he describes

'Fundamental Educational Theory' as, 'a partial articulation of a teacher's tacit knowledge, including the beliefs, routines and motives that shape practice' (Grenfell, 1998: 20). He discusses three approaches to mentoring and suggests that each deals inadequately with his three types of educational theory. The apprenticeship approach ignores the role of all three forms of theory: 'practice is all'. The applied science (applying theory) model ignores the role of personally-constructed theory, which is the only type of theory to 'trouble' the Reflective practitioner. He concludes that training should involve aspects of all three models, 'and that each of these has an equal status' (Grenfell, 1998: 22).

Three other works develop more integrated theories of mentoring, starting from first principles, rather than taking up a position in the theory-reflection-apprenticeship debate. First, in a precursor to the work of Korthagen and Vasalos, Handal and Lauvas (1987) develop a notion of teachers' 'practical theories' of teaching which are subjectively the strongest determining factor in educational practice (p. 29). According to Handal and Lauvas (1987), practical theories govern actions and are, in turn, governed by ethical considerations. The term, 'practical theory' refers to a teacher's private, integrated but ever-changing system of knowledge, experience and values which is relevant to teaching practice at any particular time (p. 10). Handal and Lauvas (1987) suggest that practical theories are shaped by more formal educational theories as well as by knowledge gained through experience.

Second, Tomlinson (1995) also conceptualises teaching as a complex skill, in which values, understanding and knowledge are embedded. He describes a stage theory of teacher development, moving from a cognitive stage, in which the trainee grapples with the ideas of teaching in order to make sense of them, to an associative stage in which they bring ideas together, to an intuitive stage in which reflective analysis is embedded in skilled practice. He argues that, throughout these stages, trainees are not blank slates, but construct new knowledge in relation to the ideas, assumptions and theories that they already hold, and it is usually necessary for them to examine these in order to reach better understandings. Reflection is therefore important, although Tomlinson points out that it is limited because trainees, 'can't be totally clear and sure before getting into the action' (p. 38).

Third, Fletcher (2000) sees mentoring as 'a dynamic process' which is done with, not to, a trainee. Mentoring, for her, involves the 'person' of the trainee – their feelings and values as well as their professional capabilities. She argues that mentoring is similar to, but not synonymous with counselling, and sees its purpose as 'guiding trainees through difficult transitions . . . unblocking the ways to change by building self-confidence, self-esteem and a readiness to act as well as to engage in ongoing constructive interpersonal relationships (p.1).

2.4 COMMENTARY

As we saw in the previous chapter, the debates about mentoring theory occurred against a political background in which the responsibility for teacher training shifted from universities to schools. Academics, often viewing these policy changes as a threat to their own roles in ITT, tended also to argue strongly against a conception of teaching as a competence-driven apprenticeship. Susceptible to charges that educational theory was too removed from the real world of schools they argued for the centrality of reflection, a term which was not always clearly defined, but which involved thinking, and could thus be associated with the academy. The debate was therefore not only about how trainee teachers best learn, it was also to do with involvement in, and control of, the ITT process.

This caused a polarisation, largely between the advocates of a competence-driven apprenticeship on the one hand and those espousing a reflective approach on the other. Each position privileged some sources of knowledge and denied others; the apprenticeship position stressing the need for imitating established teachers and accepting their advice, and the reflective position stressing the need to consider actions in the light of personal theories.

Because teaching is complex (Tomlinson, 1995) the stress on one aspect, to the exclusion of others, was unhelpful. Clearly, teaching has its routine, craft-like aspects, which can be developed through an apprenticeship (Brown and McIntyre, 1993). These aspects include the way that teachers move around their classrooms and talk with pupils (Van Manen, 1995). There are also aspects in which educational theory can be useful. For example, a teacher who interprets pupil behaviour as

'attention seeking' is using an aspect of psychological theory to understand the relevant behaviour. Aspects of teaching can be improved by reflective processes, sometimes relating them to external matters (Zeichner and Liston, 1996) and sometimes by relating them to the inner world of beliefs, identity and mission (Korthagen and Vasolos, 2005). Competence statements can help to focus assessment, even if these have little to say about learning (Fletcher, 1992). However, adopting different theories as trainees develop, as McIntyre and Hagger (1993) and Furlong and Maynard (1993, 1995) suggest, may be problematic for three reasons. First, learning to teach is not a matter of handling craft aspects first, then meeting competences and finally learning to reflect; these aspects are simultaneous. Second, the transition, from imitating teaching practices and accepting advice, to reflection and co-enquiry might be more difficult than these authors suppose. Third, the notion of changing theories of mentoring, part-way through a placement, is also problematic. For these reasons a single, unified theory would seem to offer more clarity to mentors.

This is why the theories of Handal and Lauvas (1987), Tomlinson (1995) and Fletcher (2000) are useful ways of understanding mentoring. These authors acknowledge the different roles of both theoretical and practical considerations in developing the knowledge needed to teach, and they also understand that learning to teach is not simply a matter of acquiring knowledge – it is about the development of the whole person, including their attitudes, beliefs, values and feelings. They see the role of the mentor in broad terms, not simply as a role model or a coach, but as encouraging trainees to reflect on their teaching, relating the things they do to their reasons and the underlying principles for those reasons. For them, mentoring is done with, not to trainees, and the trainees construct their knowledge about teaching with their mentors, in conversations which are similar to, but not identical with, those in counselling.

Because of their high level of generality, these theories present somewhat idealised pictures of mentoring. Chapter 4 considers cases of music mentoring, and considers whether these cases can be related to the theories under discussion. First, it is worth considering what is known about music mentoring in particular.

2.5 MUSIC MENTORING

Theories of ITT mentoring are general and, on the whole, they account for mentoring within PGCE courses, regardless of subject. However, work by Dart & Drake (1996) with English and Mathematics trainees and Grenfell (1998) with trainees in Modern Foreign Languages suggests that there might be some mentoring issues specific to certain subjects. Because the major focus of this research is music mentoring it is helpful at this point to review first, such literature that exists on music mentoring and second, some of the literature on music teaching generally.

Bannan & Cox (1997) in what appears to be the only specifically music-based contribution to the ITT mentoring training literature in the UK, describe five factors which make music teaching particularly challenging:

- Music teachers see very large numbers of pupils in a typical week
- They are often required to lead musical groups outside timetabled time
- The practical nature of the curriculum leads to high noise levels in the classroom
- The small sizes of music departments allows for little direct support (there is often only one full-time member of staff to teach music)
- Association with the wider community (in terms of concerts etc.) demands additional time, organisation and communication (Summarised from Bannan & Cox, 1997: 259)

All these factors have implications for trainees and at least three of them (the second, fourth and fifth) have implications for mentoring; the time available for mentoring is more limited, the priorities of the mentor are further divided and the support from other colleagues is less than in other subjects. Rather than dwelling on these, Bannan & Cox (1997) suggest ways in which, by concentrating on building good relationships, music mentors can encourage their trainees not to feel overwhelmed by the demands of their placements. Much of this publication divides music mentoring tasks into component parts such as 'telling the student about Music in the school' and 'managing resources' (p. 258) and, within these parts, specifically musical issues, such as the use of the voice and musical notations are raised. The authors provide lists of questions which the trainee might ask while observing a class, and topics which the mentor might raise for discussion with the trainee. Occasionally, there is a suggestion that the publication is also attempting to educate the mentors in curriculum matters, for instance, when they emphasise 'composition . . . relating it to

world music' (p. 264) or 'the incorporation of pupils' own instruments into classroom composing and performing' (pp. 265-266).

Theories of mentoring are implicit, rather than explicit, in Bannan & Cox (1997). By providing lists of wide-ranging discussion points, they emphasise the centrality of discussion and this is further underlined when they discuss the trainee's use of observation:

> Mentors need to ensure that observation is an active process which will clarify and sharpen the student's thinking and result in fruitful, well-informed discussion. (p. 266)

They give examples of the content of such discussions (whether these are actual discussions or hypothetical ones is not clear) and, although they expect the mentor to direct the conversations, they explicitly state that both mentor and trainee will learn from them. There is an expectation that the trainee is given a voice and can raise theoretical issues.

Discussing trainees' subject knowledge, Bannan & Cox state that trainees will have both strengths and weaknesses and that, regarding the development of musical skills, 'the main responsibility for this lies with the HEI' (p. 290). Skills which can be developed in school are, 'being able to lead by gesture', 'dealing with voices', 'keyboard skills', 'percussion playing skills' and 'playing several instruments' (pp. 290-291). Mentors' help is described in terms of giving opportunities (for instance, by providing time), advising, and modelling their own teaching practices.

Four of the factors which Bannan & Cox identify as making music teaching challenging, surface in Conway (2003); a multi-authored American publication which deals with music mentoring of newly-qualified teachers. This is probably the only book specifically on mentoring music teachers and, although much of it applies specifically to the American context and therefore has limited relevance to ITT in the UK, the chapters by Haak, Smith and Conway contain material that is relevant to this study.

Haak (2003) describes the challenges for music teachers. These include 'large time commitments' (p. 13) with 'sizeable proportions [of the music curriculum] scheduled outside the usual school hours' (p. 12). There are 'out-of-school time expectations such as concerts [and] trips' (p. 17) and 'isolation' in which 'noisy subjects [are located] at the far end of the building' (p. 19). In a sentence which resonates with the work of Bannan & Cox, he suggests that, 'The development of solid peer and mentor relationships can help' (p. 13). Also of value is the development of a positive self-concept:

> The prime challenge for the beginning music teacher and for anyone just beginning to think about becoming a music teacher is to understand the big picture: to know yourself and particularly your values . . . you must seek the help you need to see yourself as a music educator, not only as a band or orchestral director or a choral director . . . This self-concept needs to be nurtured and allowed to grow. (Haak, 2003: 23)

In the same publication Smith (2003) deconstructs the concept of mentoring proposed by Anderson and Shannon (1988) and suggests that mentors provide an intentional, nurturing, insightful, supportive, protective and affirming role model (Smith, 2003: 107-111). He posits five 'levels' of mentoring which might be used at successive stages in a mentoring relationship:

1. The mentor as teacher
2. The mentor as coach
3. The mentor as collaborator
4. The mentor as sponsor
5. The mentor as counsel (Smith, 2003: 116-118)

He characterises the first level as an apprenticeship, saying, 'Just as the apprentice first watches the master, so the young music teacher is invited to observe and notice' (p. 116). In the second level, 'the young music teacher is given the opportunity to practice under the sharp and caring eye of an experienced practitioner' (p. 117) and, at the third level, 'Interaction between the pair is characterized by brainstorming and other methods of sharing that allow for both partners to contribute their thoughts and experiences' (p. 117). By the final level, 'the younger educator now relies on the experienced teacher more for career perspective than for methodological ideas' (p. 118). Smith's model recognises both institutional expectations and personal interests and needs. He suggests that new teachers audit their strengths and needs with their mentors in personal, intellectual, musical and instructional terms (p. 121). However,

the model he suggests is somewhat idealised and there is little sense that it arises from either research or experience, either as a mentor or mentee.

Empirically-derived work is provided by Conway (2003) who reports on an interview study of thirteen beginning music teachers in Michigan. Some of her findings relate to the provision of mentors for new teachers, but she also analysed the content of interactions between the beginning teachers and their mentors; work that is more relevant to this study. She found that 'the most common theme' in these discussions was the administrative duties of the new teacher including, 'budgets, fund-raising, tours, weekend events and other duties' (p. 75). Classroom management issues were also raised frequently although, 'Very few of the beginning teachers said that they spoke to mentors about curricular issues' (p. 77). This was either because other matters were perceived to be 'more pressing' (p. 77) or because the mentor was from a discipline other than music. Only four of the thirteen teachers reported unequivocally that their mentoring was valuable (p. 74) and Conway concludes that the focus of much of the mentoring was on survival rather than development, saying:

> I am concerned that merely surviving during the first year of teaching will not encourage teachers to develop a reflective teaching practice that is so desperately needed in education. Beginning teachers need to be asking curricular questions and interacting with experienced music mentors in meaningful ways about instruction. (Conway, 2003: 77)

These findings support the view that successful music mentoring is perceived to be dependent on a musician as a mentor; the issues in music mentoring therefore might not be identical to those in mentoring in general.

In the UK there is a considerable literature dealing with music teaching in Secondary schools. This provides important contextual knowledge about music mentoring because it sheds light on the world into which trainees are inducted and which mentors inhabit. Of particular relevance is literature dealing with problems in the teaching of music (e.g. Ross, 1995, 1998, Harland et al., 2000). Ross (1995) cites evidence to support his thesis that 'music [teaching] is a mess' (Ross, 1995: 192). His evidence includes the fact that few pupils choose to study music to GCSE level (confirmatory evidence also appears in Bray, 2000), that the teacher vacancy rate for

music is high (confirmatory evidence appears in HEFCE, 2002), and that teachers perceive themselves to be unprepared to teach music (confirmatory evidence appears in Rogers, 1998). He also cites studies which demonstrate that music is one of the least popular subjects among Secondary school pupils (confirmatory evidence appears in Ross & Kamba, 1997).

Ross (1995) suggests that some of the problems of music education lie in the curriculum, but he sees the root of the problems lying with the teacher:

> It has been well understood that there were problems with the music teachers themselves: problems to do with their training and with the tradition of musical experience in which they themselves were entailed. Not only were they by musical taste and practical expertise remote from the concerns and capabilities of their pupils, their efforts at self-redirection or re-education were sometimes half-hearted and more often unconvincing where it really mattered – in the classroom. As competent instrumental musicians, trained in the conventional 'academy' tradition, they were simply at sea with much of the progressive thinking initiated by the reformers. (p. 189)

In a later paper Ross (1998) considers the suggestion that, because of its manifold failings, music should not be taught in schools but he rejects this saying, '. . . there is a crucial role for music teachers to play in making every child a musician' (Ross, 1998: 261). Here he returns to his theme that teachers are inherently old-fashioned:

> The trouble with school music in all its ramifications at every level is the power of the Art Music Establishment to privilege the practices and values of the 300 years that preceded the close of the Victorian era. A truly modern pedagogy is needed. (p. 261)

Exploring the concept of 'identities' which Haak (2003) touches on, Hargreaves and Marshall (2003) provide empirical evidence that supports Ross' thesis. In a questionnaire survey involving nearly 1 500 pupils between the ages of eight and fourteen, Hargreaves and Marshall found that these children's musical identities were bound up with the notions of 'ownership' and 'autonomy'; of 'do[ing] it for themselves' (Hargreaves & Marshall, 2003: 269). The music they listened to, 'involved popular styles such as dance, rock, drum and bass and R&B' (pp. 268-269) and only around ten percent of the surveyed population listened to styles such as classical music and jazz.

A separate study investigated teacher's identities in music. The authors surveyed 150 music graduates who were undertaking a course in ITT and followed this up with detailed studies of six of these graduates once they had become teachers. They found that music teachers were very much as Ross had suggested: '. . . most student music teachers have traditional musical backgrounds and qualifications that are based in the conservatory tradition' (p. 272). The findings from these two studies imply a mismatch between the musical identities of the teachers and those of their pupils.

Nevertheless Hargreaves & Marshall found that the situation described by Ross was changing:

> Our results also suggest that levels of pupils' reported enjoyment of and engagement in school music activity may have increased over the last 5 years or so: even those who were only involved with music within the statutory curriculum nevertheless recognised the value of music lessons, and the skills that can be learned. (Hargreaves & Marshall, 2003: 272)

Although the teachers in this study tended to have traditional musical backgrounds, new routes into teaching, new degree courses in popular and commercial music, and new attitudes to popular music are beginning to change this situation. For example, a survey study found that a majority of music teachers now consider popular music as more important in schools than classical music (Green, 2002b); this suggests a fundamental change in the musical priorities of these teachers.

Music trainees are therefore undergoing training in a time of change, a time when the old, 'conservatory-led' traditions are being supplemented by new, 'popular music' approaches. As Ross suggests, this is not simply a matter of musical repertoire. The ways in which music mentors and their trainees construct their identities might vary considerably, according to their background as musicians. Pop, jazz or classical musicians play different instruments in different ways and in different venues, to different audiences. Different aesthetics inform the ways in which their music is created, performed, heard and taught (Small, 1996, Green, 2002a). For example, classically-trained musicians expect to submit to the demands of musical scores, conductors and teachers whereas popular musicians tend to work more informally and democratically. At a time of change, we cannot expect all music mentors and

their trainees to share the same beliefs and values about music and its role in education and we might expect, in the study which follows, evidence of difference.

2.6 EMPIRICAL RESEARCH ON MENTORING

In a review of the ITT mentoring literature, Hawkey (1997) concludes that mentoring research, 'has resulted in frameworks for a better understanding of mentoring' even though these are of limited use because 'they cannot address the essentially idiosyncratic nature of mentoring and learning to teach' (p. 332). Mentoring is idiosyncratic, Hawkey says, because each instance of mentoring is based on a relationship involving an extremely complex interplay of cognitive, affective and interpersonal factors. In addition, 'the stresses of mentoring or learning to teach may exacerbate the idiosyncrasies' (p. 332). In a later study Hawkey (1998b) adds that mentoring may also be influenced by the mentor's previous experience of ITT (p. 666). She suggests that overarching course philosophies, such as are implied by the reflective practitioner model, may not be helpful in addressing the idiosyncrasies since they might 'undermine mentor authenticity' (p. 667).

Hawkey's (1997) claims are challenging for a researcher for, if mentoring is 'essentially idiosyncratic' it might not be possible to make any worthwhile generalisations about mentoring and, in the absence of such generalisations, it is hard to see how research could contribute meaningfully to the improvement of mentoring practice. The purpose of this section is to review the empirical literature in order to examine this claim by mapping out the extent to which ITT mentoring is 'essentially idiosyncratic'.

Expectations of mentoring

Two studies have addressed the question, 'how effective is mentoring?' In a survey of 224 History trainees on four different courses, more than 75 percent of trainees reported that their subject mentors had been 'very' or 'quite' effective at developing various aspects of their teaching (Hobson, 2002). This finding supports those of Booth (1993) and Stanulis (1994); that the mentor is central to the experience of learning to teach and mentors have a significant impact on their trainees.

Some studies attempt to judge the quality of mentoring, measuring it against an ideal. Feiman-Nemser et al. (1993) reported on feedback sessions given by three mentors to their trainees and their report, while detailed, was extremely critical of the mentors. The following extracts give a flavour of the researchers' commentary,

> It is hard to tell what [the first mentor] is trying to accomplish in this conference.
>
> The conference [between the second mentor and her trainee] reinforces the view that the main task in educating . . . students is to keep them happily occupied in activities that give the appearance of learning.
>
> Uninterested in [the trainee's] explanation, [the third mentor] offers her opinions on everything without delving into anything. (Feiman-Nemser et al., 1993: 158-161)

The study emphasises what the mentors were not doing, rather than what they were doing, and it concludes that more work needs to be done, 'making the reality of mentoring more in tune with the rhetoric of mentoring' (Op. cit.: 164). Challenging as it is, the research displays neither sympathy with, nor empathy for the mentors and it might not be a reliable account of the mentors' own views of their mentoring.

In the UK, Reid and Jones (1997) interviewed eighteen mentors, using Kelly's (1995) repertory grid to elicit their own constructs of 'the ideal mentor'. The mentors thought the ideal mentor, 'demonstrates training, empowers students' and has personal qualities, including the following list:

> not domineering, sympathetic, stimulated by new ideas, approachable, has students' confidence, good sense of humour, motivated, tactful, patient and tolerant, accepts own failings, shows humility, committed to pupils, wishing to develop. (Reid and Jones, 1997: 266)

A report on a similar study by the same researchers (Jones et al., 1997) (which might have incorporated the first study: it is not clear whether or not it did so) cited evidence that mentors had great difficulty in acting up to this image of perfection:

> I would like to have an infinite amount of time and patience. I would like to be a better listener. I would like to be more open in my ideas. I would like to relate to people more rapidly and easily. I'd like to know more about my subject. I would like to be a better teacher. And myself as I am, on a lot of days, I am none of those things. I'm short of time, I'm crabby, I'm bad tempered, I'm not teaching well. (p. 256)

The notion that mentors cannot always live up to ideals, is explored in Orland (2001), a year-long interview study with one beginning mentor who started her mentoring largely by trying to impart the convictions she held about teaching. Later she found herself unable to change her trainees' attitudes in the way she hoped, and experienced dissatisfaction and, 'a sense of defeat' (p. 82) which she attributed to problems connected with the system for mentoring. By the end of the year she started questioning her right to 'impose her world view' on trainees (p. 83) and reported that her understanding of mentoring had changed, having, 'more to do with where the person [i.e. the trainee] is at' (p. 85). Orland (2001) describes her learning process and concludes that, 'learning to become a mentor . . . does not 'emerge' naturally from being a good teacher of children' (p. 75).

Similar findings are reported in Bullough and Draper's (2004) study of nine Secondary school mentors, which found that mentors were expected to fulfil a variety of roles within a demanding conception of the 'proper' mentor. In order to live up to these expectations the mentors embraced an attitude of 'cool professionalism' towards their trainees, masking their true feelings about teaching and mentoring, often in order to protect their trainees from stress. Bullough and Draper (2004) suggest that trainees should be given a glimpse into the difficulties of mentoring so as to understand its complex nature.

Several studies show that, what trainees want from their mentors, is to feel welcome, accepted, included and supported (Abell et al., 1995, Maynard, 2000) and they look to their mentors for support which, in the early stages at least, is positive, unthreatening and readily available (Booth, 1993). Hobson (2002) found that trainees appreciate being given a clear sense of direction in terms of advice and ideas, with regular, timetabled meetings for feedback and discussion. They identify constructive feedback on their own teaching as the most important developmental activity but they also appreciate discussing their lesson plans. Many trainees also appreciate observing teachers teach.

For their part, mentors become involved because mentoring makes for good staff development, gives them status and new ideas, improves pupils' learning and

enables them to be involved with HEIs (Shaw, 1992; Dart and Drake, 1993; Jones et al., 1997; Boyd, 2001). The positive aspects of training are summed up by one mentor:

> Contact with new ideas, a chance to sit back and watch someone else teach and review your own teaching techniques . . . contact with the outside world, the broader world of education, seeing things done a new way, having an extra pair of hands around, trying new apparatus and doing new things. (Jones et al., 1997: 259)

There are also negative aspects. Mentors state that too much is asked of them, and insufficient time, resourcing and recognition are provided for doing the job of mentoring (Dart and Drake, 1996). Bullough and Draper's (2004) mentors, 'felt vulnerable and had periods of deep uncertainty as mentors' although, partly as a result of meeting with a support group of other mentors, their knowledge of teaching 'deepened significantly' (p. 287). Boyd (2001) found that mentors believe that there are professional development benefits to be gained from mentoring including, prompting them to consider their own teaching, having someone to talk to about their subject, gaining new ideas or resources and being appreciated as professionals. The study suggests, however, that such a view is 'rose-tinted' because the perceived benefits are largely superficial; limited to reminders of what the teachers already know, rather than anything genuinely new.

Schools and HEIs

Subject mentors on a PGCE course operate within a partnership between schools and HEIs. However, the relationship between the two sites has been characterised as 'two largely separate worlds that exist side by side' (Beck & Kosnik, 2002, quoted in Bullough, 2005). For example, a key function of HEIs is to help trainees become more critically reflective (Dart & Drake, 1993). However, 'In asking students to become reflective at the critical level . . . we are asking them to behave in a way which is neither exemplified by the models which they see in the school's community of practice, nor valued by that community' (Drever & Cope, 1999).

In their efforts to participate in the school's 'community of practice' (Lave & Wenger, 1991) trainees can sometimes be dismissive of their HEI. Segall (2001) cites trainees who express this view, including the following:

> No real learning, I think, takes place until you get into your practicum . . .
> Instead of just getting bombarded with all this theory at [the university], I think
> we should spend more time in the schools. (p. 227)

As a result, trainees do not always see their university tutors and school-based mentors as mutually supporting their development. For example, Drever & Cope (1999) found that trainees,

> . . . often claimed to 'learn' something that had been dealt with earlier in the
> HE [Higher Education] programme . . . meeting it in the classroom context
> they seemed to meet it for the first time. (p. 106)

The evidence suggests that the school-HEI gap is not satisfactorily addressed. Mentoring conversations in Martin's (1997) study, 'made almost no reference to university based courses' (p. 195) while only 2% of Wright & Bottery (1997) respondents thought that 'achieving consistency with the university part of the course' was one of the most important aspects of mentoring. Bullough (2005) analysed a case of a single, Secondary school mentor who worked full-time with trainees, in a scheme which aimed to 'bridge the gap' between a university and a school. The mentor acted in a nurturing role, without being 'an agent of growth' (p. 152). The study suggests two reasons for this; the first is that the mentor's identity as a nurturer, a teacher and a mother shaped her identity as a mentor. The second is that she was not encouraged to see herself as part of the community of teacher educators, rather,

> She had sought recognition by the university supervisors as a fellow teacher
> educator but she had been turned away . . . [she was] desirous of learning more
> about teacher education and mentoring from the supervisors but she was not
> invited into such a conversation. (p. 152)

Bullough (2005) concludes that as long as such mentors' work is located mainly in schools, 'it is highly likely that teacher education will remain little more than a weak exercise in vocational socialisation' (p. 144). Nevertheless there is some evidence that the two sites of HEI and schools complement each other in some respects, even if communication between them can be poor. Hobson's (2002) study, cited previously, found that university tutors are more effective than mentors in developing trainees' subject knowledge, whereas mentors are considerably more effective in developing their ability to manage pupils and maintain discipline.

Support and challenge

Given the discussion in the previous chapter, comparing different approaches to mentoring, it is not surprising that mentors perceive their mentoring roles in a variety of ways. Elliott and Calderhead (1993) found that some mentors saw the trainee as being dependent on them, using phrases such as, 'a mother hen with her chick'. Others discussed their roles in terms of 'being a good listener', 'being a friend', or 'enabling'. Others saw themselves as organisers, enabling the trainees to complete a series of tasks set by the HEI. Abell et al. (1995) found that mentors saw themselves as adopting multiple roles, including being a parent figure, a trouble-shooter and a colleague. A pioneering publication by Daloz (1986) describes the complementary functions of support and challenge in mentoring and suggests that, when there is a high level of both support and challenge, the trainee develops and makes progress. High support and low challenge lead to the trainee being affirmed but not stretched, whilst the converse results in the trainee withdrawing from learning. When both are low there is stasis and no development. Several researchers (Martin, 1996, McNally & Martin, 1998, Stanulis & Russell, 2000) have used Daloz's (1986) formulation either to analyse mentoring or to explain findings produced by other analytical means. For example, McNally and Martin (1998), in a study of Mathematics mentoring, found that most mentors either stressed their nurturing and supportive roles (providing high support and low challenge), or they had a strong sense of themselves as authorities but were less able to engage with the needs of trainees (providing low support and high challenge). Nevertheless some mentors provided high levels of both support and challenge and the latter group was most successful in ensuring progress for their trainees.

In other studies Elliott and Calderhead (1993) found that, 'On balance, the mentors appeared to perceive the mentoring role more in terms of nurturing or supporting the novices' and Clarke & Jarvis-Selinger (2005), in a study into the teaching perspectives of 301 mentors in British Columbia reported that the majority of mentors (52%) had a nurturing perspective to their own teaching. This perspective is associated with the view that, 'learning has a significant emotional component', and that good teaching involves caring for students, helping them to reach their goals and

supporting efforts as well as achievements (p. 67). The authors find the results of their survey 'encouraging' because of 'the critical role that trust and care play in discussing a student teacher's suitability and success' (p. 76).

In contrast to those studies which find that mentors tend towards the supportive rather than the challenging, Williams et al. (1998) found that mentors see themselves as teaching the trainees as well as providing support. They think of themselves as guides, or as providers of information, and they expect to offer practical strategies, feedback on lessons and assessment. Although some writers suggest that the mentoring role should change at various stages during the placement (Martin, 1994, Furlong and Maynard, 1995), Williams et al. (1998), studying conversations between 8 mentors and 15 trainees, found no evidence that this happened in practice; 'rather, the style of interaction between mentors and students appeared to remain constant' (p. 237).

The variation between the findings of these studies might be explained by their national contexts. Indeed, a comparative study (Jones, 2001) found significant differences between the views of English and German mentors. For, although, 'a high level of agreement is reflected in their perception of their main role as the trainee's "advisor" . . . divergent views emerge in relation to their responsibilities as "assessor", "trainer", "partner" and "model"' (p. 91). Jones (2001) suggests various reasons for this, mostly to do with the different policy contexts in the countries involved. She also suggests that general cultural factors might have an influence, for example, 'in Germany . . . criticism is generally expressed more generously and frankly than in England' (p. 81).

Mentoring relationships

Several studies have examined details of the relationship between the individual mentor and the trainee, 'the avenue through which all mentoring processes . . . are mediated' (Hawkey, 1997). Elliott (1995), in a study of Australian mentors, found that mentors who developed 'rich' relationships with their trainees were more likely to be successful in facilitating their development as teachers (p. 258). By this he means that they, 'develop feelings of confidence within their students ... [use]

appropriate communication skills ... have a well developed professional vocabulary ... [talk] with students regularly [and] ... demonstrate rationales for their actions' (p. 261). These relationships have to be forged in a context of unequal power relations in which the agenda for development is in the hands of the mentor (Elliott and Calderhead, 1993, Graham, 1999). Problems with relationships sometimes arise because the trainees feel a lack of support, and sometimes because there are personality clashes between them (Hobson, 2002).

Abell et al. (1995) found that mentors are unable to carry out their mentoring functions if their trainees do not respect them. Stanulis and Russell (2000) reached similar conclusions, finding that the key ingredients are trust and communication. They carried out an in-depth study, of two mentor/trainee relationships in a Primary course, which graphically describes the possibilities and problems of mentor-trainee relationships. The one pair enjoyed a relationship with a 'high level of trust and communication ... open expressions of warm emotion ... a deep respect'. One of the reasons for this was because, 'they had so much in common' (p. 72). The other pair had, 'a carefully defined respect for personal boundaries ... [they] shut down to protect themselves, closing off avenues for communication' (p. 73). This was because the mentor had strong beliefs about mentoring, 'including her belief that it is important to warn students if she feels a lesson will not succeed'. As a result, her trainee felt unable to 'jump in, take risks, be involved' (p. 77). The study concludes that 'the essence of [the] mentoring was framed around trust and communication' (p. 77). This study illuminates the findings of others; namely that, while many trainees find their mentors hugely supportive, a significant number don't (Elliott and Calderhead, 1993, Yourn, 2000, Hobson, 2002). Further, 'where the mentor-student relationship [is] unproductive or destructive, the consequence for students' sense of worth as a teacher and as a person, appeared catastrophic' (Maynard, 2000: 29).

The business of mentoring is suffused with feeling, although these feelings are not always acknowledged (Bullough and Draper, 2004). Trainees feel exposed and vulnerable, especially at the start of their placements (Elliott, 1995, Maynard, 2000) and successful mentors are those who can recognise and react appropriately to the trainee's changing state of mind (John & Gilchrist, 1999). An interview study in Hong Kong by Lopez-Real et al. (2001) found that mentors expressed a need to be

sensitive to trainees' feelings, particularly when discussing matters to do with their lack of presence, enthusiasm and commitment. Being sensitive involved using indirect approaches that would de-personalise unwelcome messages, thus 'saving face'. Maynard (2000) also found that mentors were unwilling to hurt trainees' feelings, and she reported that many mentors also feel vulnerable and in need of reassurance. In such a context, she suggests that trainees can help themselves by learning to manage their mentors.

Relationship problems can sometimes be experienced as bullying. Maguire (2001) found that, in one cohort, 43% of trainees on a PGCE course had felt bullied by their mentors or other teachers during their school placements, with female trainees under the age of 28 most likely to experience bullying. This survey did not ask respondents to describe the nature of the bullying and Maguire acknowledges that, 'it might be possible to discount some trainees' perceptions of bullying' but concludes nevertheless that, 'the reported levels [of bullying] are worryingly high' (p. 107). The unequal power relationships inherent in ITT mentoring are also explored in Graham's (1999) case study of a single trainee, who learned to 'renegotiate' his relationship with his mentor by making the power relations between them an explicit topic for discussion. Awaya et al. (2003) suggest, perhaps controversially, that mentoring relationships break down because either the mentor or the trainee is unwilling to commit to an equal relationship, for instance when mentors are too eager to assert their authority.

Maynard (2000) found that trainees felt a different kind of tension; that of fitting into the school community on the one hand, and 'being themselves' on the other. In a related study Maynard (2001) used Lave and Wenger's (1991) concept of 'learning as participation' to study the ways in which trainees became part of the 'community of practice' of teachers. She found that trainees sought the approval of their mentors and adopted their teaching styles and language use, but without fully understanding their mentors' concepts. As a result, the trainees' concepts of teaching were often undeveloped, 'pseudoconcepts'.

A trainee in another study reported that her mentor expected her to copy her methods and was unhappy when she didn't:

At first, I tried suggesting some of my ideas and questioned certain things but, whenever I did, a tight, anxious expression would come on to her face and I came to see my ideas as an impertinence. (Brooks and Sikes, 1997: 37)

Two other studies touch on this tension. In Dart and Drake (1993), the trainees learned to adapt their practice to what the school required but, in Yourn (2000) trainees became frustrated when they were required to model themselves on their mentors.

Tensions felt by mentors can relate to their role as assessors. Gay and Stephenson (1998) describe mentors as 'judge, jury and sometimes executioner rolled into one' (p. 49) and found their supporting and encouraging function at odds with their assessing function. Similar tensions were found in Dart & Drake (1993). In Jones' (2001) comparative study, such views were expressed by German mentors, who actually had quite a minor role in assessing trainees, but the majority of English mentors welcomed their role as assessors, finding that it brought them increased status and influence.

Processes in mentoring

At the heart of the reflective/apprenticeship dichotomy, discussed previously, is the issue of whether the mentor tells the trainee what to do or asks questions, thus encouraging the trainee to reflect and inquire into their own practice. The first might be called a directive approach and the second could be called an inquiry-oriented approach. Zeichner et al. (1988) found that mentors tended to use a directive approach to their mentoring even when they claimed to espouse inquiry as a means of development. Ben-Peretz and Rumney (1991) reported similar findings; the mentors in their study transmitted their experience of successful teaching practices in an authoritative way, whilst the trainees were mostly passive. Dunn and Taylor (1993) analysed the advice given by mentors to trainees and found that the majority of the advice (55%) was given 'straight', without any explanation. On the other hand, Strong and Baron (2004) found that mentors rarely gave direct advice, preferring 'indirect suggestions' in which the advice was, a) tempered with an expression implying tentativeness (such as 'perhaps' or 'maybe'), b) phrased as a question, c) presented as an idea that had come from elsewhere or, occasionally, d)

building on something said by the trainee. Surprised by their findings, the researchers suggested that they might be explained by the particular philosophy of the (Californian) ITT programme in which the study was located.

According to Zanting et al. (2003), trainees believe that they can access their mentors' practical knowledge by observing them teach, asking questions about the observed lessons, and by discussing their own lessons. The study found that these beliefs were ill-founded however, because the mentors rarely discussed their reasons for their actions unless specifically asked to do so, for instance, by being asked 'why' questions or by discussing video recordings of lessons. Haggarty (1995) also found that, whilst mentors were able to talk about their own practice, they were less successful in talking about the practicability concerns that underpinned their own decision-making. The mentors in her study tended to dominate feedbacks, (a finding echoed by Martin, 1995), to draw almost exclusively on their own experience of teaching and to promote the view that implementing good practice was unproblematic. Whilst the mentors and trainees were very polite to each other, areas of disagreement (for example, between the University's version of 'good mathematics practice' and the school's version) were ignored.

The mentors in these studies have a view of mentoring which is firmly located in the apprenticeship approach. There have also been some case studies which have uncovered more reflective practice. Clarke's (1995) study involved stimulated recall video sessions with five science mentors. In watching videos of their feedbacks, the mentors were surprised by how little they allowed their trainees to actively contribute to the discussions but, as a result of the research, they switched their emphasis from telling to enquiring. The mentors were more able to get their trainees to reflect on their practice when they presented a multiplicity of perspectives on teaching, when they examined 2 or 3 days of the trainee's teaching in depth, when they prompted the trainees to theorise about their teaching (rather than about more general educational issues) and when they encouraged their trainees to entertain uncertainty.

There are a few case studies which uncover reflective mentoring. John and Gilchrist (1999) transcribed feedbacks from a single, experienced mentor with two different

trainees. They analysed the mentor talk in terms of five categories: suggesting, questioning, supporting, directing and silence, and they analysed two particular feedbacks in detail. In the first feedback the mentor questioned as frequently as she gave suggestions, whereas in the second, there were twice as many suggestions as questions. Drawing on this and other evidence, the authors concluded that this mentor adopted a reflective approach when appropriate; her mentoring was, to a very large extent, tailored to the needs of the individual trainees.

In another study of reflective mentoring Stanulis (1994) examined a case of Primary mentoring during a five-month placement. The mentor constantly questioned her own knowledge, values and beliefs, within a philosophical framework of seeing teaching as problematic. She wanted to give her trainee questions, not statements, and her questions were wide-ranging, dealing with areas of subject matter, learners, teacher knowledge and teaching environment. Stanulis (1994) described her as 'sharing her wisdom without telling answers' (p. 31). In a similar study Hawkey (1998a) analysed feedbacks from a single mentor and found that, although the mentor offered advice and information, she prompted the trainee's thinking (e.g. by asking questions) nearly as often as she gave advice. In this instance however, the mentoring was less effective for, despite demonstrating a range of skills such as, 'relationship building, empathy, providing advice, support and challenge' she failed to recognise the gap between her perspective, as an experienced teacher and that of the trainee. As a result the conversation between them became 'almost two parallel monologues', in which the trainee talked about planning and classroom management while the mentor talked more about values in education.

The content of mentoring meetings

These matters touch on another aspect of mentoring, the subject matter discussed in meetings between mentors and their trainees. This is also related to the mentoring approaches discussed previously. In an apprenticeship approach, mentoring conversations will be largely concerned with technical matters of teaching, whereas a reflective approach will contain discussion in which such matters are related to their wider contexts. Booth (1993) found that trainees were mostly concerned with subject-specific teaching and classroom management and control. Yourn's (2000)

music trainees were similarly concerned about teaching and classroom management, and they also expressed concern about having adequate teaching materials and of failing the requirements of the placement. In a survey of ninety mentors, Wright & Bottery (1997) found that mentors considered practical matters such as 'planning and providing a clear focus for students' lessons' and 'emphasising classroom management' to be overwhelmingly more important than matters to do with wider professional issues, such as 'discussing the relationship between schools and society' or 'considering educational theory'.

These studies suggest that it is the practical business of teaching and classroom management that tend to dominate conversations between mentors and their trainees, rather than more theoretical matters, because such technical matters are the main concerns of both mentors and trainees. The evidence further suggests that mentors rarely relate practice to theory. However, Jones, Reid and Bevins, (1997) in an interview study, found that mentors regretted that they were too unaware of current educational theory to help their trainees with it. And in a survey of teachers, some of whom were mentors and some not, Reid (1999) found that, while all the teachers tended to recognise a need for theory in teacher training, those who were mentors felt this need more acutely. These teachers were also concerned about their lack of ability to reflect on their own practice. As a result, 'they are unable to demonstrate to the trainees in their care the model of the reflective practitioner' (Reid, 1999: 254).

2.7 COMMENTARY

Taken together, these studies provide a variety of perspectives on mentoring practice, the case studies in particular providing interesting and sometimes vivid accounts of particular mentoring relationships. For example, mentors do perceive their roles in different ways, emphasising aspects, to do with listening, enabling, organising, trouble-shooting, supporting or teaching; acting as a friend, a colleague or a parent-figure, a therapist, resource, coach, assistant or protector (Elliott and Calderhead, 1993; Abell et al., 1995; Williams et al., 1998; Jones, 2001, Bullough and Draper, 2004). Some mentors see challenging as important; for others, the supportive function is the most crucial (Daloz, 1986; Martin, 1996; McNally & Martin, 1998; Stanulis & Russell, 2000). Some mentors spend much time in giving

advice (Zeichner et al., 1988; Ben-Peretz and Rumney, 1991; Dunn and Taylor, 1993) whereas others prefer to imply a more tentative approach (Strong and Baron, 2004).

On the other hand, there are findings that appear to be reasonably consistent across two or more studies. Mentoring is usually considered effective in developing trainees' teaching skills (Booth, 1993; Stanulis, 1994; Hobson, 2002), although it often fails to live up to ideals (Feiman-Nemser et al, 1993; Reid and Jones, 1997). The mentor/trainee relationship is central to the process (Hawkey, 1997, Elliott, 1995; Stanulis and Russell, 2000) and trainees hope to feel welcome, accepted, included and supported by their mentors (Abell et al., 1995; Maynard, 2000). When these expectations are not met and the relationship breaks down, the results are perceived as painful (Yourn, 2000; Maynard, 2000; Maguire, 2001; Hobson, 2002). Meetings between trainees and their mentors are largely concerned with practical matters of teaching (Booth, 1993; Wright and Bottery, 1997; Yourn, 2000) and they rarely include discussion of educational theory (Jones et al., 1997; Reid, 1999). Similarly, trainees rarely relate their school-based experiences to what is learned in the HEI (Martin, 1997; Wright and Bottery, 1997; Segal 2001; Bullough, 2005).

These findings suggest that mentoring is not entirely idiosyncratic, as Hawkey (1997) suggests. On the contrary, research into mentoring not only leads to 'frameworks for a better understanding of mentoring' but also provides findings which are generalisable across different contexts. Indeed, although the studies demonstrate a wide variety of mentoring contexts, approaches, practices and philosophies, there is not conclusive evidence that mentoring is more idiosyncratic than other educational endeavours, such as teaching.

So the challenge to the researcher is to construct inquiries which respect the authenticity of individual relationships whilst also searching out aspects which might be generalisable. Many of the studies reviewed here have attempted this task; in the research which follows I attempt to build on them.

3 Methodology

INTRODUCTION

This chapter considers the research questions and how they were addressed. It explains the choice of methodology and describes how data were collected and analysed. It addresses matters of ethics and concludes by justifying the findings. It is written largely in the first person in order to acknowledge my role as the main research instrument.

3.1 THE RESEARCH APPROACH

The starting point for the research was an open question, 'How do music mentors mentor trainee teachers?' I was also interested in a second question, 'How might they do this better?' Prompted by the literature and my own experience, further questions emerged: 'What was it like to be in these mentor/trainee relationships?' 'To what extent could these relationships be understood as apprenticeships? To what extent did they encourage reflection?' 'How did the mentors and trainees negotiate their understandings of what it is to teach, and specifically to teach music?' These more focused questions promoted more developed and in-depth answers to the primary open question.

The first question is important for, as the previous chapter demonstrated, there is little in the literature that is specific to ITT music mentoring in Secondary schools. Whilst some of the issues facing music mentors are similar to those of all subjects, music mentoring brings specific problems, arising largely from the multiple demands on the music teacher (Bannan & Cox, 1997). Mentoring music trainees can be seen as particularly challenging and, as we have seen, there is evidence that much Secondary school music teaching is unsuccessful (Ross, 1995, Harland et al., 2000, Ofsted, 2004). Improvements in music mentoring may lead to improvements in music teaching, so research into music mentoring might have implications for school music generally.

Choice of methodology

The primary research question and subsidiary questions have been researched using a qualitative approach, underpinned by an interpretative epistemology (for example, Carr & Kemmis, 1986). The epistemology is interpretative because I do not believe that we can know reality in an objective, verifiable way. Rather, 'reality is constructed by individuals in their interactions with the social world' (Merriam, 1998). The approach is qualitative because I am concerned, not only with the things that people say and do, but with the meanings, preconceptions and values underlying their actions. Qualitative methodologies have the capacity to document and increase our understanding of the 'lived' experience of people, understood and mediated through the researcher's own perceptions (Merriam, 1998: 6-7). A qualitative methodology is appropriate because there cannot be one, objective answer to the main research question; the methodology recognises that different mentors and trainees understand the purposes and processes of mentoring differently, and seeks to uncover their different understandings.

Case study

Case study seemed an appropriate choice of approach for this study. The mentor - trainee relationship constitutes a bounded system which requires an in-depth analysis of the particular 'lived ' relationship, including those aspects of which both parties may not be conscious. There are various understandings of case study. Stake (1995) defines case study as, 'the study of the particularity and complexity of a single case' (p. xi) and for Merriam (1998) it is, 'an intensive, holistic description and analysis of a single instance, phenomenon or social unit' (p. 27). Bassey (1999) gives a more comprehensive definition, stressing both processes, in terms of research carried out within localized boundaries and outcomes, in terms of convincing arguments or stories. Although their terminologies differ, these writers agree that case studies investigate specific instances in their natural settings in such a way that their individual characteristics – their particularities – are revealed.

A collective case study approach (Stake, 1995) provided a means for studying a small number of instances of music mentoring in depth, each case contributing to an overarching case study of music mentoring. Studying several cases of the mentoring

relationship helped strengthen the validity of the findings and might enable mentors and trainees to apply the findings of the study to their own practice, especially if they recognise them as grounded in similar contexts to their own; the use of several cases, in different schools, provided several such contexts.

Writers on case study methodology do not agree as to what can count as a case. Stake, building on Smith (1980) defines a case as 'an integrated system' and suggests that people, groups and institutions are amenable to case study research (Stake, 1995: 2). Merriam describes a case as, 'a single entity, a unit around which there are boundaries' saying, 'I can "fence in" what I am going to study' (Merriam, 1998: 27). On the other hand Gillham (2000) suggests that 'precise boundaries are difficult to draw' and Miles and Huberman (1994) write of 'an indeterminate boundary' which defines the edge of the case (p. 25).

The cases in this study, defined as the professional relationships between mentors and their trainees, were clearly bounded. They were limited in time (the length of the placement), and space (the school setting). They formed a system with aims and rules, made explicit in the Course Handbook. Embarking on the study, it was possible to decide what was, and wasn't, part of the case itself. However, relationships are formed, negotiated and enacted during every communication between the two people concerned. As it was impossible for me to study all such communications, I selected methods to study particular aspects of these relationships.

Methods

Case studies employ multiple methods, typically observation, interviews and document review (Stake, 1995: 133). To study mentoring relationships in 'real time' rather than simply discovering what the participants reported about them, I decided on non-participant, naturalistic observations. The observations were non-participant so as to disturb naturally-occurring events as little as possible. They were naturalistic because this allowed me to focus on them, 'more holistically and more macroscopically' than a structured approach (Punch, 1998: 186) and because, rather than deciding analytical categories in advance, I wanted to remain open to different

interpretations of the data, preserving what Stake calls the 'multiple realities' of the case (Stake, 1995: 12). Throughout, I aspired to maintain a non-participant observer role. Nevertheless, there is always a possibility of the presence of the observer affecting the setting and there was evidence that this happened; my presence affected the feedbacks in two ways. First, it emerged that, in two of the cases, the observed feedbacks constituted the only times when the mentor and trainee met formally. Second, one of the mentors – 'Matthew' – made it plain, by talking to me directly, that he did not ignore my presence. At an early stage in the research I considered asking mentors to make sound recordings of the feedbacks as an alternative to my being present but rejected this because I decided that the non-verbal communication would help me to understand the verbal communication more deeply and accurately than a sound recording. To some extent therefore, the data can be viewed less as providing evidence of naturally-occurring feedbacks, and more as providing evidence as to how mentors and trainees act out feedbacks in the presence of an observer.

The course documentation stated that the trainees were entitled to, 'dedicated time with the mentor . . . every week'. I understood, as did the mentors, that this would be a time when they would sit down with their trainees and discuss pertinent matters in some detail, and this is what I chose to observe, expecting access to high-quality, concentrated data. As Arthur et al. (1997) observe, mentors perceive this meeting as among the most useful of their tasks. Typically, such meetings focus on the most recent lesson that the mentor had observed and, using the terminology of the mentors, I referred to them as 'feedbacks'. (See Martin, 1995, for a discussion of this term and its relationship to mentoring.)

Despite their obvious advantages, observations have not always been used in studies of mentoring in ITT. Some studies have used survey techniques (Dart and Drake, 1993, Booth, 1993, Maynard, 2000). Others have used recordings of single feedback sessions (Martin, 1995; John and Gilchrist, 1999). Stanulils and Russell (2000) intended to use naturalistic observation in their study of two mentor-trainee relationships but actually focused their analysis on 'whole-group reflection sessions' involving trainees, mentors and researchers; a method also used by Yourn (2000). Access to observations is problematic. It isn't easy to allow a non-participant

observer into a situation which is essentially a dialogue between two people, particularly when one of the participants is being judged (assessed) by the other and I consider myself fortunate to have been given access to the feedbacks reported in this study.

Whilst observations were useful tools for understanding mentoring in action, they gave an incomplete picture of how the participants understood the process they were enacting; interviews were necessary for this purpose. Stake (1995) describes interviews as, 'the main road to multiple realities' (p. 64) and May (2001) adds that they provide, 'rich insights into people's biographies, experiences, opinions, values, aspirations, attitudes and feelings' (p. 120). The mentors and the trainees were interviewed individually, to obtain their perspectives on mentoring in general and the specific instances to do with this study. I chose a semi-structured approach in order to allow the interviewees to discuss their perspectives in their own terms and so that I could probe their answers as appropriate (Punch, 1998, May, 2001).

I planned to review the lesson observation forms that mentors wrote about their trainees but this plan was abandoned because they were rarely made available to me. However, the documentation governing the course was studied and it helped me to understand some of the contexts surrounding the case.

The focus, on feedbacks and interviews, enabled me to work with fairly small amounts of data, around eighteen hours in total. The collection of large quantities of data is sometimes seen as essential to case study although Bassey (1999), while acknowledging that case study requires 'a lot of data', points out that the data collected need only be 'sufficient to explore significant features and to create plausible interpretations' of the case (Bassey, 1999: 60). Silverman (2000) goes even further, urging researchers to limit their data in order to say 'a lot about a little' (p. 102) and it is this approach that I have adopted.

3.2 COLLECTING DATA

Selecting the cases

The mentors were selected from a partnership based at an English university. I did not locate the research in the partnership in which I worked for ethical reasons, so as not to face possible conflicts of interest between my role as researcher and that of university tutor. So I contacted a Course Leader at a different university and, at her invitation, attended a meeting of mentors in October, 2000. I described my proposed research and asked for volunteers; seven volunteered. I repeated my request at a teaching session of the trainees at the university; most volunteered. They had already been allocated to schools so, by matching the two sets of volunteers, I was able to select five mentors – two women and three men, with five trainees – three women and two men. Although only five pairs were available to me, I felt that they would give me sufficient variety and would be manageable in the time available. (In the event, one of the mentors was offered a post in another school and withdrew from the study after the first observation.) Stake (1995), discussing problems of selection, says that an individual case is not to be viewed as representative of other cases, so statistical sampling techniques are inappropriate. He says, 'it is not unusual for the choice of case to be no "choice" at all' (p. 3) but suggests that, where there is a choice, selections should be made on the grounds of the opportunities they provide to learn from them (Stake, 1995: 6). Since so little was known about music mentoring *per se,* any mentor/trainee relationship would have provided opportunities to learn; my lack of choice was not therefore detrimental to the research.

The overall structure of the course was described in the course handbook. This set out the specific dates of the course, when trainees were expected to be in the university and when in schools. It also set out the course regulations and trainees' entitlements in terms of how much teaching they might expect, how often their teaching would be observed, who would observe, and how often they would formally meet with their mentors. No particular model of mentoring was specified by the course handbook and no specific model of mentoring was employed in any of the case study schools.

The course had a schedule which mentors were expected to use to record their assessments of the trainees' lessons. However, I didn't see this in operation, although two schools did supply written accounts of lesson observations. At Oddington School the mentor used a schedule which had been devised by the school and, at the Rodin School, the mentor supplied a print-out of her lesson observation commentaries on an otherwise blank sheet of paper.

Observation

The PGCE course involved two school placements. In the first term of the course, trainees were placed with a mentor in a school for a ten-day 'serial' placement (two days a week), followed by a 'block' placement of five weeks. After the Christmas break, trainees had a further ten days serial placement followed by a thirteen-week block placement. In each week of the school placements mentors were required to meet formally with their trainees and I planned, for each case, to observe one feedback near the start of the placement, one in the middle and one near the end. I planned to observe two feedbacks in the Christmas term, involving a single observation of two mentors and their trainees. Effectively this formed a 'pilot' stage of the research. If, during it, significant difficulties had arisen – if, for instance, a feedback had to be curtailed due to embarrassment caused by my presence – I would have been obliged to re-design the study although fortunately this didn't happen. I therefore observed two feedbacks in November, 2000, during the first of the trainees' two school placements. These constituted my pilot study. The first was Tony's feedback with Matthew, reported in the following chapter, and the second involved the mentor who subsequently chose not to continue with the research, and which isn't reported in this study. The other feedbacks occurred during the second placement, in the Spring and Summer of 2001. Since I had contracted with each mentor to observe three feedbacks, I observed 'Matthew' and 'Tash' only twice; once near the beginning of the placement and once near the end.

Each session was recorded on audio tape and subsequently transcribed, in order to capture the exact words spoken. I used DAT (digital audio tape) to make high-quality recordings. In transcribing, I gave each participant a pseudonym to protect the anonymity of the mentors, trainees, pupils, schools and others. My early

transcriptions attempted to capture every 'hmm' and 'er' as well as every slight hesitation. However, when I shared some of this data with colleagues, they talked about the 'inarticulate' nature of the utterances, rather than its content. I saw this as a barrier to understanding and re-presented the transcriptions so as to retain all the words spoken, but leaving out vocalisations which were not words. On the same grounds, I chose to omit from the report phrases, such as 'you know', which carried no meaning beyond allowing the conversation to flow; the resultant gaps are marked by ellipses in the text.

While observing, I noted aspects which are less easily captured on audio tape, to do with body language, gestures and other visual cues. I also noted key phrases, a strategy which was particularly useful on the one occasion when the tape recording didn't work. My fieldwork visits were all different. For the purposes of the research I was interested only in the feedbacks, but on three occasions the mentors asked me to watch the lessons before the feedback and I agreed. Appendix A provides an indication of the contexts surrounding my observation of meetings between mentors and trainees.

Interviews

Interviews were recorded and transcribed in the same way as the observations. I felt that it was important to talk to the mentors at an early point in the study, to establish their trust in me as a researcher, so I conducted their interviews before the observations began. In order not to encroach too much on their time I asked them for one interview each, of approximately an hour in length. The trainees were interviewed after the placement, so that they could comment on their experience of the mentoring.

For each group I used an interview schedule with six open questions and asked supplementary questions to pursue or clarify matters as they arose. (See Appendix H.) These included questions about biographical information, how they saw their role as teachers and mentors, and their experiences of mentoring and being mentored. In addition I asked the trainees five short, specific questions about their experience of their mentoring in order to understand how they evaluated it. I was

aware that power was not equally shared during the feedbacks, and I wanted to give the trainees the chance to confirm or correct my impressions, for instance, by telling me of things that I had not been able to observe.

This raised issues for my conception of triangulation. Theoretically, the interview data should have allowed me to triangulate and therefore confirm the observation data, but this didn't always happen. Partly this was because I carried out the interviews before I had fully analysed the data from feedbacks. Had I been able to complete the analysis earlier, I would have asked more questions arising from it. On the other hand, the interviews did provide a rich source of data to compare with the feedback data as, for instance, when I compared how Mike intended to mentor Tina, with what he actually did. This accords with Silverman's account of triangulation as a device in which different data can be compared to make sense of each other, rather than simply confirming each other (Silverman, 2001: 235).

Summary of data collected

Table 3.1: A summary of data collected

Case	Summary of data collected
Matthew & Tony, Oddington School	Semi-structured interview with Matthew, semi-structured interview with Tony, non-participant observation of the feedback between Matthew and Tony, 2 completed lesson observation forms on the schedule supplied by the school.
Matthew & Tash, Oddington School	Semi-structured interview with Matthew, semi-structured interview with Tash, non-participant observation of two feedbacks between Matthew and Tash, non-participant observation of one lesson, no lesson observation forms.
Mandy & Tamsin, The Rodin School	Semi-structured interview with Mandy, semi-structured interview with Tamsin, non-participant observation of three feedbacks between Mandy and Tamsin, non-participant observation of one lesson, three accounts of lesson observations (not forms).
Mike & Tina, Hayles Community School	Semi-structured interview with Mike, semi-structured interview with Tina, non-participant observation of three feedbacks between Mike and Tina, non-participant observation of one lesson, no lesson observation forms.
Marcus & Tracy, Northam School	Semi-structured interview with Marcus, semi-structured interview with Tracy, non-participant observation of three feedbacks between Marcus and Tracy, no lesson observation forms.

3.3 GETTING TO KNOW THE DATA

Miles and Huberman (1994) describe a process involving data reduction, data display and drawing and verifying conclusions. Broadly, this describes the analytical approach adopted. I divided the transcripts into short chunks, to make them more manageable. This wasn't always easy. At first I had several attempts, even going so far as to isolate every meaningful phrase, in an attempt to get it 'right'. However, I began to see each chunk as being about a single topic which, following Tizard and Hughes (1991) I called 'conversations'. Some of these conversations were very short: a single piece of advice given by the mentor, sometimes with no acknowledgement from the trainee. Others were much longer, the longest consisting of over a thousand words.

In order to address the research question, 'how do music mentors mentor trainee teachers?' I began the analysis by searching for themes in the data from the feedback conversations. This search was assisted by a process of coding. Each individual 'conversation' was coded; the coding system undergoing several revisions as I developed my understanding of the data. I began with an open approach to the data, searching for emergent themes. These centred around the content of the conversations, which I conceptualised in terms of planning, teaching, behaviour management and curriculum. As the relational nature of the interaction between mentors and trainees became more apparent I shifted the focus, attempting to understand the conversations in terms of the concepts, reviewed in the literature, of mentoring as an apprenticeship and mentoring as encouraging reflective practice. Conversations in which the mentor advised in a strongly directive way were categorised as 'strong apprenticeship'; when advice was tempered, the conversation was categorised as 'weak apprenticeship'. Conversations in which the mentor asked an open question were categorised as 'strong reflective', while closed questions were categorised as 'weak reflective'. Although this system appeared to provide a promising way of understanding the first two sets of transcripts it was subsequently abandoned because I found that the categories failed to accommodate a significant number of conversations.

Searching further, my reading of Silverman's work on research methods (2000, 2001) led me to become interested in the structure of the conversations; in particular, the question of how the mentors and trainees decided the topics of conversation. At first I conceptualised these topics as problems because my initial analysis had suggested that these topics – planning, teaching, behaviour management and curriculum – were discussed because they were seen as problems in the trainee's teaching. This approach was also abandoned because a substantial number of the conversations could not be understood in these terms. However, I remained puzzled by the fact that many conversations were not concerned with problems.

An answer to this puzzle appeared to be offered by Mercer (2000). Mercer demonstrates that people construct knowledge jointly in their talk and he presents a typology of talk, in which conversations are categorised as exploratory, cumulative or disputational. I realised that the conversations which I categorised as to do with problems could be described as exploratory, whilst many other conversations could be categorised as either cumulative or disputational. This typology, which will be explored in more detail below, served as the final conceptual framework for analysing the feedback data. Thus, although the research question itself did not change, there was an iterative process in which the interpretation of the question moved from content (i.e. the 'curriculum') to the mentor/trainee relationships to the structure of their talk.

To reduce the many pages of transcription down to a more manageable size, I produced summaries of each session in tabulated form, listing each conversation with its codes. Each conversation was numbered, enabling me to keep track of the data, and enabling the reader to identify the origins of particular transactions. (See below.) The data display tables went through several transformations, reflecting changes in focus. For example, when I was conceptualising feedbacks as a matter of exploring problems the data reduction tables were set out as follows:

Table 3.2: An example of an early data display table

	A	Code	Problem	R	S	Transactions
8	A	PLA	When they will perform	T	M	T raises, M says, 'do it next lesson', T anxious, M confirms as ok
9	R	P	What went badly?	M	T	M raises, T responds
10	R/A	P	Giving out keyboards	P	M	T raises, M asks, T doesn't know, M suggests, T changes, M insists, T acknowledges.

The first column gave the conversation number. The second showed the approach; A indicated apprenticeship, R indicated reflective, and R/A meant that the conversation contained elements of both. The third showed the content of the conversation: PLA stood for planning, P stood for pupils. The next column expanded on this. The fifth and sixth columns showed who raised the problem, Trainee or Mentor, and who finished or 'solved' it. The final column described the transactions that took place in this conversation.

In Miles and Huberman's (1994) terms, this was an attempt to develop first-order concepts from the indicators in the raw data. However, Silverman (2000) points out that, in the process of generalising like this, the data themselves - the actual words spoken – can disappear. I found a more satisfactory approach to data reduction when I realised that most of these conversations had key phrases within them. Isolating these phrases gave me a much reduced version of each conversation, but without damaging it by translating it into general terms. By this time I had rejected the notion of feedbacks as to do with problems, so the display was simplified:

Table 3.3: An example of a later data display table

	A	Code	Conversations
8	A	PLA	T: I told them today, that they'd be performing it next lesson, but they're not going to perform it next lesson because they're not ready... M: You can get them all back and get them to perform as far as they are . . . T: Yeah, I'll do that next lesson
9	R	P	I forgot something . . . I thought, 'Oh no, I didn't say that' and I couldn't get them all back
10	R/A	P	I need to get over the massive rush from the room to the keyboards, and that's a bit of a nightmare at the moment . . . How do you get over that? M: I think you need to structure it.

[Ellipses indicate conversation that appears in the transcripts but not in the table.]

Finally I produced more comprehensive data display tables, which include all the talk, not merely the key phrases, and they appear below, in appendices C-G. Such

data display tables helped me construct descriptions of the data, retaining the actual words spoken, and avoiding paraphrases as much as possible.

3.4 CONSTRUCTING THE CASES

Bassey (1999), drawing on the work of Stake (1995), Yin (1993) and Adelman et al. (1980), identifies three categories of case study: 1) story-telling and picture-drawing case studies, 2) evaluative case studies and 3) theory-seeking and theory-testing case studies. This enquiry is situated within the story-telling and picture-drawing category. Bassey (1999) suggests that studies in this category 'should give theoretical insights, expressed as a claim to knowledge' but that this knowledge will be 'more discursive' than in the other types of case study. He distinguishes between the two types within this category saying,

> Story-telling is primarily a narrative account of the exploration and analysis of the case, with a strong sense of a time line. Picture-drawing is predominantly a descriptive account, drawing together the results of the exploration and analysis of the case. (Bassey, 1999: 62)

I was concerned to construct the descriptions chronologically, in order to retain the structures of the phenomena under enquiry. Each case, therefore, begins with a narrative description of the interviews and feedbacks, retaining many of the actual words spoken. Nevertheless, there was a considerable amount of data that I had to précis. I was aware of the need to ensure that the summarised data was less consequential than the data which was included. Because the focus of the study was concentrated on the mentor-trainee relationships, I included all the data from the feedback conversations. The data from interviews were cited only when they either helped to build an understanding of the feedbacks, or when they provided relevant contextual information. Particularly, I was concerned to include in the analysis data which didn't fit developing concepts, such as perceiving feedbacks as centred around problem solving. Interview data which neither contributed to understandings of mentoring relationships, nor challenged developing concepts, were summarised, not presented in full.

In order to glean theoretical insights, themes in the narratives were identified and the cases took on a more picture-drawing nature. I rejected problem-solving as a guiding

concept but retained, as an orienting idea, the notion of mentoring approaches discussed in the literature, particularly those of learning by reflecting and apprenticeship. One approach to this distinction is made by Martin (1995) who suggests that, in a reflective approach, the trainee should have around 80 percent of the talk. In his study, he found mentors operating an apprenticeship, mainly telling and giving advice. Applying 'simple counting techniques' (Silverman, 2001) to my data, I calculated the number of words spoken by each participant, and expressed each as a percentage of the total, having previously discounted any words spoken by other people (such as myself). This small amount of quantitative data helped to strengthen the findings, showing the extent to which the relationships were as Martin (1995) described.

Conversations were analysed further to uncover their psychological and extrinsic meanings. The question, 'why did s/he say this?' guided my explorations. Whenever I found interesting data – a speech act such as a comment or a question – I hypothesised as to why it might have been uttered and looked for other data which might support or deny the hypotheses. Supporting data were brought together, to build up a theory of each case. Data that might contradict the theory were included in the report, to enable the reader to decide its validity. The resultant constructions resembled 'picture-drawing' cases (Bassey, 1999).

3.5 CROSS-CASE ANALYSIS

It was important to preserve the integrity of each case as distinct and unique. The study was not undertaken to compare one case with another, so direct comparisons between cases were inappropriate. Nevertheless, because the study attempted to discover what could be said about music mentoring in general, it was important to identify features common to each relationship. The cross-case analysis achieved this by analysing the ways in which knowledge was constructed and shared within the feedbacks and in particular, how this was shaped by the participants' talk.

The theoretical framework for this analysis is based on a social-constructivist view of learning, which derives from the theories of Vygotsky and others. Vygotsky saw that children develop their thinking through their interactions with adults, and

particularly by talking – not only by 'thinking aloud' but also by social talk. He believed that, 'Any higher mental function . . . had been social before it became internal' (Vygotsky, 1991: 39). He further suggested that a child had a 'zone of proximal development', defined as, 'the distance between the actual developmental level as determined by individual problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers' (Vygotsky, 1978: 86).

Bruner, who was largely responsible for bringing Vygotsky's work to the attention of the English-speaking world, explored some ways in which the adult might assist the child's learning within the zone of proximal development. He called this assistance, 'scaffolding', a term which refers to 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 and Ross, 1976: 90). In this process, the teacher, 'controls those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence' (Op cit.: 90). Bruner saw learning not as a matter of acquiring inert, static information, but rather as actively constructing new ideas and concepts, based on those previously learned. He also saw that learning in childhood was related to learning in later life for, 'central to Bruner's thinking is the conviction that the process of learning is the same whether we are talking about the pioneer at the frontier of knowledge or the child engaged in making a construction of wooden blocks' (Smith et al., 1998: 432).

Because the processes of learning in childhood are not essentially different from those in adulthood, this model of learning can be used to understand ITT mentoring. In this model, feedbacks are a means for scaffolding learning. With a more knowledgeable other (Vygotsky, 1978) the trainee is able to hold up some aspects of his/her teaching for joint consideration. The mentor and trainee are enabled to reflect on these aspects of the trainee's teaching, not only as a result of the talk (i.e. after the talking stops), but also through the process of talking (i.e. as they talk). In as much as the talk, produced in the feedbacks, is directed towards a trainee's past and future teaching, the reflection can be said to be educative, in the sense of changing the trainee's thinking and informing her future practice.

Education and talk

Many studies have examined ways in which knowledge is produced and shared in specific settings. For example, Atkinson (1995) examined the production of medical knowledge in what he called, 'the liturgy of the clinic', Silverman (1997) examined the ways in which HIV counsellors and their clients interact, and Drew and Heritage (1992) present studies of institutional talk in settings such as courtrooms and job interviews. The focus of these studies is primarily socio-linguistic; they research linguistic structures rather than educational processes and impact. Some authors also study talk in educational processes, chiefly in classrooms. For example, Wells (1992) argues that,

> It is in the talk through which tasks are defined, negotiated and evaluated, and by means of which the students' participation is monitored and assisted, that students and teachers engage in the dialogic co-construction of meaning, which is the essence of education (p. 33).

Of the authors who deal with talk in education, the work of Neil Mercer has particular relevance to this study. Mercer sees talk as a means for scaffolding learning. In a series of studies (Edwards and Mercer, 1987; Mercer, 1996; Wegerif, Mercer, and Dawes, 1998; Wegerif, Rojas-Drummond, and Mercer, 1999; Mercer et al., 1999) Mercer and his colleagues present talk as a means for teachers and learners, primarily but not entirely in classrooms, to think together; i.e. to present, organise, test and build on their own and others' thoughts. Drawing on the work of Vygotsky they show that, through talking together, two people can 'achieve a new level of understanding beyond that which either had before' (Edwards and Mercer, 1987: 3). This happens because, 'Language . . . transforms a group of diverse individuals into complementary contributors to a collective mind' (Mercer, 2000: 168).

Reviewing the relationship between knowledge and language, Mercer (1995) shows that language is not simply a way of expressing knowledge; it is also a way of creating and structuring knowledge. So when people talk together it is not simply that knowledge, owned by one speaker, is passed on to the other; rather, the knowledge itself is 'shaped by people's communicative actions' (Mercer, 1995: 19). Mercer (2000) suggests that different genres of talk are used for accomplishing

different types of ends and cites job interviews, church services and chat shows, as examples of conversations which have different characteristic language structures to match their different ends (Mercer, 2000: 170). Using analytical techniques associated with Conversation Analysis, he and his colleagues studied talk in classrooms in order to understand how teachers use talk to guide the construction of learners' knowledge. Mercer builds on the work of Sinclair and Coulthard (1975) who had shown how teaching interactions in classrooms frequently have a simple initiation-response-feedback (IRF) structure, and he shows how teachers use talk to elicit relevant knowledge from students, to respond to students and to describe shared experience (Mercer, 1995: 25-41).

In his analysis Mercer is clear that some talk is better at constructing useful knowledge than others; '[people] may construct [knowledge] well or badly. They may use this mutual knowledge to good effect, or squander it' (Edwards and Mercer, 1987: 6). In an enquiry into what makes talk educationally more, or less, productive, Mercer characterises sequences of classroom talk as 'cumulative', 'disputational' and 'exploratory', and describes these as, 'three distinctive social modes of thinking' (Mercer, 1995: 104). He shows that these modes can be distinguished from each other by their differing linguistic structures, psychological intent and cultural functions. He argues that exploratory talk is the most useful for making progress in the joint construction of knowledge because, 'It typifies language which embodies certain principles – of accountability, of clarity, of constructive criticism and receptiveness to well-argued proposals – which are valued highly in many societies' (Mercer, 1995: 106). He suggests that teachers should encourage learners to use exploratory talk which can help them to, 'develop intellectual habits that will serve them well across a range of different situations' (Mercer, 1995: 106-107), and to this end he has helped to compile ground rules, to be used by pupils to encourage exploratory talk (Dawes, Mercer and Wegerif, 2004).

I am not aware of any study which has applied Mercer's (1995) typology of talk to mentoring conversations. However Carroll (2005), commenting on the talk in a mentor-teacher study group, observed that,

People do not necessarily make sense of and build upon one another's ideas . . . when they do work collaboratively, however, and when they invoke participant frameworks that bring an inquiry orientation to the unfolding talk, participants in interactive talk have the potential of constructing joint knowledge. (p. 464)

In the present study, the purpose of the cross-case analysis was to identify instances of these types of talk, to search for any other types of talk, and to examine the ways in which mentors and trainees produced each type of talk.

Methods

Data collection methods, previously described, led to transcriptions of talk between mentors and trainees. Interested primarily in the ways in which both speakers constructed knowledge together, I extracted all the conversations in which only one person talked. The remaining conversations provided the central column of the data analysis tables which appear in Appendix C - Appendix F. The first column presents, a) the number by which each conversation was indexed, b) a summary of the main elements of knowledge, constructed within the conversation, and c) the ascribed focus of the content of the conversation. The summary of knowledge is provided primarily to make clear my understanding of what was actually said. The third column shows the functions of each turn in the conversation. The coding scheme for these appears in Appendix B and consists of two elements, the action implied by the turn (offer, request etc.) and the content (advice, information etc.) This form of coding was suggested by Wells (1999, pp. 337-338) but adapted to the mentoring context, because Wells' (1999) study was based in the classroom and involved talk between groups of children and their teachers. In Appendix C, the third column also shows the structure of the exploratory conversations in block capitals. For greater clarity, the actual words by which concerns are voiced and resolved are underlined in the second column.

Analysing data in this way is not an exact science and was not without problems. First, the boundary between exploratory talk and cumulative talk was not always clear and, as will be seen below, some conversations contained elements of both. Second, as has previously been described, the line between one conversation and another, in the long dialogue of the mentor feedback, was not easy to draw. Wells

(1999) points out that, 'the segmentation of an activity into constituent tasks and steps is necessarily somewhat arbitrary' (p 185) and occasionally, repeated analysis of the data showed that my first attempts at drawing these lines had been unhelpful and even inaccurate. Sometimes I had separated two sequences of talk which were better seen as a single sequence, and sometimes I had failed to notice small changes in the focus, and therefore failed to separate two conversations. I have retained these lapses in the tables, partly to show my developing understanding and partly to make these problems more transparent. The first problem can be seen in conversations which have more than one number (e.g. Rb14-15) and the second in which two or more conversations have the same number (e.g. Ob25a and Ob25b).

3.6 MYSELF AS THE PRIMARY RESEARCH INSTRUMENT

Throughout the research I have been the primary research instrument (Guba & Lincoln, 1989; Merriam, 1998). It is therefore important that I reflect on how my values, biases and personal qualities have impacted on the research (Simons, 2000).

I embarked on this research with unhelpful preconceptions about music mentoring. As a Catholic Christian I had inherited a clear moral worldview in which people's actions could be judged to be morally right or wrong. As a newly-appointed tutor in a PGCE course I had a strong feeling that many trainees were treated unjustly by their mentors. I saw trainees as vulnerable and in unequal power relationships with their mentors, some of whom exercised power with negative effects (see introduction). I felt that such treatment was wrong. In addition, 'my' trainees afforded mentors time off teaching and they told me that this time was rarely reciprocated. I felt that, as a teacher myself, I had given my trainees considerable time and attention; others should do likewise.

My early reading reinforced these strongly-held views. My reading of Schön (1983, 1987) told me that trainees should be given opportunities to reflect thoughtfully on their own teaching, like clients in a counselling relationship. My trainees told me of snatched conversations in corridors or between lessons, or whilst putting the music away after rehearsals, and the contrast between the theory and the practice reinforced my view that music mentoring was mostly badly done.

My hyper-critical stance worsened when I started fieldwork. Looking back I see that, although I supported my trainees energetically I was insensitive to the contexts within which the mentors were working, particularly with regard to the multiple roles they were required to fill. Although on the one hand I was reading research literature which told me the importance of understanding people's unique world views, on the other hand I was criticizing most things I saw.

This attitude persisted for at least two years of the study. Although I didn't keep a reflective journal, I was encouraged to write from the beginning and I kept my early writing. Looking back, I see how critical I was. For instance, I concluded my first case study of 'Marcus' with a subtle, but quite devastating attack, criticizing what I saw as his passivity, his laziness and his unwillingness to engage with Tracy's problems. (I didn't see, at the time, that he spent a great deal of time on mentoring, nor that his unwillingness to confront her might be due to his respect for her as a person.) My attitude hindered my understanding for, as long as I felt I had the answers, my mind was closed to the possibilities of new answers, or even new questions. It was also detrimental to my work as a tutor because I saw the mentors on my own course in an unfavourable light.

The process of researching has helped change this attitude. As I got to know the people in my cases I began to recognise that both mentors and trainees had 'faults'. Gradually I began to see that the concept of 'fault' was something that I had constructed. I re-visited my data and saw them through new eyes; wanting to understand rather than judge. In retrospect I regret that I had not achieved this understanding before I set out on the research but I believe that this study reflects a fuller understanding because I have confronted my prejudices.

3.7 ETHICAL CONSIDERATIONS

Nowhere in the study has my journey from criticism to understanding been more apparent than in my understanding of ethics. As I embarked on the study I had very clear ideas about what constituted ethical behaviour. As the study developed I began to see that ethical choices are not always choices between 'right' and 'wrong' rather,

they are a matter of finding a balance between principles which can be mutually conflicting (Kushner, 2000).

Throughout the study, I intended to act in an ethical way, as described in texts such as Punch (1998) and Cohen et al. (2000). I obtained the voluntary, informed consent of the participants and the Heads of their schools. Both mentors and trainees had the opportunity to opt in or out of my research, and one mentor did, in fact, choose to opt out after the data collection began. (None of her data appear in this study.) There were no incentives to take part although, after the research had been completed, I gave tokens of my appreciation to the participants. Neither children nor vulnerable adults were involved in the study and, although children were mentioned by mentors and trainees, all names were changed in reporting to ensure anonymity.

During the study I informed the participants as to the nature of the study and its main research question. I agreed with them a schedule for the planned interviews and observations and was careful not to impose on them by asking for additional time. I was aware of the need to be as unobtrusive as possible during my observations and was careful to treat all participants respectfully. Interviewees chose the time and the place of their interviews and I tried to conduct them sensitively, so as to minimise the likelihood of embarrassment. In writing the report, I tried to ensure that all my findings are supported with data which have been honestly presented and, where contradictory data exist they are also presented honestly. Finally, at the request of the university tutor, the findings were presented to a meeting of mentors at the University in June, 2001.

Between 2002 and 2005, when I was writing up this study, the British Educational Research Association (BERA) revised their ethical guidelines (BERA, 2004) and I find that my study does conform to the relevant articles. Nevertheless I could have acted with more integrity. Certainly the participants gave their informed consent, but I cannot be certain that their consent would have continued, had they known how critical I was of them. Additionally, I fed back my findings in a meeting, not to individuals. This occurred at a time when the research was still at a relatively early stage and the findings were more general than they are as presented in this thesis. And, when the trainees left the course and took up teaching posts, I did not maintain

contact with them, so I have not been able to inform them as to the findings, nor have I allowed them to verify the ways in which I have represented the data.

Behaving ethically does not mean simply following guidelines; it also means finding a right balance. In this study, I had to balance an ethical imperative to inform the participants as to my emerging findings against a practical need to ensure their continued participation and, with the benefit of hindsight, I might have found a better balance.

3.8 THE STATUS OF THE FINDINGS

This section discusses my approach to the contested concepts of validity, reliability and generalisability. Qualitative researchers tend to find the concept of validity – how 'true' the findings are (May, 2001) – problematic. Bassey says, 'The concepts of reliability and validity are vital concepts in surveys and experiments – but not in case study research' (Bassey, 1999: 74). Instead, following Lincoln and Guba (1995) he prefers the concept of 'trustworthiness'. Merriam (1998) cites a range of postmodern theorists, who call the concept into question for, if we accept that people interpret phenomena in unique and different ways, then the concept of 'reality' makes little sense. Nevertheless she argues that qualitative researchers need to take questions of validity seriously, in order to respond to the concerns of outsiders, 'many of whom may be . . . blatantly challenging the credibility of qualitative research' (Merriam, 1998: 201).

Researchers who abandon claims to validity invite charges that they 'discover' what they want to discover. The fact that there is no external measure of truth does not mean that some interpretations of reality aren't more trustworthy than others; for example, our interpretations of reality tend to worsen under the influence of alcohol. Validity (or trustworthiness) might never be absolute but, as Merriam says, it can be strengthened by, 'careful attention to a study's conceptualisation and the way in which the data were collected, analysed and interpreted, and the way in which the findings are presented' (Merriam, 2001: 199-200).

Meriam (1998), Silverman (2001) and Bassey (1999) suggest methods that can be used to enhance the validity of a study; the following table demonstrates the extent to which these were used in the study.

Table 3.4 Methods used to enhance validity

Author	Method	Application to this study
Merriam (1998)	Triangulation	Data were triangulated and similar data were brought together in the analysis
	Member checks	Initial findings were presented to the group of mentors but the raw data weren't presented to individuals; this would have improved the study's validity
	Long term or repeated observations	Repeated observations were made, consistent with negotiating problems of access. More repeated observations could have been made, for example, by involving different mentors in the pilot study.
	Peer examination	My supervisor has examined the study at regular intervals and aspects of the study were presented to peers (see above).
	Clarifying researchers' biases	This has been attempted in this chapter.
Silverman (2001)	Deviant case analysis	All aspects of the study have been checked thoroughly with the data; every 'exception to the rule' has been presented, alongside the relevant claim to knowledge, so as to refute charges of anecdotalism.
	Appropriate tabulations	Tables have been used to present data clearly and more concisely than it originally occurred.
	Comprehensive data treatment	Every 'conversation' in the data has been presented, either in summary or in verbatim extracts.
Bassey (1999)	Persistent observation of emerging issues	Emerging issues have been thoroughly checked against the data.
	Account of research sufficiently detailed	The strong focus on a small number of cases enabled detailed accounts to be constructed.
	Case record provides an audit trail	The reader can compare data from transcripts of the talk, presented in the appendices, with the analytical chapters in the report.

Reliability is concerned with consistency (Punch, 1998), the extent to which research can be replicated and extent to which the results are consistent with the data (Merriam, 1998). Silverman, building on the work of Hammersley (1992), argues that reliability is related to the extent to which different observers will 'read' data in similar ways. He suggests that greater reliability can be assured by including low-inference data, by which he means verbatim accounts of what people say, rather than researcher-formulated summaries. Because the cases in this study occupied a particular place and a particular time, the study could not be replicated and consistency on these terms is not possible. However, low-inference data have been reported, both in the tabulations and in the report itself, to satisfy Silverman's (2001)

criterion for reliability and to allow the reader to judge the extent to which the results are consistent with the data (Merriam, 1998).

Generalisability or representativeness (May, 2001) is a problematic concept in case study research. Although Stake (1994) considers some cases to be worth studying because of their intrinsic interest, this approach can be seen as too limited (Silverman, 2001). However, the concept, of generalizing the findings from one study to whole populations, is predicated on a somewhat positivist assumption that research findings contribute to 'an empirical body of knowledge . . . which can be applied to practice' (McNiff, 2002: 5); knowledge which, 'demonstrates conclusively that if teachers change their practice from x to y there will be a significant and enduring improvement in teaching and learning' (Hargreaves, 1996, quoted in Bassey, 1999). It makes little sense to claim this type of generalisability for case study research. For example in this study, two of the five trainees were not given the feedbacks that were described by the course handbook. Had this finding emerged from a large, randomized sample, it would have been possible to generalize to the whole population, claiming that forty percent of music trainees do not receive feedbacks. Such a finding might have direct relevance to policy-makers who direct the working practices of mentors in general ways, but little relevance to mentors themselves and has little relevance to this study.

The type of findings I am concerned to present is better described by Simons (1996) who believes that, 'By studying the uniqueness of the particular, we come to understand the universal' (Simons, 1996: 231). She quotes from Rollo May's description of a Cezanne painting of a tree to illustrate this point:

> The concrete tree Cezanne looked at is formed into the essence of tree. However original and unrepeatable his vision is, it is still a vision of all trees triggered by his encounter with the particular one . . . I can say without exaggeration that I never really saw a tree until I had seen and absorbed Cezanne's paintings of them. (May, 1994, quoted in Simons, 1996)

Simons argues that, in the same way as visionary artworks change the way we see the world, so creative case studies have potential to influence policy-makers, whose 'search is for generalization, (in a formal sense) for comparability, for certainty' (ibid: 227), encouraging them to see differently and to see, in the uniqueness, a

universal understanding. My purpose is more modest. Rather than forming generalisations about mentoring which might aid the making of policy, I am primarily concerned to help specific audiences – mainly mentors, trainees and university teacher trainers – to understand music mentoring better. Although more modest, this purpose might be more realizable. For, whilst Cezanne's paintings may not have changed the way policy-makers viewed trees (it is doubtful whether any trees have been spared the woodman's axe because of a bureaucrat's love for Cezanne), they certainly changed the way that practitioners – painters – painted trees.

Addressing practitioners, it is less relevant to say, 'because I have found x to be true in these cases, therefore it will be true in other cases'. Instead the proposition is, 'x is present in these cases, could it also be present in your practice?' It is my hope that practitioners will use the research outcomes to question their own practice rather than to simply apply 'my' findings, possibly uncritically. So I do not expect outcomes from this study to be true for all cases. Rather, as Law and Caldwell say,

> Such [research] outcomes are provisional pointers awaiting further future confirmation from the chords (harmonious and dissonant) they strike in other practitioners. (Law and Caldwell, 1999: 3)

Such 'provisional pointers' arise from a careful and detailed presentation of cases, and it is to these that we now turn.

4 Individual Case studies

INTRODUCTION

This collective case study, consisting of five individual case studies, forms the heart of this research. The same pattern is followed in the presentation of each case. Each starts with an extract from a conversation – a vignette – that illustrates some aspect of the relationship. Then there is a brief description of the context; the school and the department. There follows a narrative account of the data, including the actual words spoken wherever possible. Finally there is an analysis, in which I have tried to pull out what is distinctive about the case. The overall aim is to provide 'thick description' (Geertz, 1973) of each case, so as to lead the reader to vicariously-obtained acquaintance knowledge (Russell, 1912).

A note on reading the case studies

I have taken steps to enable the reader to understand easily who is speaking, and when. Mentors' pseudonyms begin with 'M', and trainees' begin with 'T'. Pupils' pseudonyms begin with 'P' and the University Tutor is referred to as 'Una'. Other adults, such as teachers and classroom assistants, were given pseudonyms and their roles are indicated in the text. The gender of each person is retained in the pseudonyms. Each conversation is labelled according to the school in which it took place, the particular feedback from which it comes, and the chronology of the conversation within the feedback. For example, Na1 refers to the first conversation (1) in the first feedback (a) at Northam school (N). Interviews with mentors are labelled 'i' and those with trainees are labelled 't'. (Because there were two trainees at Oddington School, the interview with Tash is labelled 'Ou') Thus Hi2 is the second conversation in the mentor interview at Hayles School.

4.1 'MATTHEW' AND 'TONY' AT 'ODDINGTON' SCHOOL

> Tony: What about things like make-up? I know it's a silly question probably but,
> Matthew: If you want to wear make-up, then we don't – [laughs]
> Tony: No I'm not, I mean personally,
> Matthew: They're not meant to wear it.
> Tony: They're not meant to wear it.
> Matthew: No. No.
> Tony: Because there were a couple of Year nine students the other day who had completely slapped it on. [Laughs]
> Matthew: Oh yeah. I think there's a lesser approach applied to kind of minimal make-up.

'Oddington' is a small (approximately 700 pupils), 11-16 mixed comprehensive school on the edge of a medium sized city. Its catchement area includes a large number of pupils from disadvantaged areas, specifically from a large housing estate and from several multi-storey blocks of flats. Around 35 percent of pupils have special educational needs and the GCSE pass rate is around 40 percent. Despite the challenges that this sets, Oddington has been judged to be a good school by Ofsted and music has been found to be a 'significant strength' of the school. During the course of this research, the school accepted two music trainees; 'Tony' in the Autumn term and 'Tash' in the Spring term. I interviewed 'Matthew', the mentor, during the Autumn term, after I had observed a feedback with Tony, but before the feedbacks with Tash.

Interview with Matthew

Matthew, who was the only music teacher in the school, was the Head of Department. He had previously worked in industry, but had found this unsatisfying and had studied to be a Primary school teacher. Music was his main subject and, when he qualified, he decided he would do better to teach in a Secondary school. Oddington was his first school and, at the time of the interview, he had been teaching there for six years. He described himself as 'more a composer than a performer' and had published a number of compositions, including compositions for choir and orchestra. His school had achieved a high reputation locally for its extra-curricular music.

Despite his evident abilities as a musician and teacher, when asked how he would describe himself, he quickly moved on to talk about his piano playing, which he saw in terms of a weakness.

> I think if I was to go into a school where a large number of students are learning instruments and needing accompanying for grades I would struggle . . . so I spend most of my time writing for commissions. Perhaps if I devoted that time to reading music fluently for accompanying it might be different. [Oi1]

Matthew remembered being told that good teachers are 'firm, fair and funny' [Oi3]. He was aware that this was an over-generalisation and perhaps that it smacked of the anecdotal, but he thought it was true, nevertheless. He also believed that, if teachers set standards, pupils will come to accept them, and he gave the example that, because he expects pupils to perform pieces, they do; whereas, when he first arrived, they wouldn't. He described his main aim as a teacher as to 'turn kids onto' music and said, 'The worst thing I could do is to put them off music' [Oi5]. To this end, 'listening work [as well as practical music making] is made fun' [Oi6].

Matthew further defined his aims as a teacher in terms of the things he disagreed with. Before he arrived, the school had had two music teachers and Matthew felt that their teaching was poor. He mentioned the resources and said they had improved since his arrival: 'There were only a couple of keyboards, broken keyboards. Now, we've pretty much got a keyboard each' [Oi8]. Also, the previous teachers had done 'quite dull work . . . "compose a piece of music to describe the seaside" as opposed to, "compose a piece of music to describe *The X Files*"' [Oi10]. He suggested that, with one of the teachers, the pupils had watched *Top of the Pops* each lesson and he indicated that this, too, caused a poor attitude to the subject with the pupils [Oi9-10].

Matthew was 'quite glad to have a student' who would be 'somebody to share ideas with' and 'variety for the kids' in school [Oi12]. He said that his previous trainees had had bad experiences with the mentors in their other schools because, 'they weren't receiving a lot of support and they were perceived as somebody, almost a cover teacher' [Oi16]. Also, 'the support and the top tips were missing' [Oi17].

Matthew appeared to see the relationship between mentor and trainee as two-way. Talking about trainees in general, he said that, 'I think it's felt that essentially,

they're emulating what you're doing' [Oi13]. On the other hand, he felt it important for trainees to arrive with ideas already formed. The reason for this seems to be connected with the way he sees trainees as bringing in new ideas:

> I would sooner the student, particularly in the early stages, came up with their ideas so I got their specialisms out of them and I was learning from them in terms of ideas because just feeding them ideas then there's nothing new emerging. [Oi43]

Matthew said that Tony is 'a much stronger musician' [Oi50] than him, adding, '[he] needs to be told what to do . . . I would sooner this wasn't the case' [Oi44]. Asked about his mentoring, Matthew said that, in the first instance, he gave Tony a focus, based on his scheme of work. After this, 'He'll go home, plan a lesson based on that and then bring that material back. We'll talk about whether it's too difficult or it's differentiated or [how] it's paced' [Oi35]. He said, 'it's actually quite difficult even for an experienced teacher to look at a lesson plan on paper' [Oi23] although he could advise Tony about the content of the listening quizzes which formed the start of each lesson. He told me that Tony's first attempts were too difficult, so that 'less able kids . . . switch off' but he suggested that, for someone without experience, it is difficult to create a quiz that has differentiation in it [Oi24].

Watching Tony teach a lesson, Matthew could see, 'areas where you think, "that should have been done like that"' [Oi23]. He didn't observe every lesson because he thought it was unfair to do so [Oi25] because, 'somebody observing you with a long face can be . . . as off-putting as a really bad kid in the class' [Oi26]. For this reason, he sometimes sat out of sight, but within earshot of the lesson. He discussed two advantages to this approach. First, he was able to 'catch up with some admin' because he didn't feel the need to 'physically sit and watch every moment'. As an experienced classroom teacher, able to pick up on the changes in the volume of the pupils' talk, he said, ', you could close your eyes and you still, you know what's happening' [Oi30-31].

The second advantage of sitting out of sight is that Matthew effectively handed the class control to Tony. He pointed out that, if he were in the classroom observing, the pupils would ask him questions and, in the event of a problem, would expect him to take control. Although he did occasionally, 'quietly take a child out' he felt that, 'the

worst thing to do is to then take away [Tony]'s control' [Oi28]. 'It can be very difficult to take a back seat and not get involved', he said, but in an extreme case, 'I would, as quietly as I can, remove those children without the rest of the children knowing . . . and then deal with them outside' [Oi29].

In this context, he talked about the way pupils behave in relation to the resources in the classroom:

> One of the first things I said to [Tony] this couple of weeks was, I said to him if this was your department now and that was your equipment, you'd lose those keyboards in six months because the kids were mistreating them, because they can get away with it. [Oi34]

As a result, he had talked to Tony: 'things like that, I have to pick him up on straight away'.

As he observed Tony's lessons, Matthew completed a pro-forma that the school's Professional Mentor had devised, and which each mentor used – an A4 sheet with a mixture of tick-boxes and spaces for comments. Matthew said, 'they change every year' [Oi47] and he would prefer to adapt the pro-forma because, 'There's no area for just general observations that don't fit into any other categories . . . those small things you notice that you think would help the next lesson' [Oi47].

The school had timetabled one 'mentoring session' every week, when Matthew could conduct a feedback, either on a Thursday or a Friday, but this was not guaranteed to be free. Matthew said, if both sessions were unavailable (because he was required to cover for absent colleagues) they would meet after school [Oi32]. He said, 'if you focus what you're doing, it only actually takes about ten, fifteen minutes.' During this time he tried to find a balance between focusing on what was going well, and what needed to be improved: 'I try to give three good things, three positives and then one negative'. Matthew said, with Tony, 'I'm the boss . . . I think that's the way Tony likes it as well' [Oi39]. He said that this is not always the case, but that, 'I don't think a student should ever be your friend while they're on teaching practice', because 'in that relationship it's more of a manager in a company with a trainee there'. On the other hand, he kept in touch with his previous trainees and still meets socially with one of them [Oi40-41]. The picture he presented was one in

which he was happy to hand over control of his classes, but retaining authority as a mentor, with responsibility for assessing trainees.

Feedback with Tony

The feedback session reported here took place at the end of the second full week of Tony's practice, and shortly after Tony had finished teaching a lesson. At that time, Matthew had asked him to teach only Y7 classes, partly because they were easier, and partly so that he could repeat lessons, improving them each time [Oa1]. The feedback happened in the main Music classroom. They both spoke quickly, although Matthew paused quite often. They used gestures a lot and occasionally they spoke over each other so, although their body language was relaxed, the mood appeared to me to be more like an interview than a casual conversation.

Matthew began the feedback by complimenting Tony; 'excellent lesson' he said [Oa1]. Tony then described a time during the lesson when he 'lost a little bit of control' [Oa2]. Before Matthew responded to this, Tony said, 'so I know to apply that this afternoon, to think about that a little bit more'. Second, Tony considered the lesson in terms of pace, which was one of his targets from the previous week:

> T: I'm not quite sure how I would get through the first bit a little bit quicker, really. I wanted to make them, really make sure they understood.
> M: Yeah.
> T: So I didn't want to really rush that bit so maybe this afternoon if I could just squeeze an extra five minutes at the start, quickly. They did need to settle down quicker. [Oa2]

Again, Tony had found a solution to his problem; if he could 'squeeze an extra five minutes' the timing of the lesson would be better. Then he found another feature of the lesson, which he felt he could have managed better:

> They were a bit noisy giving out books so what I might do this afternoon is, when the books are given out I'll also give out the rhythm quiz sheets as well, because that, yeah, took me ages. [Oa2]

In each of these instances, Matthew listened as Tony worked out his own solutions, without responding directly to Tony's concerns. He said, 'You've always got to think ahead a few minutes. Whatever the next activity, make sure it's ready to start

straightaway' [Oa4]. Otherwise he accepted Tony's solutions without commenting on them.

Twice during these early exchanges, Matthew referred to what would happen when Tony had a job. The first time he told him, 'somebody won't be sat there, watching you forever' and that, 'it's only a bit longer' until he would be on his own in the classroom [Oa1]. The second time he said, 'whatever school you're in, you'll have to deal with the peripatetic coming in, if there's a problem there, things like that' [Oa4].

Matthew then told Tony how to deal with latecomers:

> There are occasions when its right and proper to send them to the duty room if that's the case because, if they've, for the sake of it, just gone to the toilet, had a cigarette and a laugh with their mates and suddenly decided to roll in, they've got to be sent a signal that it's disruptive to the lesson. [Oa5]

Then Tony returned to the question of pace, which was clearly causing him some concern. Matthew told him that this was improving, but Tony was still concerned:

> T: Just one other thing, sorry. Just one other thing a little bit back, about pace. I was trying to make sure today that I started the quiz with every single kid knowing what to do. But again, that took a little bit too long, I think.
> M: Yeah, it's back to what we were saying, isn't it?
> T: Yeah. So it's a case of sort of managing that balance a little bit more, I think.
> M: Yeah. I thought it was a lot better. There was certainly less kids going, 'I don't know what to do' today, wasn't there?
> T: Yeah. Yeah. But again it took time . . .
> M: It can do. It can do. It's got to be so watertight, hasn't it?
> T: Yeah. [Oa6]

Matthew's saying, 'It's got to be so watertight' seemed to communicate a sense that Tony was right to be concerned. He went on to advise Tony to make the first few questions of a quiz, 'painfully simple' [Oa7] and continued by discussing three problems that arose from the lesson. First, he counselled against asking individuals to come to the front of the class to write on the board because, 'while you're occupying that one student the rest of them get bored, and they get bored so quickly' [Oa8]. Then he pointed out that it was difficult for pupils to see the board from some places in the room [Oa9]. The third problem was to do with Tony's questioning:

M: When you ask a question, allow quite a bit of time because if you ask a question there's always a couple of hands that go straight up [. . .]You're excluding a lot of kids who need a little bit more thinking time to digest what you're saying [. . .] And ask a variety of questions. Some again, that are so easy that you know their hands go straight up [demonstrating] the less able ones, and encourage them to throw answers back. Because it's so easy, it's always the same hands up. [Oa10]

He also reminded Tony to insist that the pupils take their coats off at the start of the lesson. There followed a long discussion about school rules regarding uniform, make-up and jewellery. Tony was on unfamiliar ground; when he asked about the school rules regarding make-up, he said, 'I know it's a silly question'. Perhaps this was because, in the context of learning how to teach, it seemed to him to be a trivial matter. Matthew responded with humour, but answered the question, saying, 'They're not meant to wear it' and 'the school policy is no jewellery'[Oa11].

Both these discussions served to remind Tony that he was learning to teach in the context of a particular school, with its own unique rules, norms of behaviour and codes of practice. In order to be effective, he needed to fit in and to act as other teachers in the school. This didn't necessarily mean enforcing all the rules, but it did mean knowing which ones are important:

M: I wouldn't worry too much about jewellery because that's more of a tutor thing anyway.
T: Right.
M: That's how we deal with it, as tutors. However, coats are essential. [Oa11]

Matthew then advised Tony to let the pupils write down the scores at the end of a quiz, and this led him on to discuss what he called 'one of the most important things' i.e. that, 'teachers do too much'. By this he meant,

If every kid is on task and is learning and knows what they're doing, even if you were sat at the front of a class and not walking about, that is just as good, if not better, than a teacher who's running round, making sure kids are on task et cetera. What I'm saying is, make life easier for yourself so that kids are learning. So they're doing the work. [Oa13]

He said, 'you'll survive longer [if you don't work too hard]. Because you know, you're going to be working lunch times, after school, things like that' [Oa13]. Matthew said, 'I'm not saying kind of sit back and have an easy life' and he said that Ofsted inspectors had mentioned it, 'criticising this school particularly' [Oa13] and

he also asked me if I agreed. (I didn't really want to answer this question; after all, I was supposed to be a non-participant observer, but I said I agreed with him.)

Tony asked if the lesson related well to the National Curriculum and there was a brief discussion about teaching musical vocabulary. Matthew told him to state the learning outcomes for the lesson [Oa17] and the conversation turned to a discussion of future plans. Matthew chose 'setting up' as a focus for the week, including posters [Oa19] and keyboards [Oa20]. He explained how to assess the pupils and told Tony to give out certificates for achievement, saying, 'At the end of the day, I'm happy for every kid to leave here with a certificate' [Oa22].

Tony asked how he should fill out an incident sheet, in case of poor behaviour, and Matthew told him the procedure, asking if other trainees had had to report bad behaviour [Oa24]. Tony replied that one trainee had sent three pupils to the duty room and Matthew reiterated that he was happy with Tony's practice.

Interview with Tony

This took place at the end of the PGCE course. Because Oddington was Tony's first placement school, he had also worked with another mentor and at times in the interview he used this experience as a reference point for his placement with Matthew.

As a musician, Tony described himself as, 'fairly confident'. He was a church organist who passed grade VIII on both organ and cello at the age of seventeen, although the cello is, 'more of a second instrument . . . if I need to play it I can have a go at it' [Ot2]. He described his degree course as 'more historical stuff as opposed to practical' and said that he's 'more of a theory person really' who has done, 'a bit of composing' and 'a bit of group performance' although he's 'always tended to shy away a bit from the performing'. He lived on Dartmoor and had 'quite a sort of quiet childhood really, and the same for the degree'. He said that he was 'very, very young for a teacher'; which seemed to indicate that, whereas he was a good musician, he was less confident in himself as a teacher. This was underlined when, near the beginning of the interview, he said that he still had 'a lot to learn' [Ot3].

He said that Matthew gave him a timetabled period in the week, in which they spent 'about forty five to fifty five minutes' in mentoring. During this time, he said,

> We'd go through the previous targets for last week, talk about the lessons that we did. We always made sure that we had some observations to talk about between the two meetings. We'd talk about that. We'd talk about the good points as well as the bad points, how things could be improved and then after our discussion we would then put that into three targets to put into the [trainees' record] and that would be done on a weekly basis. [Ot5]

Tony felt that talking about the observations was extremely useful ('I give that top marks') because they discussed 'what could be improved and what went wrong and if it went wrong then why did it go wrong?' [Ot10]. When asked how the mentoring could have been improved, he suggested that there could have been more lesson observations. He said that he and Matthew talked 'on a day to day basis' but that, regarding substantive issues, 'it tended to all be saved for one big meeting' per week [Ot7].

He identified three strengths of his mentoring. First, Matthew was good at, 'Breaking things down into small steps, clear concise steps'. This was important because, 'If you're starting a teaching practice and the mentor throws lots and lots of stuff at you, you think I'm never going to cope with all this' [Ot13]. The course documentation asked that trainees be given targets each week and Tony was generally given three targets, although this didn't happen when I observed.

Second, he described the process as 'a two-way thing'. He explained,

> If the mentor just says to you, 'Right – this, this and this wasn't particularly good; you need to improve on that' then I think the trainee might sort of say 'Well actually, I didn't think that was too bad'; I'm not sure if I need that as a target'. [Ot13]

However, in his case, 'there was quite a bit of discussion with me between myself and the mentors' which meant that he wasn't simply being required to accept Matthew's views of his strengths and weaknesses without question. The third strength Tony perceived was the documentation. Not only the lesson proforma, but the university documentation was 'very useful'. What was less useful, in his opinion,

was the last couple of weeks of the practice when, 'talking about some of the lessons that I did towards the end tended to be, 'yeah that was good, you just need to look at that', so it wasn't in so much depth' [Ot6].

Tony described Matthew's relationship with him as a parental one:

> It's almost like a mother with a little toddler because they have the reins but they allow them to walk basically but there's those reins there and then you gradually let the reins go. And you might reduce them completely and might even let them walk, you know, towards the end of the phase they walk on their own but never far away from the parent. It's almost like that really but, not reins as in terms of being particularly restrictive, but in terms of guiding, guiding really. [Ot18]

In the same metaphor, he said that 'the parent was always in control'. In any event, Tony judged Matthew's mentoring to be 'very good' [Ot27]. To some extent this was because he was 'very passionate about his teaching . . . really positive. He didn't say anything really negative about anything' [Ot20]. He did say that there were 'a couple of niggly things that I might have questioned, possibly' [Ot20] which is as far as he went in his criticisms of his mentor. The 'niggly things' happened when Matthew would suggest, 'one or two little strategies that I would sort of think well that might work there but I couldn't really do that myself' [Ot20]. Tony concluded that, 'no one would ever do exactly the same thing in the same way as someone else', so he accepted the need to adapt what he is told to his own personality and circumstances.

Asked how he learned to teach, Tony said, 'getting out there and doing it myself' [Ot22]. This was because, 'your mentor can only do so much for you I think . . . they can push you, they can do a lot for you and get you a long way up the ladder but you've got to make those steps yourself really' [Ot22]. He qualified this by saying that, 'the main way that I learnt to teach was by observing other teachers, learning from what they did and seeking advice from mentors and applying that into my own lessons', but he reiterated the point that the biggest factor for him was 'doing it' [Ot24].

Analysis

Matthew's approach to Tony can be characterised as within the apprenticeship model. Calculated by the number of words spoken, he had just under 70% of the talk, so he was clearly dominating the feedback. Much of what he said can be described as offering praise, advice or information and most of the problems they discussed were both raised and concluded by Matthew.

The beginning of the feedback was rather different from the rest. Matthew started, as we have seen, by praising Tony. This seemed to put Tony at his ease, so he was able to answer Matthew's question ('Did you find it easier today because you've increased the pace?) very fully. Here, he opened up:

> T: I found that bit quite difficult because I, I did lose a little bit of control of the class because [Patrick] was on the piano,
> M: Yeah.
> T: and [Pod] was running around and then he put his coat on, and it, I didn't explain clearly enough that it wasn't the end of the lesson. Because I'd asked them to put all their sheets forward, their books away, they thought instantly it was the end of the lesson. I didn't explain that clearly enough so that wasted a couple of minutes as well, which could have been used for the game . . . so I know to apply that this afternoon, to think about that a little bit more. [Oa2]

Tony seemed to want to discuss this loss of control and, although he said, 'I know how to apply that' he also said he needed to think more about it, so it was likely that he hadn't yet decided what to do.

Tony appeared to see his lesson as a performance which he had planned, but which contained errors, and that these errors were marked by the class talking or becoming noisy. To stop them from becoming noisy, he needed to improve his performance by being faster or more efficient, without becoming less clear about what he wanted them to do. More experienced teachers might see these problems in terms, not simply of their own performance, but of the relationship between them and the class. Most lessons contain times when pupils are settling down or moving from one activity to another, but experienced teachers often use these times to establish relationships, talking to the class as a whole, perhaps using humour to communicate a sense of fun or warmth.

This could have been an opportunity for Matthew to encourage more reflection, and get Tony to decide how he might tackle the problem he identified but instead, he asked, 'Do you hand them out? You did today'. The effect of this was that Tony realised he had made a mistake. He laughed and said, 'It was just one of those things [i.e. mistakes]' [Oa3]. Matthew offered advice, saying, 'You've always got to think ahead' [Oa3].

The encouraging beginning, with Matthew's praise and Tony's openness, was something they never recovered during this feedback. The next thing they discussed was pupil punctuality. Matthew said he wanted to discuss the matter and Tony immediately jumped in, defensively:

> M: And, as you found out, kids turning up late,
> T: Yeah.
> M: Which is another thing I need to talk to you about.
> T: I knew before the lesson, she was going to be late.
> M: Ah, right. That's fine.
> T: One of the kids asked me. She came up to me and said that – I didn't know who it was – she just said [Patty] was going to be late.
> M: Right. [Oa5]

It seemed that Matthew didn't want to discuss only individual cases, he also wanted to give Tony some general information about the importance of pupils being punctual, and what to do when they weren't. During this long explanation Tony said little, but he showed that he had taken Matthew's points on board when he said, 'I guess they can't sort of walk in the middle of a quiz can they really, and expect to pick up from where they are' [Oa5]. By this point, Tony had become less defensive, but he didn't regain the previous openness and admission of vulnerability.

This is not to say that he accepted that his role would be simply to listen and accept advice. Several times, he finished Matthew's sentences for him and, in Matthew's responses, we can see a suggestion of conflict because Matthew didn't accept Tony's suggestions:

> M: It's a good opportunity to look round, make sure everybody's fully,
> T: on task,
> M: focused and, and with you. [Oa10]

This conflict became more evident later as Tony first interrupted Matthew and then

became defensive:

> M: there wasn't a massive amount of musical vocabulary.
> T: No, just quaver, crotchet and semiquaver.
> M: Yeah, yeah, um, yes and no. Yes and no. How much of that were we using, did they actually use that a lot beyond,
> T: They did in the handout that I asked them to fill out, because they had to,
> M: because we then referred to them as, walk and running.
> T: Um,
> M: No, it's not a criticism at all.
> T: No, no, no, no. No, I know. I did. When I asked them to write the musical notation I said, could you put the crotchet or the quaver in, [. . .] I verbally said, related it, but I maybe should have put that on the handout as well.
> [Oa15]

Tony was clearly discomforted; although Matthew said, 'it's not a criticism' he clearly felt that it was and, at the end of this exchange, he seemed to accept it with some difficulty. Nevertheless, prior to this exchange he felt sufficiently confident to raise questions about his pace [Oa6], his questioning [Oa10] and the National Curriculum content of his lesson [Oa15].

For his part, although Matthew dominated this session, he was aware that there were problems with him making statements *ex cathedra*. First, he clearly recognised that it is difficult to make sweeping generalisations about matters to do with teaching. This reluctance to over-generalise was illustrated in this exchange about teaching methods:

> M: You got one kid up to the board today,
> T: Yeah, right. Yesterday I had loads more.
> M: Yeah. Just, it's really tricky because, while you're occupying that one student, the rest of them get bored, and they get bored so quickly.
> T: Mm.
> M: Mm It's better, it's better that you get whole class activity and keep that, keep that moving that way.
> T: So don't bring them up at all, basically?
> M: I don't.
> T: You don't, right.
> M: I don't. Ah . . . [Thinking, speaking more slowly, with gaps between phrases.] You, you can do it on occasions and it works really well. But quite often, it's that they [i.e. the un-engaged pupils] just switch off really quickly.
> T: Right. [Oa8]

There was a similar exchange to do with enforcing school rules [Oa11].

Second, Matthew recognised that his opinions could be supported by reference to others. He mentioned Ofsted (the school inspection body) three times: when he advised Tony to display words with musical vocabulary in the classroom [Oa15], when he advised him to make the aims of the lesson explicit at the start [Oa17], and when he advised him not to do too much [Oa13]. He also said he had spoken to Una (the university tutor) about the same point, and that she agreed with him.

To sum up, the things which characterised this relationship were,

- A tendency towards the apprenticeship approach, with Matthew dominating the feedback and giving mainly either advice or praise
- A degree of conflict and discomfort, certainly for Tony
- Matthew's reluctance to make *ex cathedra* statements and his preference for citing other authorities

Moving on, we will see the extent to which the character of this relationship was duplicated when, in the following term, Matthew received his second trainee.

4.2 'MATTHEW' AND 'TASH' AT 'ODDINGTON' SCHOOL

> Matthew: Do you find yourself losing your temper?
> Tash: Sometimes, yeah. More with individuals than the whole class. There was a kid there today I just wanted to slap. Just kept [2 or 3 words are inaudible as M interrupts]
> Matthew: [to me] Edit that! [they laugh]
> Tash: I wouldn't do it. [laughs]
> Matthew: Restrain. [laughs]
> Tash: Slap. [laughs] But no, not really. I don't really get annoyed very much.

Interview with Tash

Tash is outgoing and cheerful, and she said that one of her strengths was that she was, 'not inhibited by doing things in front of classes' [Ou1]. She was a singer who took up singing at university, dropping her other instruments because other students in the department were better than her. She came to the PGCE course after a year out, during which she taught for a term and a half in a difficult school as an unqualified teacher. She said that she really loved this teaching:

> It was a challenge for me to get them on my side and get them to like me and that was something that I really loved doing because I thought, right, this is what I'm going to do now. [Ou5]

At Oddington, according to Tash, 'we didn't do proper mentor sessions' except for the two sessions I had recorded [Ou8]. When I asked her about this, she said that they would have several conversations in a week, which might add up to, 'Maybe half an hour . . . three quarters of an hour' but that these would never be 'formal sessions' [Ou10]. She said that, 'if I had a problem he was there straight away' [Ou9]. However, in the beginning she felt unable to go to him with problems, which was 'frustrating' – in fact, she said that it was 'horrible for the first few weeks' [Ou9]. In particular it meant that, 'I didn't feel very confident because I was never actually told this is what you should be doing' [Ou13] although, 'He would just say if there was a serious problem you'd know about it by now' [Ou12]. After the first few weeks Tash felt more comfortable with the situation. However, there was a critical incident towards the end of the placement:

> You get two assessments . . . I got a 'very good' [in the first assessment] and he said to me, 'if you want to keep it up and get a very good next time you're going to need to prove to me that you can do it'. And he was never very

specific about 'this is what you must do'. And then when [Una] came in to do the formal observation, she said it was a good lesson but there's a few things [Matthew] feels you're not doing well enough to get a very good and I was sort of, why hasn't he told me? So I went in to see him the next day and I said, look this is what [Una]'s said. How can I get the very good? And then he said this, this, this and this. This is what you need to do. So I got there. [Ou15]

Tash learned most from watching Matthew; 'Watching him probably was the most useful thing I did because he had so many good points as a teacher' [Ou18]. In as much as they did discuss her own teaching, 'a lot of the time was him asking me how I thought I could do things and then telling me he agreed with it or he didn't agree with it . . . I didn't really feel necessarily that I learnt from those sessions' [Ou 11]. Later in the interview however, Tash returned to this subject, saying, 'it was always me thinking for myself, which I appreciated a lot' [Ou23].

In any event, 'It wasn't your kind of mentor/student relationship', by which she meant a formal relationship, such as she had experienced in her previous placement – '[the previous mentor] was more like, this is our time for talking. This is our mentor session.' [Ou24]. To illustrate this, she described what happened with Matthew when she was upset about a particular lesson she had taught:

> I was very upset and he said, 'right, let's go to B&Q', and he took me in the car to B&Q and started being a bit of a clown and that was his way of cheering me up. [Ou21]

She said, 'This did work, in a way', but that Matthew's approach had been difficult for her to cope with in the early stages:

> Sometimes he'd come out with comments which were just meant to poke fun at me rather than be serious and I would get really upset . . . I ended up thinking, 'Oh my god, I'm useless. I can't do this'. [Ou25]

She found his use of humour unsettling and said that, 'I didn't know whether he was being serious or if he was winding me up' [Ou26]. On the other hand, she said that 'He knew he could do it (be humorous) with me' and that, 'I don't think he realised that I felt that way . . . because I didn't really say that was how I felt' [Ou26].

Even though there were no formal mentoring sessions, Matthew observed lessons and talked about them with Tash. She found this particularly useful,

I would teach every year seven class the same lesson for a week. So at the beginning of the week, he would watch, say, the first two lessons and he would give me feedback on that. And by the end of the week I was doing the perfect lesson because I'd done all the things he'd said . . . and that was really good. [Ou32]

These observations were very irregular; 'I would have three in a week and then I would have two weeks with none' [Ou34]. She set her own targets, which she found helpful because it made her think for herself, 'But sometimes I would have found it a bit more helpful if he'd said to me, . . . you need to put this down' [Ou33].

Tash was clear that there were shortcomings in her mentoring but, asked whether Matthew was a positive influence, she had no hesitation in saying, 'He was brilliant. A good laugh. Fantastic bloke' [Ou39]. She contrasted the experience in her two school placements with the lectures in the university, where, 'most of the things that we learned . . . were of absolutely no use to me at all' [Ou40].

Feedback 1

This feedback happened near the beginning of the placement. Matthew started by asking Tash how she felt it had gone so far. She said it was good, and compared it with her previous experiences. This discussion was quite prolonged – Matthew asked a number of questions and Tash was happy to answer them – so it was a while before they started talking about the placement. When they did, Matthew asked, 'Do you find yourself losing your temper?' and Tash admitted that she did [Ob9]. Matthew then said that he was pleased to see her moving around the room more. He asked how the morning's lesson had gone and she described the beginning, in which she had waited longer than previously for the pupils to settle down. He described how, in order to settle them down as they arrive, he sometimes greeted each pupil individually as they entered the room, and Tash suggested that she play music as they entered; an idea which Matthew approved.

Matthew turned to me and asked, 'is it better to have two really well controlled, but quite dull textbook-based lessons to start with, for the first couple of weeks, or is it better to go in with a really fun, whiz-bang, practical activity?' [Ob14]. He said, 'they come to music now, expecting to be almost entertained'. I told him that there's

no simple answer to his question and Tash said that she liked doing both; 'the written bit first and the practical afterwards' [Ob15]. She compared the lessons at Oddington, which contain written work, with those at her previous placement, which were purely practical.

At this point Matthew asked Tash if she had any concerns. She had, but they had been sorted out. They then moved on to a detailed discussion about planning for the following week, focusing on the worksheets Tash had prepared. Matthew advised her to include explanations of technical terms, and also explained how he used graphic symbols to teach the concepts of polyphonic and homophonic textures. Tash suggested playing musical examples and Matthew agreed. Arising from this discussion Matthew said,

> I see our role as partly playing music to the kids that they won't hear anywhere else . . . If we play music that we don't [i.e. they don't normally] hear, I think that's crucial. Whether they like it or not, it's exposing them to different types of music. And if they get to like it, and get to have a wider experience of music, that's really what it's all about. [Ob27]

Tash had to plan the same lesson for Y8 and Y9 pupils and Matthew explained that, because they get only 30 minutes of music every week, it was hard to ensure progression from one year group to the next. As a result, Tash would be teaching her Y8/9 lesson '12 times next week' [Ob28]. Matthew said,

> We don't do a tremendous amount of composition. We do do it but I must be honest, I pay lip-service to it because it is so difficult to teach here, composition. [Ob32]

He described what happened when he asked pupils to compose a song for a competition, and recalled that the results were 'hellish, even the best songs' [Ob32]. He asked me how I approached the matter in my school, and I replied that my task was easier because the intake was better. Tash said, 'I wouldn't want to teach somewhere like that. I'd be worried that I wouldn't be good enough . . . I just can't play the piano at all' [Ob34]. Matthew said, 'Unfortunately, music teachers tend to be judged by how well they play the piano' and stressed that this was not really the most important skill for a music teacher [Ob34].

Feedback 2

This feedback took place in the final week of the placement. Matthew started by asking Tash how she felt she had improved, and she said, 'confidence', by which she meant, 'I know what I want, what I expect in the classroom more and if I don't get it I'm more likely to say than just leave it for an easy life' [Oc1]. She said that she used punishment more often, and Matthew pointed out that there is a dilemma to be faced in using punishment in music lessons:

> You're saying here's music. It's a subject you're going to enjoy but if you misbehave I'm going to make you enjoy it even more by staying behind [both laugh] so it doesn't actually make a lot of sense does it? [Oc2]

They didn't pursue this point, but it seemed that Matthew had challenged Tash to think more about such decisions. She then told him about the improvements she had made to her subject knowledge, particularly with regard to ICT and extra-curricular activities, and she told him that the pupils who had been in her extra-curricular group had behaved better in her lessons [Oc7].

Matthew asked her how she had achieved greater control of the Y10 class, and she explained how she talked to individuals:

> I took them to one side and talked to them about music lessons, instrumental lessons and privileges that they've got being in the department and what would happen to those privileges if they didn't start acting sensibly . . . I can think of one that I talked to him about how intelligent he was and how he was going to waste himself if he didn't improve. [Oc8]

However, she said, 'I doubt it got through', and Matthew seemed to agree when he said, 'We're all trying the same' [Oc8]. He then asked her, 'Is there anything that you feel unprepared for, if you were to go into a school now on your own?' She said that she didn't know enough about being a tutor, that she couldn't repair broken keyboards, and that she needed to work on her own keyboard skills [Oc9]. She said, 'I think I'll be okay with controlling classes' and he replied, 'That is the main thing' [Oc10]. He then challenged her again, asking, 'Is it control or is it motivation?' [Oc10]. She responded,

> I think it's both. I mean you're supposed to give them a working environment where they'll get motivated, stimulated, enthusiastic, all those things. But it's

very hard to do with some people . . . but then they've got to have respect for you as well so that's where the control comes in. [Oc10]

Matthew didn't comment on this, but he asked what she would need to improve if she were to be a head of department. She answered, 'organisational skills' and explained, 'I'm one of these people who just, I can only think about one thing at once. When there's like lots of things going on I just go into overload' [Oc11]. He pointed out that he had seen evidence of her managing to cope, but that there were still some problems:

> You're assessing all the *New World Symphony* performances but there are kids who've passed . . . what do they do when they've passed? You've got to plan things like that. [Oc12]

Tash replied, 'I did actually plan because I gave them the keyboard pieces' and Matthew said, 'That's good' [Oc12]. Finally, he asked her what areas of subject knowledge she had developed, and she identified and discussed her knowledge of world music [Oc13].

Analysis

Because Matthew mentored both Tony and Tash, it seems appropriate here to compare his approaches to the trainees. With Tash, Matthew was more inclined to use the reflective approach. He asked more questions, accepted her opinions more readily and was less inclined to give advice. This difference in approach is apparent when we consider the percentage of words that they both spoke; in the first feedback, Tash had 42 percent and in the second, she had 74 percent. (Tony had only 30 percent.) The second feedback was towards the end of the experience and they both knew, following the visit of the University tutor, that she had passed, so much of what was said was a reflection on her learning during the placement.

The first feedback was near the beginning of the placement, at a comparable point with the feedback Matthew had conducted with Tony, and it contrasted sharply with Tony's. From the start, Matthew was interested in what Tash thought of Oddington. He told me in his interview that Oddington was the only Secondary school he had taught in, and he seemed to feel isolated. For that reason, perhaps, he wanted to know how it compared with the other two schools where Tash had taught and, as a

result, they seemed to be on a more equal footing. Certainly, the minor power-struggles that occurred when he conducted the feedback with Tony didn't happen.

One reason for this was that Matthew was much less abrupt with Tash than he was with Tony. For example, reminding Tony that the pupils shouldn't wear their coats during the lesson he said, simply, 'coats off' [Oa11]. With Tash, he was generally more circumspect. For example, in the following exchange they were discussing a worksheet which Tash had produced.

> M: This sheet applies to the four pieces of music?
> T: Yeah.
> M: So one of them is going to be 56 beats per minute, one is going to be 60, ones going to be,
> T: Yeah that's right.
> M: Right, great . . . Have you actually asked anyone to sit down and do this?
> T: Not yet, no.
> M: Try that.
> T: I will, because [my boyfriend]'s going to be there at the weekend, so I'll try it on him.
> M: Because many times, [to me] you know what it's like, Tim, you've sat down and prepared a sheet, and it's not until you actually do it in the lesson that you think, 'of course, yeah. [i.e. this won't work.]' [Ob22]

Matthew knew that the difference between 56 beats per minute and 60 is very small; it was highly unlikely that pupils would hear it, so her worksheet was seriously flawed. Rather than pointing this out, he suggested that she find the problems out herself. With a rather more serious matter, he said,

> M: Do you find yourself losing your temper?
> T: Sometimes, yeah. More with individuals than the whole class. There was a kid there today I just wanted to slap. Just kept [2 or 3 words are inaudible as M interrupts]
> M: [to me] Edit that! [they laugh]
> T: I wouldn't do it. [laughs]
> M: Restrain. [laughs]
> T: Slap. [laughs] But no, not really. I don't really get annoyed very much. I suppose I'm used to it. It is challenging.
> M: Yeah. I do hear it in your voice a couple of times.
> T: Getting annoyed?
> M: Yeah. And I do it. I think we all do it. And we're all aware of it, when we do it.
> T: Yeah. Takes a lot to annoy me, though.
> M: Right. Do you think, when you're on your own somewhere, that that might be an issue at all?

T: No more than it would be now, I don't think. No. Depends if you know the kids well.
M: Yeah. [Ob9]

Listening to this (rather than reading the transcript) I am impressed by the quality of the laughter. In a similar conversation Tony had a short, embarrassed laugh, but here, Matthew and Tash laughed long and loud. When they stopped laughing the communication between them appeared genuine. Matthew admitted, 'I do it' which gave Tash licence to consider the possibility that it might be a problem. She had a solution – you don't get so angry if you know the kids well – and as soon as she said this, Matthew changed direction immediately; he didn't labour the point.

Tony and Tash responded to Matthew's humour in different ways. Although Tash said that she would sometimes feel 'really upset' [Ou25] by his use of humour, she did respond in a positive way:

T: It says nothing about the rest of your musical ability, just because you can't play the piano. I wish I could play the piano, it's just finding the time and the money.
M: And the piano.
T: And the piano, yeah. [laugh] A minor detail, yeah. [Ob34]

Matthew's sense of timing and his dry delivery were very funny. Tash didn't immediately understand the joke but, when she did, she laughed, and the laughter was still in her voice as she said, 'a minor detail'. With Tony, on the other hand, the effect of the humour was very different:

T: What about things like make-up? I know it's a silly question probably but,
M: If you want to wear make-up, then I, we don't, [laughs]
T: No I'm not, I mean, personally,
M: They're not meant to wear it.
T: They're not meant to wear it.
M: No. No.
T: 'cus there were a couple of Year nine students the other day with completely slapped it on. [Laughs]
M: Oh yeah. I think there's a, a lesser approach applied to kind of minimal make-up. [Oa11]

This echoed Tash's statement that, 'sometimes he'd come out with comments which were just meant to poke fun at me rather than be serious' [Ou25]. Matthew was saying, 'If you want to wear make-up I don't mind', but Tony didn't respond to the

humour in this, he simply ignored it. On the other hand, Tony thought the Year nine students with make-up slapped all over were a cause for laughter, but Matthew didn't join in his amusement. Although they occasionally laughed together, on the whole, humour seemed to distance the two men from each other whereas it brought Matthew and Tash closer together.

To summarise the differences between the relationships that Matthew established with his trainees,

- Matthew applied an apprenticeship approach with Tony but allowed Tash more space to reflect on her own practice
- He was more abrupt with Tony and gentler with Tash
- He had 'one big meeting per week' with Tony; with Tash there were no 'formal sessions' other than the ones I observed
- Tash responded well to his humour, Tony responded less well
- Tash reported that he treated her like an adult [Ou38] whereas with Tony, he was like 'a mother with a little toddler' [Ot18].

These observations suggest that Matthew felt relaxed with Tash and uncomfortable with Tony, and that these differences were apparent at an early stage in the placements.

It is important not to over-speculate as to the reasons for these differences. For example, there is no evidence in the data to suggest that gender made a difference to these particular relationships. However, there are three circumstances for which there is evidence, which probably did influence them.

The first is to do with the prior experience of the two trainees. Tony arrived at Oddington near the beginning of the PGCE, straight from his undergraduate course. He had had 'a quiet childhood really and same for the degree' [Ot3]. Tash, on the other hand, came later, after having completed her first placement and having already taught as an unqualified teacher in a challenging school.

The second had to do with their musical abilities. Tony was 'fairly confident' [Ot1]; Matthew said, 'He's a superb organist. Perfect pitch, much stronger musician than I am' [Oi51]. Tash, as we have seen, could not play the piano, and this was an area where Matthew also felt weak saying, 'I think if I was to go into a school where a large number of students are learning instruments and needing accompanying for grades I would struggle' [Oi1]. It seems possible that Matthew felt more empathy with Tash than with Tony.

Finally, I think Matthew found it more difficult to live with Tony's weaknesses than Tash's. He told me, 'Hopefully I can turn kids onto [music]' and 'The worst thing I could do is put them off' [Oi5]. In the feedback, Matthew said, 'It's interesting to sit there and watch actually because they switch off so quickly' [Oa8]. Although Tony didn't know it, Matthew was accusing him of 'the worst thing'. Matthew also highlighted resources as an area where he had made a difference to the school [Oi8] but, because of Tony's approach, they were now under threat. ('You'd lose those keyboards in six months') [Oi34]. For her part, although Tash had good teaching and class management skills she had some problems with her subject knowledge. She applied the term, 'genre' inappropriately [Ob23], she didn't know that the difference between 56 and 60 beats per minute is very small [Ob22] and she didn't understand that asking pupils to calculate the tempo of the 1812 overture is an inappropriate task, particularly when the extract includes a rallentando [Ob26]. Both trainees had their strengths and weaknesses but it seems that Matthew felt more sympathy with Tash's strengths and weaknesses than with Tony's.

4.3 'MANDY' AND 'TAMSIN' AT 'THE RODIN' SCHOOL

> Mandy: I think you can afford to use the overhead projector, the board, the piano much more.
> Tamsin: Yeah.

The Rodin School for Girls is a large Comprehensive school on the edge of a medium-sized city. It has a mixed catchment area and, although a number of pupils come from professional backgrounds, a substantial minority come from deprived areas. Approximately twenty percent of the pupils have languages other than English as their first language. Nevertheless, the school has high examination results, well above average standards and was described as 'effective' in a recent Ofsted report. The Rodin School was a training school, which meant that they took a large number of ITT trainees and, as a result, 'Mandy' had two PGCE trainees to mentor. I chose to research the relationship between 'Mandy' and 'Tamsin'.

Interview with Mandy

At the time of the interview Mandy had been teaching at The Rodin School for nine years, where there was one other, full-time, music teacher. She was the Head of Department, and had previously taught in two, very different, schools. She had studied at the Royal Academy of Music and had worked as an untrained teacher before doing a PGCE. A singer herself, she conducted three choirs in her school, and had earned an enviable reputation locally as a choral conductor. She was naturally lively and talkative, talking quickly, and using her hands expressively.

As a teacher, she said, 'the secret is to be passionate . . . I'm passionate about music and I like children so that's a bit of a winning combination' [Ri5]. She was 'still excited' by teaching music and believes that, 'All lessons should be fun' and that it's important to introduce children to 'a combination of different styles' of music [Ri4]. Asked about her department, she said that she has trebled the amount of peripatetic teaching, saying, 'We've got very, very strong extra curricular activities' at the school. She was positive about having trainees:

> I was quite excited about having students in because I thought it keeps you on your toes a bit. It makes you evaluate what you're doing and sometimes I think it's quite nice for children from the school to have other people in. They

will have a wealth of experience in areas that I haven't got and I can help them with things and I thought it would be great. [Ri9]

However, her positive and optimistic outlook had taken a battering. A recurring theme of the interview was that she felt that both she and her colleagues were undervalued by the school's senior management team. Some of her frustrations stemmed from the way in which the school was operating the mentoring. First, because the Rodin was a training school, the staff were told that the school would have, 'two hundred and fifty thousand pounds or something like that' and, as a result, mentors would have extra free periods. However, the promised free periods had not materialised. 'Nobody's seen any of the money and nobody dares ask where the money's gone' [Ri10]. This feeling, that teachers are frightened to query the school's management, recurred later in the interview:

> I don't really mind rocking the boat because I mean I can laugh about it. But I've done it quite a few times now and actually I'm a bit scared to do it now especially with the new head. [Ri25]

Second, Mandy had been asked to do, what the school called, 'triangular teaching'. That is, she had been told to alternate between teaching, observing one of her trainees, and acting as a classroom assistant [Ri21]. However, Mandy said, 'I was actually quite incensed that I was expected to be a helper in my own class . . . and I just, I didn't agree with it but I wasn't given a choice about it' [Ri21]. She had voiced her misgivings, but had been told, 'just get on with it' [Ri22]. When she was creating their timetable, she had put the trainees in different rooms, in an effort to circumvent the system, but when she was told, 'you have to do it this way' she had to re-do the timetable [Ri21]. She said, 'I was a bit annoyed about that, but it also made it look as though I was incredibly inefficient' [Ri23].

Mandy's problems with the school's management were not confined to the business of mentoring. She felt that her colleague in the department had been especially badly treated. Having been given a temporary point on his salary he had had it taken away and, as a result, 'he's very, very angry, and that makes the department very difficult sometimes' [Ri11]. Later on, she said that she and her colleague liked to share the teaching of their classes because they complement each other well, but the school's

managers insisted that they teach only their own classes, in order to be individually accountable, and this added to her frustration:

> Now you can see that we're a good department. We're going out and doing stuff. We've got fantastic results. We've got music going on all the time and that's a good department but I'm being asked what's your add-on value to this pupil here? And you've got to prove it. And that's really, really hard. [Ri36]

She summed up her feelings of frustration:

> I'm still positive about it but . . . the senior management team need to recognise what we're doing. They need to communicate with us and actually praise us. You know, I can't actually remember the last time I was praised here'. [Ri29]

Mandy said she enjoyed mentoring. As a trainee teacher she had had a mentor who was, 'a very good all-round musician . . . very energetic and very encouraging' [Ri26] but since then she felt that she had lacked, 'a good role model' [Ri27]. She had mentored two students previously and, although one was 'hard work' because 'she didn't understand how to put things across to children', the other was a joy. 'She was very quick and incredibly bright and really nice with the children and had fantastic ideas and . . . it was just wonderful' [Ri8]. Trying to remember how she had got to grips with teaching, she discovered that it is not easy to intellectualise about it:

> I remember just fighting for control in the class. And then suddenly you've got control. I mean I don't have to think about control now. But I'm finding it quite difficult thinking, 'how do you get from being that teacher to being a teacher that has good control?' [Ri17]

Although she was positive about mentoring, she found it, 'very time consuming' [Ri12, 13, 14, 15, 23, 31]. Feedback needed to happen during the lunch break or after school and, because she organised extra-curricular events during this time, she found this difficult:

> What they don't always understand is, I have twelve minutes to eat my lunch and if I don't go on time with the bell it'll take me an extra three minutes to walk down the corridor because I'm teaching at lunch time. So sometimes I have to be really quite short with them. [Ri31]

Observing lessons was 'much more stressful that teaching' because, in addition to observing and making notes, Mandy was watching the children, thinking 'so-and-so is about to cause a problem' and having to decide whether or not to intervene [Ri14].

Feedback was not easy, because she felt that the trainees didn't always understand what she said. She described her first feedback with Tamsin, which contained both positive and negative points but she said, 'she didn't hear any of the negative' [Ri39].

Another problem came to light towards the beginning of the placement. Mandy said she had thought both trainees, 'were happy, felt safe, understood everything' [Ri37]. However, the trainees had told a senior teacher that Mandy hadn't told them what she wanted them to teach, and that they felt unable ask her. Mandy said,

> My perception was that I'd allowed them flexibility and freedom and their perception was that they were sort of going home worrying . . . and I then sat down with them and said right, ok so this is, this is the plan and you can be very flexible about it but that's a plan. I hope they feel safe and happy now. I mean I was pretty devastated when I heard this because, I just thought I was giving them a nice atmosphere to work in and I obviously wasn't. [Ri37]

She asked, 'Where's an input to help me train these people?' [Ri25]. She thought she would be 'reprimanded' for writing feedback without headings ('Teaching and learning styles, aims'). In this school, she said, you are not told what is expected before you begin, rather, 'you just get told that it's wrong afterwards' [Ri38]. She felt that she worked harder on her mentoring than one of her colleagues. His feedback consisted of, 'two paragraphs' [Ri33] whereas Mandy said,

> Sometimes I spend a whole lesson talking to them both about it, getting their views, getting ways of improving it. I mean another time it'll be four minutes at the end but then what's difficult is, when I do get a free period? [Ri31]

She asked me how much time teachers in other schools give to the mentoring role, but I was unable to give her a satisfactory response [Ri34]. In general, she seemed unclear as to what was expected of a mentor. At the end of the interview, she summed up her feelings, 'To be honest I often get lost mentoring, and very overworked. But I'm still positive' [Ri40].

Feedback 1

This happened immediately after a lesson in the fourth full week of Tamsin's placement. Mandy had started the lesson then Tamsin had taken over, while Mandy sat at her computer and made notes. Mandy started the feedback by asking Tamsin

how she thought the lesson had gone, and there was a long pause, during which Tamsin appeared to be collecting her thoughts. She said that the class had worked well, better than previously. Mandy interrupted her to say that she used praise well, but that she should be more specific in her instructions. She told her to stop and listen to groups and, later in the feedback, gave advice as to how this could be managed. They discussed the work of one particular group, which had composed, 'a lovely melody' [Ra4].

Mandy told Tamsin to use resources more. Then she suggested that she was scared of 'telling them off'. She said, 'Don't worry about being liked' and pointed out that she didn't have to be horrid to say, 'this [chatting] is not acceptable' [Ra6]. Turning to her observation notes, Mandy said that there had been a nice atmosphere at the start of the lesson, which Tamsin had continued. She said it is worth demonstrating ideas in a composing lesson, but that the danger is that pupils simply copy the teacher's demonstrations, as had happened to her on previous occasions. Mandy suggested that Tamsin include a question and answer session during the lesson, to check their understanding.

Mandy reminded Tamsin that, when she was teaching, she was responsible for the well-being of the pupils, even if she couldn't see them. In effect, she was saying, 'Don't let them get out of your sight.' (Two groups had been working outside the room.) She told her to keep one ear on the whole class, even when focusing on a particular group, and asked her to practise different ways of stopping a class who were making music. She asked her to be more specific in telling them what to listen for, and suggested that she might sometimes play a group's music back to them, on the piano. She said to stop children from chewing gum, and told her not to talk when they were talking, but to stop them, by staring at them. She advised Tamsin to say everything twice, but said that, despite the torrent of advice, the lesson had been successful.

Mandy told Tamsin to ensure the pupils use appropriate language, and she complimented her on her timing. She suggested ways of organising the pupils to put away the musical instruments.

Tamsin asked about the noise level. She was worried that it was too high, and that she might lose control of the class. Mandy said that it was better than previously, although she said that there had been confusion about who was having what instruments. She turned the discussion to the next lesson with this class, and said she would like to see Tamsin attempt a greater variety of activities. Tamsin asked if she could observe Mandy's lesson and Mandy said yes, but not to expect perfection. Finally, Tamsin said that she had decided to observe another trainee from her course, who was teaching successfully in a difficult school.

Feedback 2

Although the second observed feedback was slightly over half-way through Tamsin's placement, it occurred just after she had taught a class that was new to her. Mandy started by saying that the lesson plan had obviously been good, although she hadn't seen it, and she said that she would always like to see the plan before the start of the lesson. The lesson had been good because the pupils, 'went away with a knowledge of percussion instruments' [Rb2] although they probably didn't understand her two categories (pitched and unpitched). Mandy suggested that Tamsin recapitulate on the main teaching points at the end of the lesson. She said that one of the pupils had pretended to be asleep, and that it was good that Tamsin had given her a job to do. She said it was, 'lovely' when Tamsin spoke of her own musical experiences, and said that she was certain that she would become a teacher. What was holding her back, was her class control; she was unable to get and maintain silence.

Turning to her observation sheet, Mandy told Tamsin not to allow pupils to take the register, and she also told her to learn their names and use them. She said that she liked the way Tamsin praised pupils, and the way in which she moved around the classroom. She said that, in order to tell them off, she could 'just kind of look' or whisper. When someone was playing an instrument out of turn, she could stop her by taking it away, without pausing in what she was saying. Tamsin, however, said she found it difficult to do two things at once.

Before the lesson, Tamsin had put the instruments on the tables, and Mandy told her to consider the advantages and disadvantages of this; the girls had played them as they had come into the room. She tells her pupils, she said, to treat the instruments, 'like a new born baby' [Rb10b]. She told Tamsin to ensure that all the girls were on-task before going to help individuals, and suggested that Tamsin help them with the technical task of playing the instruments. She said that one of the pupils had had her hand up for five minutes before Tamsin had spotted her, and she urged Tamsin to be, 'always scanning around, seeing what's going on' [Rb13].

Changing tack, Mandy asked Tamsin what she thought of the lesson. Tamsin was 'quite pleased'. In particular, she had managed to cajole a known-to-be-difficult pupil to do some work. Mandy agreed that this had worked well, and said that, if there are several pupils misbehaving, it is sometimes better to go for the weaker ones, so as to minimise the likelihood of confrontation. She said, 'insist on silence when you're speaking' [Rb17] and explained that, if there isn't silence, 'someone who's got a learning problem, or someone who's dyslexic' would have problems listening to the teacher [Rb18]. She suggested that Tamsin observe other teachers, to see how they got silence and said that it doesn't have to be 'regimented' [Rb19]. She also told Tamsin to vary her voice more.

Tamsin said that, when she was distracted her pace dropped, causing the girls to become bored. Mandy suggested that she plan a whole-class performing activity but Tamsin had tried this with another class and had run out of time. Mandy talked about stopping more often during the practical work, but Tamsin was still trying to remember why she ran out of time with the other class. Mandy told her that her other trainee was using sweets as a reward, but that a smile would do, if it were genuine. She said that there had been low-level noise which Tamsin hadn't checked and that this was, 'the only problem in your teaching' [Rb26].

She then said that an Ofsted inspector would have criticised the lesson because there was no differentiation in it and Tamsin asked how it could have been differentiated. Mandy agreed that it is difficult in such a lesson, but perhaps the notation could have been differentiated. This was important, because, 'differentiation is something that they will be looking at very heavily' [Rb27]. Mandy went on to say that she liked the

way Tamsin gave out sheets, and she complimented her on the clarity of her instructions. She advised her to have a summary of the learning at the end of the lesson and explained that, without one, pupils often forget what they have learnt. Tamsin voiced concern about the rush at the end of the lesson, and Mandy said that she could spend less time on 'massive group things' and more time listening to individual groups [Rb33].

She then summed up Tamsin's strengths by saying that she had good subject knowledge and a positive manner. Moving on to her targets, she suggested that she watch how other teachers gain silence, how they manage the timing of their lessons and how they vary their voices. She showed her how to question pupils to check their learning, and told her to use the pupils' names more often. She said,

> Overall the weaknesses are just the control really – that's it. But I mean you've got so much strength there. So if you could just sort that out, to me it just seems like . . . it would just be fantastic. [Rb39]

Feedback 3

This took place in the penultimate week of Tamsin's placement. Unfortunately, I got home to discover that the tape recorder had not worked, so I had to reconstruct the feedback from my notes, which captured some of the more striking parts verbatim, plus what I remembered. I did this immediately, but inevitably there was much that I had forgotten.

Mandy went through her observation sheet and started by telling Tamsin that she still needed to have more global awareness of what was going on in the room. She said, 'If you get an Ofsted inspector, that's the sort of thing they'll look for, pick you up on'. Tamsin, she said, still seemed scared to ask for, and insist on, complete silence. Mandy said, 'kids will try it on; it's in their nature'. She reminisced about her own childhood, and how, as a child, she and her classmates used to try, 'to get our teachers into tears.' Later in the feedback, she came back to the point about Tamsin insisting on silence. She said, 'If you talk over the top of them, it's like singing a wonderful aria next to a drill'. She also told Tamsin that, when she had started teaching, she had been told, 'Don't smile until Christmas'. This was because of her particular circumstances, partly because she was teaching in a difficult boys' school,

but she said that the principle of keeping the pupils at a distance was valid; Tamsin should not try to be their friend, but their teacher, being authoritative. She also told her that, 'If you're going to be a teacher, you've got to be a performer'.

At least twice during this feedback, Mandy was directly teaching Tamsin. At one point, she said,

> You've done theories of learning, haven't you? The doing person, the thinking person, all that stuff? I don't remember it all. It's something like, if they hear something they remember 10 percent, if they see it they remember 20 percent and if they do it they remember 50 percent. But if they do it all together, seeing and hearing and doing it, it's something like 90 percent. [Almost verbatim]

She was advising Tamsin to provide more visual stimuli for learning, and also to be more expressive in the way she talked; to use her face and her hands more. There were also two conversations about music. In the first, Mandy said, 'In India, there's no such thing as a word for music. The word for music is the same for dance because, if there's music, there's dance. It's all in together, which is wonderful really, because it's more like performing arts, more like we do here' (i.e. in the Rodin School). They went on to discuss the spelling of *Tampura*, the drone instrument in North Indian Classical music.

In the second conversation, Mandy asked Tamsin, 'If a parent asks, why is the government paying you a lot of money to teach them music, what would you say?' Tamsin replied that she saw this happen to Mandy in a Parent's Evening, and she would try to remember what Mandy said. Mandy asked, 'What did I say?' and Tamsin replied, 'About how you use both sides of the brain, about how you develop motor skills'. Mandy agreed, saying, 'That's a good one, yeah.'

Interview with Tamsin

Tamsin was young and enthusiastic, eager to please. I recognised what Mandy meant when she said she was, 'a bit girly'. She described herself as a pianist who also played a number of woodwind instruments. When asked about herself as a musician, she focused on the negative, 'I can't do harmony' [Rt1]. She said that, at university, 'I chose courses like music and education, and music and image . . . you didn't have

to do the analysis and things' [Rt2]. She stayed at the same university for her PGCE course and had gone straight from school to university and back to school.

She wanted me to know that, 'We didn't have a weekly meeting ever' [Rt5]. The only times she had sat down with Mandy for an extended period of time, were when I had been there as part of my research [Rt5]. Instead, Mandy would observe a lesson and write a commentary for Tamsin: 'she'd just hand it to me and just quickly read it through. "Are you happy?" "Yes." "Go away"' [Rt6]. On the other hand, Tamsin estimated that she had had around twenty minutes a week of Mandy's time:

> If I had a problem I would just say to her while she was running somewhere else and she would discuss it with me so . . . it would be twenty minutes of little grabbed conversations. But towards the end that was as much as I needed. [Rt7]

At the beginning, she would have liked a lot more [Rt8]. But she understood the problems that Mandy had referred to in her interview and, rather than blaming Mandy for not giving her sufficient support, she appeared to empathise with her:

> The school had been given a quarter of a million pounds to have the trainees as part of the training school thing, and that money was meant to come down to the mentors so that they could have an extra period off . . . but that never happened. So there was an awful lot of bad feeling before Christmas. After Christmas most of them thought, well we've got to get on with it now. We're not going to see the money. We're not going to see our extra hour off so, you know, we'll just have to do our best, and they did. But it took them a long time. [Rt30]

On the other hand, there were times when she was unable to get a satisfactory answer from Mandy. 'That was the worst thing. You'd go up and ask her a question and within twenty seconds of trying to answer this question she would have gone on to relating it to her boyfriend' [Rt16]. This was particularly frustrating to Tamsin because she had so little time: 'you knew that this was going to be your only option probably in the whole day to actually ask her this question. You'd ask her this question and she wouldn't answer it' [Rt16]. This spoke of a problem of communication, and there were others.

One specific problem related to the content of the teaching. Mandy had told her trainees, 'you can teach anything you like'. But whenever they planned any teaching,

she told them, 'we won't let you teach that. We cover that in two years' time' [Rt8]. The trainees had been given the school's scheme of work, but it was too brief and vague to be useful to Tamsin:

> Their scheme of work was an A4 piece of paper split into terms and years . . . so somewhere in year eight, spring term it would say, 'triads'. Only they would know what that meant. The problem we found was that there weren't any aims . . . so at the beginning of the year that was the most difficult thing, trying to write lesson plans when you didn't really understand why you were writing them. [Rt9]

These problems ceased to matter because the trainees began to observe the two teachers closely and frequently:

> We observed [Francis] and [Mandy] teach the lessons that we were going to teach so that we could nearly copy them word for word. That was what we did most of the time. [Rt10]

This strategy clearly worked, because Tamsin said, 'I learnt a lot from her' [Rt21]. One of the main reasons for Tamsin's successful completion of the placement was because,

> I liked to please her I think . . and because she put so much, generally because she put so much work into the observations I felt like I had to pay her that work back. [Rt26]

Analysis

Mandy's mentoring style was firmly in line with the apprenticeship model. During the two feedbacks that I was able to transcribe, nearly half of the transactions between Mandy and Tamsin consisted of Mandy giving advice and, measured by the number of words they spoke, Mandy dominated the talking. (In the first feedback she spoke 85 percent of the words; in the second, she spoke 82 percent.) Mandy spoke quickly and confidently, occasionally interrupting Tamsin, who spoke more slowly, more quietly and paused more often.

Mandy was self-confident and proud of her own achievements, talking of the 'very, very strong extra curricular activities', the 'good department' and the 'fantastic results'. A major means of mentoring for Mandy was to be explicit about what she did herself. For instance,

It's worth doing the technical demonstrations like I was doing. [Ra11]

Personally, I would have had a recap. session at the end, okay? [Rb2]

Personally, I wouldn't do that with a class I didn't know. [Rb7]

I would've said, 'hold this in your hand'. [Rb10a]

She sometimes demonstrated how she responded to pupils, whispering to check fidgeting [Rb9], raising her voice to attract attention [Ra19] or just staring to indicate disapproval [Rb23]. She demonstrated how she gave instructions,

> And I say, 'Right, the instruction now is put the instruments away. That means absolutely not a sound. Nobody talks. And please, help each other.' [Ra27]

For Mandy, this was quite conscious. She believed that, if she could remember how she had learned to control her classes, she would be better equipped to help Tamsin [Ri17]. On the other hand, she said that what works for her might not work for Tamsin [Rb10b] and she also admitted that she doesn't always follow her own advice:

> In an ideal world, I think I might have stopped and started them a little bit more. But, having said that, that's in an ideal world. [Both laugh] I'm not saying I do it. [Ra14]

Although Tamsin was very positive about Mandy's mentoring, she appeared to recognise that this approach might have drawbacks. In her interview she said, 'She gave me a lot of very good ideas but I have a feeling that I may have to forget about them and relearn' [Rt25]. Tamsin's concern seemed to be that Mandy's ideas might work well in her own school, but might not necessarily be transferable to another situation.

If there was a danger of Tamsin becoming Mandy's clone, Mandy did recognise it. She told her on several different occasions, to observe other teachers in the school:

> Watch some good people, you know possibly in PE ... how do they get silence? [Rb22b]

> Go and watch [Mrs H] . . .She has massive noise in there. I mean, it would drive me bonkers. But see how she then gets it quiet. [Rb35]

Mandy explained that 'my way doesn't work for [Francis] and vice versa' [Rb19], which was why she wanted Tamsin to observe a number of other teachers.

Mandy relied on the apprenticeship model; she didn't encourage Tamsin to talk through problems. In her view, Tamsin learned by imitating her teaching, and the teaching of others, and also by listening to advice. Mandy was also the main means of assessment. There appeared to be little recognition that Tamsin might have reasons for teaching as she did; Mandy didn't ask, 'why did you do that?' and she didn't help her to find her own solutions to problems.

On the other hand, on two occasions she asked Tamsin for her opinion and, because this occurred only twice, it is worth examining these instances. In the first feedback, Tamsin clearly thought about what was successful:

> T: They all worked really well, so much more than they did yesterday, I felt, even though there were lots of people away.
> M: So you have a sense of achievement from it? That's good.
> T: Yeah, I think so. They actually got something. [Ra1]

However, as she was explaining what was learned, Mandy interrupted her in mid-sentence to compliment her on her use of praise, and she never returned to this topic.

During the second feedback, Mandy said, 'One thing that might be quite interesting is for you, because obviously I've talked quite a lot, for you to tell me how you felt that went' [Rb14]. This seems quite telling – Mandy considered it obvious that she should talk a lot, and she didn't feel it important for Tamsin to explore her own feelings about the lesson although it 'might be quite interesting'. She then resumed offering advice [Rb16].

Why was Mandy rooted so firmly in this mode of thinking? One reason might have to to do with her view of authority. In her relationships with her superiors, she would have appreciated 'an input' to help her train her trainees and she expected to be 'reprimanded' for making mistakes. She felt undervalued because, 'I can't remember the last time I was praised' by the senior managers. In terms of transactional analysis (Berne, 1974), she adopted the ego state of a child, in relationship with parent figures. From the evidence in her interview, it seems likely that this ego state was

adopted as a response to the way in which the senior managers treated her. For example, in her discussion of 'triangular teaching' she was told, 'just get on with it' despite voicing her disagreement with the policy.

In her relationships with the pupils Mandy adopted a 'Parent' role. She rejected the triangular teaching process, not because it would be a bad thing for her trainees, rather, she was 'incensed' because she was expected to be a 'helper'; i.e. someone with a lesser status. So it is perhaps unsurprising that, in Berne's (1974) terms, she adopted the ego state of a 'Parent' in relation to Tamsin's 'Child'. However, she was very obviously positive towards Tamsin and generous in her praise of her, despite feeling so undervalued herself.

A second reason for Mandy adopting the apprenticeship approach was probably related to the lack of time; both Mandy and Tamsin referred to this many times and in graphic terms. It was also clear during the feedbacks that Mandy was always conscious that time was pressing, and this showed in her interruptions of Tamsin and her impatience with the younger woman's slower thought-processes and speech. However, although Mandy recognised the lack of time as a huge problem, it seems that she did nothing to give herself more time, rather, she accepted the notion that she had to fit Tamsin into an already over-crowded schedule. She didn't appear to ask either herself or her superiors, 'What will I have to stop doing, in order to mentor Tamsin effectively?'

Another reason may have had to do with Mandy's view of teaching. She described it as 'a performance' and 'singing a wonderful aria' [Rc2]. For this reason, perhaps, she didn't formulate aims in her schemes of work and didn't feel the need to explain her aims to her trainees, although they clearly understood them from watching her. If one views teaching as essentially a matter of performance, one might feel little need to give reasons for practice; hence transactions like the following:

> M: I think you can afford to use the overhead projector, the board, the piano much more.
> T: Yeah. [Ra5]

It might also be the case that Mandy's mentoring was influence by her own training, in the conservatoire tradition, at the Royal Academy of Music. Hawkey (1998b) suggests that mentors are influenced by their own experiences of being mentored and Persson (2000) suggests that musical maestros, who tend to comprise the teaching staff in conservatoires, 'may at times be unsuitable teachers and mentors' (p. 25). This is because, 'It is not in the tradition of the maestro . . . to qualify or defend decisions or instructions. The conservatory culture is highly authoritarian' (p. 34).

Finally, although Mandy was clearly good at giving advice, my impression is that she was less good at listening. For example, in the following transaction, Tamsin expressed her anxiety about losing control:

> T: I'm worried that next lesson, I might lose them completely, which is, I've got to think about it. Did you think the noise level was better in here today?
> M: Yes. Yes, very much so. I like the fact. In yesterday's lesson the whole noise level was a bit on the loud side. [Ra28]

Tamsin was implying the question, 'Am I doing sufficient to keep the noise level down, and hence keep my control?' Mandy answered, 'Yes, but you didn't do that yesterday'. However, because they didn't explore the reasons for this, it is unlikely that Tamsin's fears were dispelled. Furthermore, in her interview, Mandy had described communication problems, which might have been avoided if she had asked the trainees how they felt more frequently, and listened more carefully to their replies.

To sum up, it seems likely that Mandy adopted an apprenticeship approach because,

- she characteristically adopted either a 'Parent' or a 'Child' ego state in her professional relationships
- she wasn't able to make the time needed for more in-depth dialogues
- her view of teaching was not one which required her to consider her own reasons in depth
- she was not naturally good at listening, although she was clearly mortified when she discovered that there were communication problems

What did Tamsin bring to this relationship? In general, she appeared to accept everything that Mandy said, without demur. At one point, it became clear that Mandy had stopped a pupil from chewing in Tamsin's lesson, and Tamsin accepted, without comment, her right to do so. Tamsin accepted that Mandy would lead the conversation in the feedbacks. For example, before her lesson began, Tamsin had put the instruments out, ready for the pupils as soon as they entered. During the following exchange, Mandy wanted to tell Tamsin this was a bad idea, and she was not concerned to know why Tamsin thought differently:

> M: I'd think about the strengths and the weaknesses of putting instruments out because there are good things about what you did that they can get straight in and get on with it but with a class I didn't know I would never do that.
> T: I did think about it and I thought well maybe I could,
> M: I mean I'm not saying, I'm not criticising, I just,
> T: No, no I know.
> M: I think it's worth thinking about and I personally wouldn't do it with a class I didn't know.
> T: Yeah. [Rb10b]

This was also the case when Tamsin raised a problem:

> T: I'm finding [it] quite difficult at the moment to carry on talking about something and be trying to do something else. I don't know why. I've only noticed it in the last couple of weeks. If I'm,
> M: Well you should be good, you're a woman. [laughs]
> T: Yeah I know [laughs] But I don't know, I lose my train of thought.
> M: Yeah I do as well. It's like somebody comes in, you know, [Anna – the technician] puts me off. I don't think she's got a clue. She'll walk in and be rustling papers or something and did it when I was teaching GCSE this morning, year elevens and you just have to keep concentrating and getting used to it and also not being fazed by the noise but that your expectation is that there's silence.
> T: Right. [Rb22a]

Tamsin's problem was that she couldn't easily do two things at once. Mandy related this to her own situation, saying that she couldn't concentrate on teaching when she was being interrupted by the technician. These are actually different, albeit related, problems, and I don't feel that Mandy's advice ('keep concentrating and getting used to it') went to the root of Tamsin's problem.

Tamsin's quiescence wasn't, in the event, a problem, although it might have been. For instance, on several occasions Mandy remarked that Tamsin appeared 'scared',

usually of exerting control [Ra6, 18, Rb13, 22]. But she didn't ask her to examine or deny this problem so it is possible that Tamsin might have accepted Mandy's verdict and, in the event, become scared. The data show that Tamsin contradicted Mandy only once, when she denied that a group had used discords without meaning to do so [Ra12].

Mandy's dominance of the relationship is best exemplified by an exchange during the final feedback that I observed.

> M: You need to have an answer, why the government is paying you a lot of money to teach them music. What would you say?
> T: I've seen it happen to you, in the Parents' Evening, when they asked you.
> M: Have you? What would you say?
> T: I'd try to remember what you said. [Rc5, not verbatim]

Here, Tamsin had accepted Mandy's right, not only to tell her how to teach her classes but why she should teach.

It seems possible that the two women had different needs. In each feedback, Tamsin needed to explore what had gone well, perhaps looking for reassurance that she was doing well. Mandy, on the other hand, was full of advice, and seemed to feel a need to offer it all. She praised Tamsin several times during the feedbacks, but appeared unwilling or unable to spend the time listening while Tamsin sorted out her perceptions. Nevertheless, Tamsin was happy with the way in which she was mentored. Asked, 'what makes a good mentor?' she said,

> T: having the time to answer questions probably because . . . all mentors are going to be busy to differing extents but they're all going to be busy and if they have time for you that makes them a good mentor.
> I: You felt that she'd got time for you?
> T: I think so. I think if you'd asked me at Christmas I'd have said no but . . . she just was there when you needed her. [Rt28]

To summarise, the apprenticeship relationship between Mandy and Tamsin was largely imposed by Mandy, for various reasons, some of which have been detailed above. But Tamsin participated in this relationship and, in the event, her strategy was successful in that she passed the requirements of the placement.

4.4 'MIKE' AND 'TINA' AT 'HAYLES COMMUNITY' SCHOOL

Interviewer: Your mentor treated you in an adult way?
Tina: No.
Interviewer: No?
Tina: I was a little tiny student person.
Interviewer: Ok. Overall your mentor was a positive influence on you?
Tina: No.
Interviewer: No. Ok. (Interview with Tina)

Hayles Community School is a large 11-16 Comprehensive school in the outskirts of a city in the South of England. Most of its pupils come from advantaged backgrounds and the proportion of pupils with free school meals is very low. Standards are well above the national average and pupils are generally well-spoken and smartly dressed. The music department has its own building with two teaching rooms, practice rooms and an office.

Interview with Mike

Mike was the Head of Department and he worked with one, full-time, assistant. He said that, 'I only took music up when I was 16' [Hi1]; before that, he had intended to study languages. He studied composition at university and worked in one other school, which he hated, before moving to Hayles. Here, he said, 'there's a particular type of kid' who 'can be really pushy . . . they say things which you wouldn't expect in other schools' [Hi10]. The ethos of the school was to develop their personalities without being strict, which Mike thought had major benefits because they end up more independent, and with a more positive view of education.

He had established, both in the curriculum and the extra-curricular activities, a broad approach to music:

> The whole ethos is very broad based so we've got things like steel bands and rock bands as well as orchestras and wind bands and concert bands and things like that . . . on the last day of the year elevens we have a rock festival at lunchtime. All the bands in the school play and we have an audience who pay to come in and it's unbelievable really. [Hi11]

Mike expressed his opinions strongly, and was critical of some of the things that Tina had been told to do by the university: 'I said, "just don't touch it with a barge

pole. It just won't work. Culturally it's dead and very old fashioned'" [Hi18]. As a teacher, he said, 'I'm not different to kids than I am to adults, I'm me. . . I'm a person first' [Hi3] and he believed that all teachers need to be themselves: 'You need to be yourself, and out of that be confident in yourself, and out of that will come a natural discipline' [Hi3].

When it comes to mentoring trainees, he said, 'I wouldn't enforce that, that would be a bit of advice I'd give' [Hi3]. He had had three trainees prior to Tina; one who was 'very good', one who was 'absolutely superb' and one who was 'a total disaster' [Hi4]. He had 'wanted to fail her' because 'she was absolutely pig-thick . . . and the kids hated her'. She didn't fail, partly because 'I didn't really support her as much as I [could]' and partly because, 'she'd already got a job somewhere else so it didn't really matter' [Hi9]. Talking about his experience of trainees, he described the problems they face in these terms:

> Planning's very good but putting it into practice . . . for example, I could quite imagine spending too long with one group in a practice room whilst the others are doing goodness knows what . . . Discipline is always a problem I think to begin with, and students tend to like to be, because they're not going to be here for very long, they like to be liked from day one and so they go out of their way to be liked and that can be a disaster. [Hi7]

With regard to Tina he said that she, 'is going to be really good but her [small] size doesn't help her' and he explained that 'because we live in a sort of sexist society anyway, especially a woman who's also small has got an uphill struggle I think' [Hi7]. He also said that 'She talks for England' which meant that he found her, 'Totally, totally consuming; draining' [Hi14]. On the other hand, he said, 'she seems to be doing well' [Hi5] and that, 'She's a great person -- I know from the last person who she was with last time' [Hi14].

Mike said that he got no money for mentoring [Hi15], but that 'I'm actually gaining a lot of time through this' [Hi14]. He was also able, 'to come to curriculum mentor meetings and whatever I need . . . they're very reasonable about stuff like that' [Hi15]. He would observe a lesson and then feed back on it 'as soon as possible' [Hi20]. He distinguished between these and the mentoring session 'which is half an hour a week minimum', the purpose of which is, 'for them to bring up things that are

generally bothering them or me to bring up stuff that I've seen throughout the week' [Hi20]. With regard to the lesson observations he said,

> I think you're expected to do an official observation every week which I think is really too much personally . . . I would've thought once every fortnight to do an official observation. [Hi22]

He had had one feedback with Tina prior to this interview, in which 'we just talked about just being a bit more structured in what she was doing . . . and being a little bit less amiable with the classes to begin with'. He said 'she sees everything as soon as you say it' and that 'she's very eager to please' [Hi13].

Mike benefited from 'excellent' tutoring during his own initial teacher training, and said, 'One of the most important things they ever did for me was to say, "well why bother teaching music?"' [Hi26]. He also described the supervision of his teaching practice in some detail:

> If he thought you were good he'd say you were brilliant and . . . if you were given a report that says you were really excellent it's amazing what it does for you. You feel that way then. So . . . from thinking I was completely rubbish at it, suddenly I thought I was really good. I eventually got a distinction on the course. That was because in the main these people had spent a lot of time with me and they'd told me I was good, constantly. [Hi27]

Feedback 1

This feedback took place in the second full week of Tina's placement, after she had been teaching a Y9 class. Mike had observed the beginning of the lesson, and he started the feedback by asking how Tina thought it had gone. She talked in terms of the pupils' behaviour and in particular, their noise level: 'I thought the beginning was quite g- [she nearly said 'good'] alright . . . I know that they were quieter straight away' [Ha1]. This set the tone for the rest of the feedback, which was overwhelmingly about class management. It seemed that the lesson had begun with an intervention from Mike, who had taken a naughty pupil ('Pauline') outside in order to tell her off. Tina says she took the opportunity to talk to the rest of the class:

> I talked to them and said look, your behaviour really was quite abysmal last lesson, wasn't it? And they were like, 'Yes' and I said, 'I have no qualms in sending you to what [Pauline's] getting outside at the moment', and they, you know, they worked really well for the rest of the lesson. [Ha3]

Mike asked what Tina would have done if he had not intervened, and she said she would have spoken to her individually. She said, 'I got on slightly better with her for the rest of the lesson' [Ha4] and explained that, since Pauline was about to leave the school, she had set her different work to do. Later on they returned to the subject of Pauline, and it seemed that Mike was sceptical about her leaving the school, telling Tina, 'we've heard that so many times' [Ha28].

Tina expressed concern about the pupils' movement around the classroom, saying, 'I need to get over the massive rush from the room to the keyboards, and that's a bit of a nightmare at the moment' [Ha11]. She asked, 'How do you get over that?' Mike told her to structure the movement, sending one person at a time to collect the keyboards from the cupboard outside the room [Ha11, 17].

Mike offered Tina advice about how to allocate spaces to the groups because it seemed that she allowed the pupils to choose their own spaces; this became a target for Tina to write down and work towards [Ha32]. Three times, Mike stressed that this particular class is 'loud' [Ha6, 19, 26] and he seemed to be implying that other classes might not need such a controlled approach.

Tina said that she set the class a target which they would not be able to reach, but Mike reassured her:

> T: I told them today, that they'd be performing it [the music they have been working on] next lesson, but they're not going to perform it next lesson because they're not ready. But it did make them focus better.
> M: As long as you don't do that week after week, that's a good thing to do. To say, 'look, you'll be performing next week', knowing full well they won't. It pushes them on. [Ha8]

Mike also explained the need for Tina to have a system of sanctions:

> You have to have degrees of, not exactly sanctions, but if they do it once, I'm going to tell them off. If they do it twice, I might send them out of the room and have a word with them out there . . . If they do it again, they'll get a referral slip . . . So you have to have a system of stages. [Ha31]

The reason why these are 'not exactly sanctions' is because Mike believed that, 'basically teachers can do nothing' [Ha29]. He referred to two girls who walked out

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of school. They weren't afraid of being punished because, 'they know ultimately there's nothing that can be done' [Ha30]. Nevertheless, Mike told Tina that she needed to have her expectations clear in her own mind:

> You have to have, in the back of your mind, what you expect. Not as a teacher, but what breaks your code. Like, I can't bear people talking when I'm talking. It drives me mad because the bottom line is, it shows that they don't respect what I've got to say or they don't respect me and I don't like that. So in the back of my mind, I will have stock things to do or say in order to stop that happening. Not because I'm a teacher, but because I don't like it. It affects my work. [Ha25]

When it came to framing this as a target, Mike suggested, 'Have some ways that are you, not 'the teacher' but you' [Ha27].

At several times during the feedback, Mike told Tina that her lesson was, 'very good' or 'brilliant'. [Ha6, 18, 21, 22, 26, 33] He explained why, when he was running through the observation form he had completed:

> Lesson objectives were well defined. A good relationship developing. Good questioning technique. Displayed a good range of subject knowledge. [Ha21/22]

This last point was, he thought, 'probably the most important thing about that lesson' [Ha22]. Tina volunteered one weakness in the lesson, saying, 'I forgot to say to them, 'remember what I said last lesson; we need to write it down''. [Ha7] The feedback concluded with a brief reference to the fact that Mike would observe the end of a lesson during the following week.

Feedback 2

The circumstances surrounding this feedback are described in Appendix A. Mike started by asking Tina how the lesson had gone. She said they had 'managed to do some harmony' and then discussed their behaviour. She said that the boys were 'not keen to sing' and the girls were, 'really, really chatty' [Hb2]. She thought that, another time, she would move the video into a better position for them. On the other hand she thought they responded well to the vocal warm-up and she managed to do a summing up at the end. She hoped the next project would provoke, 'a lot more enthusiasm from the boys' [Hb6].

Mike asked 'Was there anything you could have done to stop the talking?' and, when Tina said that she had been trying not to nag, he told her that she needed to find a 'mid-way' between nagging them for everything and not telling them off at all. Tina reflected on the behaviour of some of the individual pupils and remembered things that she was pleased with [Hb8]. Mike asked, 'Do you think singing is a good thing to do, for a whole lesson?' and Tina said, no. She thought that composing their own vocal warm-ups might be a good thing to link with singing, but Mike said no, he would couple singing, with listening. Mike asked how she felt generally, and she described the three lessons she had taught the day before. One class was 'okay' another were 'absolute angels' and a third were 'a complete nightmare . . . were just totally not listening to me' [Hb13]. Mike said that Tina was 'too friendly with them' at the start of the placement, and advised her that, in her first job, she should 'not be nice to anybody for at least six months' [Hb15]. He said that the 'nightmare' class was 'lively, but nice' and Tina agreed that this was true of individuals, but together, 'they're just really horrible'. She asked Mike to stay in the classroom more, so as to check their behaviour, but he didn't directly answer this request. Tina said that she liked teaching singing, but she needed to make a backing track. Mike finished the feedback by advising her about her timetable for the following week.

Feedback 3

This feedback took place during the final week of the placement. Tina had already been told she had met the demands of the placement and Mike had given her the document which summarised her strengths and weaknesses. She read the summary, which confirmed that she was 'confident with most subjects.' She said she had been able to 'develop new things' that she had never done before, and cited Steel Pan teaching as an example. The crucial thing for her was watching Mike and his colleague teaching, and 'putting it into my own way of doing it' [Hc3].

Mike told her that she had misconceptions about the way the kids believe they can behave and told her that 'you can't concentrate on one little group while there's anarchy everywhere else' [Hc5]. He complimented her on her planning but said that she needed to 'put more effort into the teaching side'. He said that she needed to

consider progression more, and she reported that it had worked really well, 'having a list of stuff that we were going to do . . . on the board' [Hc8]. Mike repeated his view that she shouldn't be too friendly and, when Tina agreed that this had been a mistake, said that she also needed to prioritise, 'if there's anarchy in the classroom, you point out something like the kid's shirt isn't tucked in' [Hc10]. However, he also said that these things were, 'just further developments needed' [Hc11].

He mentioned her need to vary her teaching methods, and Tina agreed. When he reiterated the idea that teaching is more important than planning, Tina said, 'Paperwork is just such an important part of the PGCE course . . . I feel that the teaching bit isn't actually concentrated, isn't valued so much by the actual university' [Hc13]. She said that she had filled two thick Lever Arch files with paperwork, which, she said, 'is fine but . . . it's valued too highly over the actual stuff in the classroom' [Hc13]. Mike stressed that 'there's got to be a certain amount of that' and said that, 'the more you write down, the more you retain in your head'.

He said that there had been 'a dip' in her teaching after about six weeks and said that she would need to watch that this didn't happen in her first job. Tina then reflected that she would now be teaching for a long time; a thought that she found 'terrifying'. She finished the feedback by comparing the pupils in the two placements she had had.

Interview with Tina

Tina was energetic, cheerful and talkative. She told me 'I've been doing music ever since I can remember. My mum's a music teacher so I was brought up with music in the house' [Hi1]. She started playing the flute when she was nine, played in local youth orchestras and went on to do music and performing arts at 'A' Level. At university she studied music and drama and was able to pick the modules that she enjoyed.

The first thing she told me about her placement was the inspection:

> We found out that [Hayles] was going to have Ofsted in our penultimate week of our practice. To be honest that was a complete and utter nightmare. My

mentor said oh I don't care about Ofsted, didn't give a stuff and that was fine. It wasn't going to affect him but it so blatantly did. You can't possibly have Ofsted not affecting you. [Ht5]

By an unfortunate coincidence, Tina's previous school had also been preparing for inspection during her placement so that 'both places I've had totally stressed teachers' [Ht6]. She felt that Mike had extra burdens because he was a union official, and because, 'he's one of the senior people in the school'. For that reason she says, 'I was just an extra added thing' [Ht6]. However, that wasn't the only problem:

> I actually found my mentor quite unapproachable. I was probably a little bit scared of him as well. [Ht8]

> I used to not be allowed to go anywhere near him before eight thirty in the morning because he was always bad in the morning. [Ht40]

Tina reported that her feedbacks with Mike started off being 'half an hour or twenty minutes' but got shorter because of the inspection. She told me that, later in the placement, the mentor meetings happened only when I came in to observe [Ht9]. At the beginning, the lesson observations and subsequent feedbacks were positive: 'the first ones were brilliant but I mean I was doing really well. It was the honeymoon period and . . . whenever he sat in for a whole lesson that was fine' [Ht14]. Later, Mike's lesson observations took place mostly from outside the actual music room:

> I didn't get many observations at all that he was actually sat in the lesson. He just used to say, 'I know what's going on' and I'm sure he did. He totally did know what was going on but he used to say 'I listen at doors all the time' . . . but that doesn't give you a complete rounded idea of the actual way you teach and the way you set things up. [Ht10]

Tina also said she was 'on edge' because he might be listening at the door, because she thought Mike would only start listening at the door when the class was loud. Mike said that he couldn't observe fully because, 'He said, "I haven't got time. I just haven't got time full stop"' [Ht12]. In conclusion, she said, 'there so few observations that he couldn't really tell me lots of stuff except for, "get it sorted"' [Ht23].

One of the most helpful things Mike did was help her to work out strategies for dealing with poor behaviour. Tina said she, 'didn't go in harsh enough at the

beginning' and Mike required her to write a page of ideas for dealing with behaviour incidents:

> It was, 'I want at least a page of A4 on the strategies of what you're going to do in each situation by the end of the day. Go away and do it'. And it worked . . . He said, 'Yeah, that's fine . . . now go and put it into your lessons'. And then he watched me the next time and he said, 'Yeah, that's so much better' and that was really good. I was really pleased. [Ht26]

She also felt that she learned from watching Mike. 'He didn't teach me I just watched . . . But there's lots of things I wouldn't want to see in myself as a teacher' [Ht33]. An example of these things was the way in which Mike controlled his classes:

> It used to be controlled by occasionally going off his head at them. You know, just going completely mental so they were scared . . . I don't think I'm going to do that. [Ht33]

On a day-to-day basis, Tina felt that Mike supported her less than she would have liked:

> There was this one kid who so shouldn't have been at the school. . . I mean he had a lot of problems. He was just absolutely crazy . . . And he upset my lessons the whole time . . . in the end I sent him out . . . I sent him to [Mike] and two minutes later he just . . . came straight back in and was like '[He] sent me back'. Oh great, thanks. That's wonderful. And I'm stuck with you for the rest of the lesson. [Ht21]

She also complained that Mike had given her, 'something like two hundred projects to mark' and, as a result, she spent 'most of Easter' marking them in addition to doing her other work. Mike said it would be a good experience for her, but she reflected resentfully that marking a small number of projects would have provided a better experience:

> I said yeah that's fine and suddenly realised the enormity, you know, of how dim I was, saying yeah . . . I was a bit sort of scared to say afterwards that . . . look, this is too much to do. I can't cope with this. [Ht32]

She also felt that he criticised her in a negative way, although she also said that she had learned to accept criticism:

> [I'm] getting used to accepting it if someone says you know, you're really
> crap. I can accept it now . . . I've learnt to accept it and not take it too
> personally and say, 'well that's me as a teacher, not me personally'. [Ht27]

Nevertheless, it was clear that Tina did feel personally belittled. She reported that, for Mike, she was, 'a little tiny student person' and this affected her teaching for, 'I think if my mentor had treated me more like an adult person then I think I would have felt better in front of the kids' [Ht38].

Analysis

Mike's approach to mentoring was intended to be non-directive, in the reflective mode. Although he had the majority of the words in the first feedback (57 percent) he spoke only 21 percent of the words in the second feedback and 36 percent in the third. Often he asked questions. For example, in the first feedback Mike asked five questions during his first ten conversational turns. However, the relationship was not very successful. Tina denied that her mentor had been a positive influence on her because,

> basically he didn't really care. It was just this sort of feeling I got from him . . .
> I expect he didn't mean to put that across but it was just, it was the way it came
> across. [Ht31]

At the beginning of the placement, Mike was positive about Tina, reporting that, 'she sees everything as soon as you say it . . . she's very eager to please' [Hi13] and he also praised her personally. During the first feedback he told her,

> You questioned better than me. [Ha6]
> You were clued on. It showed them you know what you were talking about,
> which is really good. [Ha22]
> It's brilliant. It's very good. [Ha26]
> I was feeling very encouraged. [Ha33}

During the third feedback he said,

> Marking work's good. Yeah, understanding, that's good. [Hc9]
> Course plans, very good. [Hc11]
> Overall I think you've improved. [Hc16]

This praise was missing from the second feedback and it seems to me that the quality of the praise was less whole-hearted in the third feedback. This is partly a matter of

the tone of Mike's voice, but it is also to do with words – 'brilliant', 'better than me' and 'very encouraged' sound more positive than 'good' and 'improved'.

For her part, Tina started by answering all Mike's questions fully and agreeing with everything he said. Even when he criticised her for 'using phrases that teachers use' she said, 'that's fair enough' [Ha24]. By the third feedback, Tina was not exactly disagreeing, but sometimes she simply didn't respond to his points. For example, when he said, 'Planning is important but, if you spend too long on just planning it and not doing it, you know' [Hc6] there was a long pause, although Tina was normally eager to talk.

This then, was a mentoring relationship that didn't work. Why not? The first hint of conflict came in the first feedback:

> M: Two targets. Have some ways that are you, not 'the teacher' but you.
> T: Yeah, because I'm still developing me as a teacher. That's one of the things that's, [inaudible, M's voice drowning it out]
> M: Yeah, of course you are. That's fine, yeah. That's absolutely fine. This is only, this is advice.
> T: I'm not taking offence or anything. It's great.
> M: It's a target, it's not a criticism.
> T: Yeah.
> M: But have stuff that you can say, you know. [Ha27]

The actual words used might sound positive ('that's fine', 'that's absolutely fine', 'it's great') but the raised voices, and the fact that the two of them were speaking over each other, clearly indicated the friction between them. The reason for Mike's defensiveness, I think, lay not in what Tina was saying, because she was agreeing with him. Rather, because he had only just begun to outline the first of her two targets, he interpreted Tina's agreement as an interruption and he didn't like being interrupted. As he had previously told her,

> I can't bear people talking when I'm talking. It drives me mad because the bottom line is, it shows that they don't respect what I've got to say or they don't respect me and I don't like that. [Ha25]

By interrupting him, Tina was breaking his code and, in Mike's eyes, showing disrespect. Probably she was unaware of this, for Mike's remarks were about pupils, not adults.

There was another problem; Mike thought that Tina talked too much. In the interview he said 'She talks for England' and suggested that, 'when she's got more into the practice she'll realise she hasn't got time to drain you, you know, dry' [Hi14]. So, by the time of the feedback, Mike not only recognised that Tina talked a lot but expressed it in terms of being something that she would have to change. I think I understand why Mike thought that Tina talked a lot and why he found it 'draining'. This was how she described her 'A' level course:

> There was just a massive group. We should have been split. There was thirty of us in the group and we just didn't have the time. There was thirty in the group which is fine for sort of listening and appraising and stuff like that but listening and appraising was fine and things but sort of and jam sessions, everyone was a bit too scared to do anything because everyone was really intimidated and we never really gelled as a group so I mean, the actual people in the group weren't, it wasn't a very good thing. [Ht1]

This makes absolute sense and contains several related ideas, but the repetition and the long sentence make it quite hard to follow and it is possible that, when Tina was nervous, she expressed herself less clearly. In any event, Mike wanted her to talk to him less and asked her not to talk to him before 8.30 in the morning. Tina found this very unhelpful:

> I wasn't allowed to talk to my mentor before eight thirty in the morning and when you get into school for eight o'clock wanting to set up and lessons start at eight thirty, you need to ask things and I just used to not be allowed to go anywhere near him before eight thirty in the morning because he was always bad in the morning . . . you can't approach him . . . the only time he was sat still was at eight o'clock in the morning. [Ht40]

The feeling that 'you can't approach him' wasn't a problem only at the beginning of the day:

> I actually found my mentor very, quite unapproachable. I was probably a little bit scared of him as well. He was, he used to sort of have these mad fits where he went off at children and you used to be teaching in the next room and all the kids in your room used to go [gasp]. [Ht8]

Mike expressed himself forcefully even in the interview and feedbacks. ('I can't bear people talking . . . it drives me mad'). Echoing his descriptions of previous trainees, he described one of his university tutors as 'useless', and another as 'absolutely

superb' [Hi15]. Perhaps this preference for expressing himself strongly was one of the reasons why she sometimes found him difficult to approach. Perhaps it also shows that Mike saw people in very black and white terms and, because they were either useless or superb, they were not likely to change from one category to the other.

Another reason for friction was that Mike did not give Tina as much time as she might have expected. He was expected, by the course documentation, to complete one official observation per week, but thought it better to do it 'once every fortnight' [Hi22]. At least in the early stages, these were not observations of whole lessons; rather, he would 'listen at doors' [Ht10]. Feedbacks started off between twenty and thirty minutes each, but got shorter and, in the end, happened only when I observed [Ht9]. Tina appreciated the reasons why Mike had little time for her but nevertheless concluded that he didn't care [Ht31]. Mike admitted that having Tina meant that he gained a lot of time [Hi14] but it is clear that Tina thought she was not benefiting from this increased time, although she also seemed to blame herself, saying, 'I'm one of these people that I would rather go and sort it out for myself than sort of encroach [on his time]' [Ht24].

Another factor had to do with the quality of Mike's advice. Tina said that there were so few observations that, 'he couldn't really tell me lots of stuff' [Ht23]. Looking at the feedback he gave her, we can see why she might think this. During his interview, Mike talked about the problems previous trainees have had:

> Planning's very good but putting it into practice sometimes . . . for example, I could quite imagine spending too long with one group in a practice room whilst the others are doing goodness knows what. Do you know what I mean? Having an overall balance of the class is sometimes a weakness . . . Discipline is always a problem I think to begin with and students tend to like to be, because they're not going to be here for very long, they like to be liked from day one and so they go out of their way to be liked and that can be a disaster really because it'll make things really hard. [Hi7-8]

These things, found to be problems for Tina, were raised as issues in the feedbacks and were discussed at some length. Of course it could be true that Tina's practice was broadly in line with that of Mike's previous trainees, but it is also possible that

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Mike was seeing these problems because he was looking for them and, in so doing, he might have been missing other issues that were unique to Tina.

Although these problems were discussed at some length, Mike gave Tina very little other advice. Partly this was because he worked in the reflective mode, questioning rather than advising, and avoiding giving directions. Nevertheless, it is possible to ask questions which lead to solutions to problems and, if we include such questions, the solutions which arose in the observed feedback were few and not very specific. The following exchange, about allocating instruments efficiently, was one of the few times Mike was specific, giving clear advice:

> M: There's a number of ways you can do it. You can get them, when they come in, to sit in their groups,
> T: That's a good way, yeah.
> M: And then send one person out.
> T: Or maybe two, to help or something.
> M: No, I'd just send one out.
> T: Just one, yeah. [Ha11]

However, Mike did not always give reasons for his advice so, even when he was specific, Tina didn't necessarily understand his reasoning.

For his part, Mike had strong views about being mentored himself. His own mentors were constantly positive; 'They never picked the bad things out. Or if they thought a lesson was bad they'd ask me why I did it'. Mike thought this 'just a very good way of working' [Hi27] and it is highly likely that, when he was questioning Tina, he was attempting to use a similar approach himself. Unfortunately, although his own mentors, had spent time with him ('they spent loads, loads and loads of time, beyond the call of duty'). Mike was not able to do this so he couldn't give Tina the time she needed to talk through her problems. This led to some frustration for Mike, and this occasionally surfaced in their feedbacks:

> M: Was there anything you could have done to stop the talking?
> T: I'm still trying not to be too naggy about it.
> M: But you've thrown out the baby with the bath water.
> T: Sorry?
> M: You go from one extreme to the other.
> T: I know.
> M: Now you're not telling anybody off for anything, basically.

> T: I moved one boy at one stage and that calmed it down for a bit.
> M: I'm not saying that you shouldn't tell people off, but not for every little thing. Now you're not telling anybody off at all. You've got to have a medium because otherwise you get the same effect from both. If you're too strict and pick up on every little tiny thing, they rebel. And if you don't pick up on anything, they rebel. You've got to have the mid-way. [Hb7]

Tina recognised the problem; she said, 'I know'. But instead of talking about how she might solve it, she steered the conversation towards a discussion of the pupils:

> T: Yeah. [Philip] was being very attention-seeking, anyway. He always, always wants attention, and I try to not react to everything that he does to get my attention, and that was going quite well. But he was trying more and more things. [Hb8]

This helped her avoid the issue and, by the time Mike spoke again, the topic had changed.

The other factor, which I think was relevant to Mike's mentoring, was his attitude to teaching. During his interview he told me that Tina was sounding like a teacher:

> I heard a few stock phrases like, 'let's all hear the joke', you know I mean that's just a teacher thing to do and I would never, ever do that under any circumstances. [Hi3]

He raised this point in the first feedback, saying,

> The other thing I personally wouldn't do, is use phrases that teachers use. Like, 'let's all hear the joke.' I thought I was in *Grange Hill*. [Ha24]

As a trainee teacher, it was perhaps not surprising that Tina was modelling herself on teachers she had seen, even on television. Why then, was it such an important issue, something that Mike would 'never, ever' do? At one point, after the interview, he told me that he had decided to leave the school in order to start his own business. It appeared that Mike didn't want to be a teacher any longer. He didn't want to act like a teacher or be seen as a teacher. In the meantime, asked him to describe himself as a teacher, he replied, 'I'm not different to kids than I am to adults, I'm me' [Hi3]. This stress on being himself seemed to allow him to shout at children from time to time, and to be bad-tempered in the mornings. Tina, on the other hand, was very happy to become a teacher, like her mother.

I think that these different attitudes to teaching might have underpinned the mentoring relationship. As Tina said, Mike probably didn't care very much about her becoming a teacher. The Ofsted inspection didn't help matters, but the thing that most characterised this relationship seemed to be a lack of commitment on his part. This was shown through the shortness of time that he allowed her, and his reluctance to be in the classroom when Tina was teaching. It was shown in his preference for applying the problems of past trainees to Tina, rather than viewing her as a unique individual. It was shown in his preference for general, rather than specific help. And perhaps above all, it was shown in his unwillingness to confront her about the thing that irritated him most, her talking. Perhaps, if he had had more commitment to her, he might have been able to say, 'please don't interrupt me, and please don't talk quite so much' and possibly, in such an event, the relationship might have been happier for both of them.

4.5 'MARCUS' AND 'TRACY' AT 'NORTHAM' SCHOOL

> Marcus: We're putting something on the backbones of control and, you know, it's obviously an issue.
> Tracy: Yeah. On the control front, with another year nine group, [Patty Pallinger] turned up at the lesson in a real strop. This girl's really quite odd. She makes up massively huge stories. [Nb28-29]

Northam School is a large, 11-16, Comprehensive school in a small town. It is set in a leafy area and parents drop their children off in Volvos and people carriers. The school also draws from a more deprived area of the town, particularly from a housing estate. The GCSE results are around 60 percent and the school has been rated as 'very good' by Ofsted. The music department has its own building, with three main teaching rooms, six practice rooms and a recording studio. There are three full-time music teachers, fourteen peripatetic teachers, two hundred and fifty pupils doing the instrumental lessons in school and sixteen extra-curricula ensembles, so Marcus had a lot to do as well as his mentoring.

Feedback 1

This feedback took place in the third week of Tracy's placement. Marcus began by asking how she was getting on, and she said that she was 'really enjoying . . . doing real, fun, practical music stuff' [Na2]. She also said, 'The kids don't seem to hate me too much' although she mentioned a few pupils with whom she had problems, concluding, 'it's just the occasional person, but I've found that taking them to one side and just saying, "look, come on, sort it out" [works]' [Na3].

Marcus remarked that two of the pupils she mentioned were in the Y10 group and asked, 'have you thought about ways to deal with them?' [Na4]. A fairly lengthy conversation followed, mainly focusing on one boy, and Marcus concluded by offering practical advice:

> A quiet word as he comes into the room, you know, . . . But also make it clear to him that, if he starts kicking off, you're not going to stand any trouble . . . if it goes on like this, it's just a question of straight out the door. And then he'll be dealing with me over it. So just lay it on the line to him, nice and clear, non-confrontational. [Na6]

He also suggested that she took a positive approach, saying, 'at the end of the lesson, make sure that you have a quiet word, "That was great, you did superb, look what you've achieved"' [Na6].

Tracy described what she had been doing with the Y10 class, then Marcus asked her to talk about her involvement with extra-curricular music. Tracy said she was going to play for the brass group and sing with the choir, and Marcus asked her to take on the responsibility of directing one piece with each group, telling her, 'It's just another thing you can stick on a CV . . . It's all Brownie Points, really' [Na8].

Tracy read out her targets from her previous placement, explaining what she thought each one meant, then she and Marcus set about devising targets for the next week. The first, 'get to know the pupils' didn't occasion much discussion but the next, to do with 'the management of the lessons, timewise' [Na13] provoked a lot of discussion and some detailed advice:

> T: Shall I do for a new target for this week, then, 'Get some lesson fillers'?
> M: Lesson fillers . . . things like, quick little aural tests . . . clap them a rhythm, get somebody to clap it back to you . . . 'Who can give me a word to do with music beginning with . . .' Those are your lesson fillers. I'm also thinking more to do with relating stuff to the lesson, rounding off the lesson . . . So it's the open questioning . . . give yourself a little list of questions that you could ask at the end of a lesson. [Na13]

Returning to Tracy's targets, Marcus said he didn't have a problem with her subject knowledge and she agreed, saying, 'if I can happily sit down and teach it for 'A' Level, then I know it'. She did admit to styles of music she 'wouldn't be happy about at the moment', but said that she was dealing with these by reading and listening [Na15]. Marcus asked her to 'start using the keyboard assessment sheets' and also asked her to agree a target with the teacher whose tutor group she was involved with [Na17-18]. He also reiterated the need for her to plan for her extra-curricular groups.

Changing gear, Marcus said, 'We talked about positive things, about how you feel things are going on. What's the downside so far?' [Na19] and Tracy asked, 'If I did want to give a kid a detention, how would I actually enforce that?' Marcus told her the procedure and said that he wanted to know, if she did that, saying, 'that's a fairly heavy sanction . . . but if kids are kicking off then you must feel free to use the

sanction' [Na19]. The conversation turned to the particular boy that Tracy had in mind and Marcus told her, 'They've put him on Ritalin now . . . Actually it's just . . . he needs a good hiding, you know? His behaviour will improve the moment somebody snaps' [Na20].

The other thing that concerned Tracy was the medical records of her pupils:

> T: I think it would be quite useful for me to know if there's anyone here I'm teaching who does have any medical problems, if they're diabetic or epileptic or anything.
> M: There's none of the kids in any of the classes that you've got that should have any health problems that would impact within the lesson. [Na21a]

This didn't entirely satisfy Tracy, who said that, despite being 'a confident first aider', she wanted to know how to deal with, 'if a kid has a fit' and 'if someone passed out and they weren't breathing'. Marcus was clear that, in such an event, she should, 'get straight on the phone and . . . ask for Matron to come across straight away' [Na21c].

Finally, Tracy reflected that she felt that a lot was being asked of her:

> The only other big thing is the fact that we've got so much being piled onto us . . . we've got the lessons to teach . . . we've got assignments, and we're trying to apply for jobs and we're looking for accommodation for next year . . . and talking to other people on the course . . . everyone's feeling really drained. And it's just, how do we fit it all in? Because we can't physically do it. [Na22]

Marcus told her he sympathised, and, 'At the end of the day it's about prioritising'. He also said,

> If it becomes a burden that you can't handle, then speak up about it. I'm not saying that anything along the way will be able to change, but at least I'll be able to . . . see if we can actually manage the time a bit better. [Na23]

Feedback 2

This took place shortly after half way through the placement. They started by discussing Tracy's previous targets, which were about classroom management; specifically, 'to have more control in the beginning of the lesson and [to] control more about when they're moving around to get to their seats' [Nb3]. She said that

this was improving but that one Y9 class was 'complete chaos', although she felt that she had done better than the other teachers because, 'I only gave one detention on the Monday afternoon but I know that the others gave four or five' [Nb5]. Marcus asked what she did that was different in the better lessons and she replied that she lined them up before they entered the room. She also said,

> I think I was able to stay calmer . . . rather than being defensive about things, I was able to just say, 'come on, cheer me up a bit' rather than, 'look how many times do I have to tell you to go and do that?' They respond so much better when I'm just nice to them and not having a go. [Nb7]

They then planned what Tracy would do with this class next lesson. Marcus advised her against lining them up, but suggested that she tell the children where to sit as they came into the room. He pointed out that, now the Y9s had made their option choices, 'they know which subject they are not taking next year . . . you've got to make sure that it's relevant, enjoyable, challenging, all the usual things but more so' [Nb14].

Tracy said that she had been doing 'something a little bit different' because, although they were expected to do a songwriting project, some of the pupils had asked to play *Mission Impossible,* and she had agreed 'because they're so keen' [Nb14]. Marcus pointed out that this was Y8 work, but he would be happy to let them do it, provided that they turned it into a dance track. Tracy said that she had also let some of the pupils 'have a go on the drums' [Nb15] and Marcus said that they should integrate the drumming into the songwriting project.

Having discussed the content of the lesson, Marcus went on to discuss its organisation:

> Once you've established order, you've taken the register . . . they've gone to get on with their tasks, you've then got forty minutes open-ended task. How are you going to ensure that we don't get groups kicking off in that time? [Nb18]

Tracy said she would go around the groups, discussing their work, and Marcus advised her to, 'put at least one break in there where you draw them all back together for something' [Nb21]. He suggested a listening task, for instance, 'playing them maybe two different versions of the same song or something like that to show . . .

how things have been changed' [Nb22]. He also suggested that she prepare specific questions about the music, and decide whom to ask, advising her to choose, 'the kids who are likely to be kicking off' [Nb23].

Marcus suggested that Tracy had, 'a sort of showing time at the end of the lesson' and Tracy said, 'I might try and talk [Polly] into going back and doing her tubular bells' [Nb25]. Marcus didn't say that this was a bad idea, but he stressed that, 'it's quite important to pull something out of the lesson that's relevant for the kids rather than harping back to what's gone before' [Nb26]. He told her to plan for the end of the lesson, saying, 'give yourself plenty of time to pack up and have a little task at the end'. Tracy admitted that 'the end of the lesson's often the worst bit because they all start acting up and trying to get out as quick as they can' [Nb27]. Having planned this lesson in detail, Marcus said that she should apply this planning to other lessons [Nb29].

Tracy then described two problem pupils. First, 'Patty':

> She turned up at the lesson in a real strop. . . . she was convinced that me and [Bill – another music teacher] were in some way in league together which I found quite funny. I went down to his room and took her down and said 'look, can you just tell [Patty] we're not in league together, are we?' You know, and he said 'no no . . . we just want you to do well.' [Nb29]

Marcus pointed out that this was 'all about attention' and that Tracy should tell her, 'don't be so silly. Go and get on with your work.' In particular, he said, 'I wouldn't give her the time of day to take her down and talk to anybody else about it' [Nb30]. If she had to be sent out of the lesson, Marcus told her, 'she can come to me' [Nb31].

Second, 'Parvinder':

> He's fourteen, fifteen and he acts more like a ten year old . . . I have been putting him in the room with the drums and he'd been really doing well on that but unsurprisingly, the rest of the group, especially in some of the groups with boys, say 'it's not fair. We want to use the drums.' . . . I've been trying to convince [Parvinder] recently that . . . it would be really nice to let someone else use that room and he just ended up sitting there and bawling his eyes out and being silly. [Nb32]

Marcus told her to design 'something completely different which is on his level, ideally that he could do with a keyboard and a pair of headphones' [Nb33]. Tracy explained why she treated Parvinder differently from other pupils, and said that, 'a lot of the time there is no helper there to deal with him which just makes it more difficult' [Nb37]. Marcus promised that, later in the week, they would design a separate strategy for him.

Feedback 3

This feedback happened in the final week of the placement. Tracy started by explaining, for my benefit, that she would have to undertake another, short, placement, 'because I was visited by an external examiner and there were holes found which I was not aware of' [Nc1]. She said that she was 'happy' to do the placement, but she was annoyed with her tutor for not warning her earlier. Marcus reminded her that she had recently been offered a teaching post at 'Greenfields' School and said that she needed to look forward, to say, 'where am I now?' [Nc7]. Tracy said she was trying to look forward, but that her first placement, in a sixth form college, hadn't prepared her adequately for her Northam placement. Consequently, she said, 'I had no classroom management skills and then I was ill as well', although she also agreed that, if she hadn't been ill, she would still have struggled [Nc10].

She was concerned that the 'fail' grade would be placed in her records, but Marcus assured her that, now she had been offered a teaching post, it would never be necessary to refer to it. He warned her that the new post would not be 'an easy ride' [Nc14] but he told her that her whole demeanour had changed for the better since getting the job:

> If we'd seen this in the second, third, fourth week of this practice then we wouldn't necessarily even be looking at another practice . . . I think the classroom management issues would've melted away. [Nc17]

He told her that her extra placement school, 'Hayles', is a good school, with a good mentor, and pupils who are not 'frighteningly rough' [Nc20]. He asked her what she planned to do differently on the extra placement, and she replied, 'I'll start off a lot stricter' [Nc23]. Marcus agreed, saying, 'don't be horrible but just go in really firm.

Think, this is what you'll accept, this is what you won't accept'. He also told her, 'be fun, be exciting, be charismatic' [Nc27].

Turning to the curriculum, he said, 'It would be good to develop what you've started . . . with the singing' [Nc28], which prompted Tracy to talk about her plans for extra-curricular work at Greenfields, saying, 'I'm definitely going to get their choir going' [Nc29]. This led her to thinking about singing in the curriculum:

> I'm trying to find songs which are up to date which the children will take to, which we can do as keyboard exercises and then sing . . . you could have just one song lasting for . . . nearly a term. [Nc30]

Marcus said, 'I'd caution against spending too long on any one project' because, 'even though you're approaching it from lots of different angles, the children will ultimately get tired of it' [Nc32]. He suggested that, as well as considering the activities in the project she should give some thought to the actual learning within it. Tracy told him that Greenfields had previously performed the musical show, *Grease,* and Marcus said that such musicals could be 'a regular feature now' [Nc35]. Tracy talked a little about how she would like to brighten up the walls of the classroom with posters, and how she planned to get the children to draw musical instruments, and Marcus warned her to be selective in her choice of posters:

> M: Don't go too much for sort of pop posters as such because there will be those kids who as soon as they see a picture of Robbie Williams up on the wall,
> T: They'll just turn off. [Nc36]

He reiterated the need to be firm, and Tracy returned to the idea that, certainly in this respect, her sixth form placement had been unhelpful:

> M: You are the adult. You're paid not to be their friend but you're paid to be their teacher.
> T: Yeah. It's another thing that was different with the sixth form . . . They are basically university students but it's all on a lower level. And they do expect the teachers to be friendly and nice. [Nc38]

She mentioned that she had been 'criticised' for her approach there, and Marcus told her it was important to understand the conventions of each school. He told her that she was still improving, and that she would become 'a very good teacher' [Nc42]. Tracy said that, although she comes across as confident, she isn't really, and she is

bothered when things go wrong. Nevertheless, Marcus said, 'Somebody . . . values you enough to employ you' and Tracy said that she now has 'something to aim for' [Nc44].

Interview with Tracy

Tracy is tall and has a self-confident, slightly imposing, air. She plays the French horn and sings and also plays the recorder. She threw herself into musical activities both at school and at university, telling me,

> I did all the university orchestras . . . and the chamber choir, . . . and I was president of the choral society for a year. When I was at school I was in the school orchestra, I used to conduct the wind band and the main school choir, the chamber choir at school, area county youth orchestra, choir, a local band, I was in a sort of military band type thing. [Nt2]

She told me that Marcus didn't make many official observations, she thought there might have been four all told, but that he used to wander into her lessons for brief periods. She said, ' I often left the door open so he could just stick his head in whenever he wanted to' [Nt3]. Mentoring sessions were carried out every week, for around fifty minutes. These tended to focus on the university's requirement to set and monitor targets; she and Marcus reviewed the previous week's targets and set new ones. Sometimes these targets were the same every week. For instance, Tracy said, 'Behavioural management was a thing that carried on right the way through' [Nt17]. She said that the staff handbook she had been given included more major sanctions, such as detentions, but made no mention of smaller sanctions. As a result, she said, 'I went through a phase of giving everyone a detention' [Nt20]. Marcus gave her 'general targets' such as, 'work on acceptable behaviour in and out of the classroom' [Nt18] and she found this, 'very useful' although, she said, 'when I wasn't feeling too great it might have gone through one ear and out the other' [Nt3]. Even more useful were the many chats they had, every day.

Tracy confirmed my impression that Marcus helped her to find her own way of teaching, saying, ' He wanted me to come up with my own ideas . . . he didn't enforce things on me, he suggested and said, 'well it's up to you' [Nt21]. At the same time, she said,

He came up with some really good ideas and sort of theories on which to base my teaching. Theories about how children learn and you know, children can concentrate for the same amount of minutes as their age. [Nt22]

Asked, 'How did you learn to teach?' Tracy said, 'Quite a lot of it was trial and error. Quite a lot of it was [Marcus'] advice. Quite a lot of it was reading the books . . . I think it was a combination of everything' [Nt22].

However, she didn't pass the placement. Her account of this centred around the role of the external examiner:

I was told that it was an informal visit, just popping in to say hello and they were going to watch a bit of the lesson but the external examiner, I was told, was there to inspect ['Una', the university tutor], not me. I'd been ill over the weekend, I'd felt really grotty. I was still feeling quite horrible on the Monday but I thought, well, I can't not come in because we've got the external examiner. I hadn't typed up my lesson plan. I'd written it up. It was just a hand written one, and I said to them, 'Ok, look. I've been really ill and I haven't had a chance to type this up'. At which point, I got sort of evil death stares and the examiner wasn't interested in the lesson plan at all, didn't want it. So I was trying to make the best of it and I said, 'Well you know, shall I explain what's going to happen in the lesson?' I got more evil death stares.

I taught the lesson, by which stage I was just a complete wreck because I was really nervous . . . The group I had were in a particularly rowdy mood and it wasn't particularly smooth running although I did get round to see everyone in the group to check their progress and I thought, 'Well, it went a bit badly but hey, they achieved what I wanted them to, and at the end of the day they all came out of it alive'.

I went through to the office where the examiner then proceeded to spend two hours being thoroughly horrible to me. She didn't say anything positive in two hours, it was just negative, negative, negative and by the end of it I felt really horrible. She's so old she probably hasn't been in a classroom for, you know, thousands of years. She was just really nasty to me . . . she was criticising everything . . . if I'd done it, it was wrong, you know. And every time she asked me a question, I'd start to answer and she'd just butt in and stop me and I just, she made me feel like a three year old being told off for being naughty . . . . From that day I went from being a competent, well-organised student to being a totally incompetent student. [Nt8-9]

Tracy's problems didn't stop there. Una found fault with her lesson plans and evaluations so, Tracy said, 'I went home and I re-did all my lesson plans. I re-did all my evaluations' [Nt10]. After this, Tracy was required to do 'a four-week stint' in

another school and, although at the time of the interview, this was going well, she wasn't happy:

> I'm thinking why on earth am I doing it? I could be coming to university . . .and seeing everybody else. You know, spending some time with the people on the course. They're all having time together and I'm not . . . when I go down to the staff room to do work I'm sort of sat there going, 'I don't want to do this' . . . It's just a very odd situation and I didn't think I'd be in it. [Nt31]

Tracy felt that the course had let her down. Partly, she said, there were variations in what was expected of the different trainees on the course. Partly, she failed because she wasn't given sufficient warning. But most of all, she felt that she had been let down by Una, her tutor:

> [Una] had fallen off a tree stump the week before when she was supposed to come and do her official visit and never came. [Nt11]

> I was getting rude e-mails [from Una] saying, 'what do you think you're doing, having time to go to the doctor's?' Well, you're legally obliged to let me go to the doctor's. [Nt28]

> [Una] said something about going to see the professional mentor and talking about my special topic and I was thinking, well they never told me they were going to go and see him. I said, 'they never told me they were going to come and speak to you'. He said, 'they never did come and speak to me' and I just thought, this is getting weirder and weirder. [Nt30]

According to Tracy, Marcus was 'as bemused as I was' by her failure, [Nt29] and this sense of bewilderment stayed with her throughout the interview:

> I just felt absolutely awful because I was thinking, all the time I was thinking, where have I gone wrong? Is it something that I've done? Is it my fault? Because the way that [Una] was saying things, half the time I thought she's messed up and she's trying to cover up, and the rest of the time, she can be so convincing I was thinking, have I done something wrong? And when I think about it, I think, well no . . . as far as I was concerned all my written work was no problem and my teaching, I was told, 'yeah that's pretty good. You can improve but it's fine'. [Nt12]

Interview with Marcus

I interviewed Marcus after the placement was over. Although this was not what I had planned, it enabled me to talk about Tracy, as well as discussing the questions on my interview schedule. He had a cheerful enthusiasm and a ready smile, although he

spoke slowly, weighing every word. He told me that he played clarinet and saxophone out of school, both classical and jazz, but probably more jazz than anything else. He also taught privately and ran sectional rehearsals for the county wind orchestra. His out-of-school music making enhanced his teaching, which he tries to make spontaneous:

> I prefer doing the things which are more flying by the seat of your pants really. You know, just getting the kids to make music and get a buzz from making music. [Hi2]

This is because, 'the kids like to come and not know exactly how things are going to turn out at the end of the lesson' [Hi3].

Turning to the issue of mentoring he said that, during his own training he would have appreciated a mentor: 'There were times when I needed somebody to give me some advice and there was nobody' [Ni8]. Marcus had mentored seven trainees before Tracy, including one in his previous school. He was happy to have trainees, 'because I feel it's healthy to have some fresh ideas coming in' [Ni11]. He described his mentoring style as, 'sort of light and easy' and said he viewed it as 'a two-way process . . . a dialogue' [Ni35]. For him, the job of the mentor consisted of:

> giving them some kind of training in the routines that work in this particular establishment . . . help[ing] them to actually establish control within the classroom . . . helping them to find appropriate resources to work with the classes and appropriate subject matter projects to work through. Making the lessons interesting and a bit of fun . . . They need to have some understanding of the broader picture of the responsibilities because it's quite awesome really, everything that's demanded'. [Ni12]

He thought that it was important for the trainees to teach classes of the other teachers in the department so that, 'they'll see them teach and they'll have their feedback on those classes' [Ni38]. When they started teaching, he would stay in the classroom and, after observing a lesson he gave verbal feedback. Later on in the placement, he would do formal observations, with specific targets, and an overall grading. At this stage, he wouldn't be present in all of their lessons, so the trainees had freedom to experiment:

> It always strikes me that when people pass their pilot's licence or a driving licence or something they're suddenly in a car on their own. You know, the

instructor's just got out. There is nobody else. It's down to me. Can I make it down the road without crashing? And so it's absolutely right they should experience that and crash and burn a few times as well, which they all do. [Ni16]

This freedom extended to the curriculum. He said, 'as long as I'm clear with them about what the children must experience by the end of it, I don't really mind how that's delivered', because, 'each of us, as a musician, comes with different strengths' [Ni39].

Marcus told me that the feedbacks were time consuming because, 'when they've had a specific problem in a lesson they want to find out now how to put that right' [Ni18]. To do this, 'We'd discuss a whole range of options but through discussion we'd try to prioritise'. They would then work on the priority areas 'however long it takes' [Ni36].

Speaking specifically about Tracy, Marcus said that she had had a lot of support, but that, ' she didn't respond terribly well' [Ni19]. As a result, he contacted Una;

> We had a few meetings about [Tracy] and with [Tracy]'. Eventually she was seen by an external examiner and she was interviewed quite extensively by the examiner who gave her a very hard time really, probably quite justifiably, I should think. She ended up doing another practice . . . which, I felt, was a good thing. [Ni25]

Marcus told me that Tracy's failure was due to problems with class management, which stemmed from poor planning. In retrospect, he said,

> I think what I would have done would be get much, much deeper in to the planning with her in the early stages and really take her through what she was planning, how she was planning it. And point out the pitfalls perhaps before they occurred. [Ni21]

However, there were other problems which Marcus did help her with, and which, he said, she didn't appear to solve:

> She had a tendency to talk to only two or three kids in the room in one limited area although the kids would be sitting in a semi-circle right the way around the room. And no matter how much I raised that issue with her, which was raised on a lot of occasions, the problem never improved. It was almost as if she was sort of totally unaware that it was happening. [Ni21]

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Marcus felt that this lack of awareness lay at the root of Tracy's problems:

> Because she came as a fairly able musician I think she thought the teaching
> was going to be very easy for her and she didn't seem to really take on board
> when she found things difficult, when things were going out of control . . .
> When I was pointing things out to her there would always be a reason for it . . .
> There was always an external factor . . . I felt in the end that she was really in
> denial about the issues that needed facing. [Ni20]

Tracy's problems were exacerbated because she was found to have glandular fever at
some point in the placement. This meant that, 'There was always one day a week
when she wasn't in and when she was in she wasn't always in a fit state to be in front
of a lively class' [Ni24]. Noticing this, Marcus had contacted Una and, 'we
organised the timetable so that she had less teaching than she should have'. He felt
that she was 'treated more than fairly' and yet, 'she had quite a big chip on her
shoulder' she felt 'victimised' because she was ill [Ni32]. At the same time,

> Once she knew that she was in danger of failing the practice, I got all these
> tales of all these other students and how unfair the University had been to
> them. How out of order it was [. . .] they were brilliant musicians . . . which is
> obviously the way that she saw herself. [Ni31]

According to Marcus, Tracy had problems with his colleagues: 'They found her very
opinionated and her personality didn't gel with the rest of the faculty. She managed
to offend quite a lot of them in various different ways' [Ni26]. But the biggest
problem Marcus had, apart from 'trying to pick up the pieces afterwards' was that he
felt that she wasn't entirely honest with him:

> I found myself in the position of wanting to take her word for issues but having
> to sort of challenge her about it. And so it ceased to become a professional
> relationship and [became] dealing with a naughty child who's denying that
> they've been doing certain things which you know jolly well that they have.
> [Ni29]

As an example, Marcus said,

> She would tell me that she'd been ill and then it would come out in
> conversation that she'd actually been to a concert in London the night before.
> And you think well, how ill do you need to be to not be here? [Ni29]

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On the other hand, he could see that she might learn from her mistakes and become, 'an OK teacher'. There was, he said, 'some hope for her in the future' but 'it was going to take a long time' [Ni23].

Analysis

As we have seen, Marcus thought that Tracy had failed to meet the requirements of the placement because she was poor at class control and planning, she didn't listen, she denied that there were problems, she saw herself as a victim and she was not always totally honest. Each of these points is supported by evidence elsewhere in the data. For example, with regard to the last point, which is perhaps the most difficult to support, Tracy told me that, after Una fell off her tree stump she, 'never came . . . I've not had an official visit' [Nt11]. However, discussing the forms that record a lesson observation, she told me, '[Una] actually never gave me one of the ones that she saw' although she did give her another: 'she hasn't dated it or signed it but that was [Una's] writing' [Nt16]. It seems that Una actually observed her teaching at least twice.

Given that Marcus recognised these problems in Tracy, how did he deal with them? The feedbacks I observed gave the impression of an equal relationship, with neither of them dominating the conversations. In the first feedback, Marcus spoke 55 percent of the words, in the second, 54 percent and in the third, 58 percent. He asked questions and advised in roughly equal measure and he used questions, both in a general way and, on one occasion, to challenge:

> T: The only problem I can see is a fight over the drum kit.
> M: Yeah, well, who's the boss?
> T: Me. [Laughs.]
> M: Absolutely, yeah. [Nb16]

This use of questioning was something that Marcus wanted Tracy to do for herself. In the following exchange, he was not merely giving advice, but thinking aloud, helping her to discover how to deal with a difficult pupil, and modelling the process of finding solutions by questioning.

> M: Have you thought about ways to deal with [Paul]?

T: Yeah. Well, the time that I had them, I was giving them a listening test. And I didn't want to remove him, because I wanted to see how he did in the test. But he was disrupting the rest of the group.

M: He's fine if you give him practical work, he's motivated, he's on task. Sit him down and try to get him to do some listening work and he's far more likely to cause a problem. And the question is, why?

T: He actually did alright on the test . . . he did well enough.

M: He's not immensely bright; it's not that. His playing skills are fairly limited . . . I think he probably has a bit of a confidence problem relative to the other kids because there are some very bright kids in his group. And his way of coping with it is, be loud. So . . . when they're doing the practical stuff, you really need to build [Paul] up, okay? Perhaps spend a little bit more time working with him one-to-one, in small situations. [Na4]

He was able to keep Tracy focused. In the third feedback, he wanted to discuss her teaching, when she wanted to discuss her new job. He listened for a short while and brought her back to his focus in a gentle, but firm way:

You see it's quite different when you've actually got a job in a school . . . But the down side is that if you make mistakes you've got to live with them. But this is why we're talking about, you know, going in nice and firm at the beginning. [Nc37]

He was very encouraging, even after she knew that she would be required to complete another placement:

M: I think you'll do very well. I think you'll become a very good teacher.

T: Eventually. [Laughs]

M: Well eventually, yes, but we're all striving towards that aren't we? You've got to keep positive and you've got to start really believing in yourself and you know it'll be fine. [Nc42]

He took a positive approach to her problems. For instance, when Tracy recounted how she dismissed a class early, he didn't tell her that this was wrong, he asked, 'What else could you do?' and advised her to think of some 'lesson fillers' [Na13].

To what extent did he communicate to her, the extent of her problems? I think the closest he got might have been in this exchange:

M: Your overall targets for the week, we'll keep as you had on Monday but . . . you do need to think about the other lessons in the same sort of way.

T: Yeah.

M: Because now we're putting something on the backbones of control and, you know, it's obviously an issue.

> T: Yeah. On the control front, with another year nine group, [Patty Pallinger], turned up at the lesson in a real strop. This girl's really quite odd. She makes up massively huge stories.
> M: Yes. [Nb28-29]

It seems to me that, when Marcus said, 'Control . . . it's obviously an issue' he meant, 'lack of control is a real problem for you'. But, by turning the focus of the conversation to a specific pupil, Tracy did not acknowledge that the problem had to do with her and Marcus did not confront her with the issue. Marcus' gentle approach was also evident in the way in which he dealt with Tracy's anxieties about having this failure on her record:

> One of the things that I'm writing in the summative statement is that, how have I worded it? . . . Basically, 'is not yet at the required', 'not satisfactory but will soon be with an extended teaching practice'. Something like that to qualify that actually, given that there have been other circumstances, whatever they may be, you know, the illness, a number of absences because of interviews and everything which can't be helped. [Nc12]

Clearly this was embarrassing for him, and my presence can't have helped matters, but I wonder how much he shared with Tracy the things he told me in his interview. Marcus had reasons for being positive, telling Tracy,

> in teaching you've got to look at the positive because otherwise you'll follow all the other hundreds and hundreds and hundreds of teachers out of the profession after only two or three years. [Nc18]

And Tracy thought that this might have had its drawbacks:

> I said to him, maybe you've been too friendly, maybe you've been too positive because you know, he very rarely will say anything negative. And I think that's just his nature. He's just a very nice, friendly person. I think, if he'd given me a bit of a kick up the bum sometimes and said actually this is wrong . . . part of me thinks maybe if he'd been a bit negative about some things I might not be in this situation. [Nt7]

Although Tracy was unhappy with Una and the external examiner, she had no such qualms about Marcus, saying, 'I appreciated so much the fact that [Marcus] always had a couple of minutes even when he was busy. He always made the time. He always put in the effort' [Nt23]. Tracy maintained that Marcus was 'bemused' by her failing, although he told me that he had taken the initiative in voicing his concerns about her to Una [Ni25].

Tracy successfully completed her extra four week placement at Hayles, with Mike as her mentor, and she did become a teacher. Perhaps shaking off her glandular fever made the difference. Perhaps Mike gave her more time than he had given Tina. In any event, Mike was unlikely to say what Marcus said, towards the end of his interview:

> I personally find it quite hard to challenge the students . . . it's this tension between working with them as a colleague and working over them, as it were, as a mentor and trying to nurture them. [Ni31]

To summarise, this relationship was characterised by a difficulty, that both Tracy and Marcus had, in being frank with each other. During this placement it is likely that Tracy was a poor trainee, with inadequate planning, teaching and class management. She tried to treat pupils as equals and abdicated her responsibility to treat them as a teacher would. She didn't listen to advice and she blamed others for her own problems.

Marcus tried hard to change her, always giving her time and always being positive. He was very understanding – when she was ill, he arranged for her to work a four-day week, on a lighter timetable. He also understood clearly the nature of her problems. But he didn't tell her how bad things were and, when he tried and she didn't listen, he didn't press home the difficult messages. For one reason or another, Marcus tried to treat Tracy as an equal and in the end this strategy didn't prevent her from failing to meet the required standards.

4.6 THE PARTICULARITY OF THE INDIVIDUAL CASES

These five individual cases show the particularity of the relationships between these mentors and their trainees, illustrating some of the features of mentoring that Hawkey (1997) describes as 'idiosyncratic'. Researchers have suggested that mentoring is influenced by factors including the mentors' personal histories and their beliefs about teaching and mentoring (Hawkey, 1998b; Persson, 2000; Carke & Jarvis-Selinger, 2005; Bullough, 2005). The purpose of this section is to draw together some of the evidence from this study that relates to such findings, in order to understand what made each relationship so different.

Mentors' personal histories

There is evidence in the study that the mentoring was influenced by the personal histories of each of the mentors. Matthew's mentoring of Tony was different from that of Tash, even though much of the context was the same, and I have suggested that one factor had to do with the two trainees' different histories as trainee teachers for, although Tony had had no previous experience of teaching, Tash had taught in two Secondary schools. However, the more important factor was Matthew's history. Because his own experience of Secondary teaching was limited to Oddington School, he was interested in Tash's experiences, a factor which contributed to the formation of a relatively equal relationship between them. In the Rodin School, Mandy's own education in a 'highly authoritarian' conservatoire culture (Persson, 2000: 34) probably influenced her approach to mentoring and explained why she gave so much advice in conversations which I have described as 'solos' (see below). Also, because she saw teaching as similar to performing, she was disinclined to delve into the underlying reasons for her practice. At Hayles, Mike's decision to leave teaching may have influenced his commitment to training Tina, and at Northam, Marcus, who had had little direction when he was learning to teach (and who had consequently had to find his own way) tried to let Tracy find her own path, even if this would mean that she might 'crash' and 'burn a few times' [Ni16].

Mentors' beliefs about teaching

It is likely that the mentors' views about teaching also influenced their mentoring. Matthew's main aim was to 'turn kids onto' music [Oi5] and he believed that music lessons should be 'fun' [Oi6]. In pursuance of this aim he sometimes taught the same lessons to Y8 and Y9 [Ob28] and was happy for every pupil to be awarded a certificate [Oa22]. These factors might help to explain why he was concerned to tackle Tony's problems with keeping the class engaged [Ob8] but was less concerned to correct problems with Tash's subject knowledge [Ob20, Ob22a]. Mandy believed that the 'secret' of teaching was to be 'passionate' [Ri5]. She learned to control her classes instinctively and was unable to remember how [Ri17]. Perhaps this is why she was not especially concerned to listen whilst Tamsin reflected on her teaching.

Mike said little about his teaching, either in his interview or in the feedbacks with Tina, but he was critical of some of the old-fashioned ideas that she had brought to the school [Hi18] and he described enthusiastically the 'unbelievable' rock festival when 'all the bands in the school play' [Hi11]. This might be significant; it is normal for rock groups to teach themselves, and Mike's role in this event might have had more to do with managing, than teaching. It is possible that he saw his role as that of a 'cultural manager' (Dillon, 2004) and, if this were the case, it might help to explain why he gave Tina little specific advice with her teaching.

In Marcus' case however, his own beliefs about teaching did not appear to accord with his mentoring practice. He preferred 'flying by the seat of your pants' [Hi2] and giving the trainees freedom to crash [Ni16]; views which might have some connection to his being primarily a jazz musician [Hi1]. Nevertheless, his second feedback with Tracy involved them in a very detailed planning of her lesson. In his interview he told me, 'what I would have done would be get much, much deeper in to the planning with her in the early stages' [Ni21] so it seemed that he recognised her need for detailed help and was able to respond to it, despite his personal beliefs.

Mentors' beliefs about mentoring

The mentoring was also influenced by the mentors' own views about mentoring. Although Matthew expected to provide support and 'top tips' [Oi17], he also expected trainees to introduce their own ideas in their teaching [Oi43]. He found that, whereas Tash prepared ideas of her own [Ob17-25b], Tony needed to be told what to do [Oi44]. Perhaps this was why he had regular, formal meetings with Tony but not with Tash. Mandy's beliefs about mentoring centred around herself as a 'role model' [Ri27] and it is probably not coincidental that she made extensive use of modelling in her own mentoring, expecting to demonstrate, in her teaching, the processes that Tamsin would imitate.

Both Mike and Marcus were unable to carry out their own mentoring functions according to their beliefs about mentoring. In Mike's case, his own mentors had constantly told him that he was good and Mike believed that this was an excellent

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approach [Hi27]. It seems that he tried to do the same with Tina, using frequent praise during his first feedback with her. However it seemed that, when this tactic failed to work he became more critical of her [Hb7, Hb8, Hc5, Hc10]. Similarly, Marcus believed that mentoring should be, 'light and easy . . . a dialogue' [Ni35] and, although he was able to sustain the dialogic aspect of mentoring the feedbacks were not all light and easy; one of them even becoming disputational in character [Nb32-34].

A consideration of these aspects shows that mentoring is influenced by the mentors' personal histories and by their views of teaching and mentoring, although in some cases it seems likely that mentors can transcend their own views where circumstances make this necessary. Mentors' personal histories and views are among the many factors that influence ITT mentoring relationships and that cause each relationship to be, to some extent, idiosyncratic. However this should not blind us to the similarities between the relationships. In each case the purpose of the relationship had to do with the trainee learning to teach music and, to this end, each mentor engaged in behaviour such as, offering advice, praise and opinions and each trainee described classroom incidents, offered plans, reasons and information. These similarities are worth examining and they form the focus of the following chapter.

5 Cross-case analysis

INTRODUCTION

The previous chapter has described five mentoring relationships in some detail, providing some answers to the research question. Drawing on the theories of mentoring explored in Chapter 2, we can see within the relationships, elements of apprenticeship and reflective approaches. The relationship between Mandy and Tamsin was mostly an apprenticeship, with Mandy offering demonstrations and advice which Tamsin was expected to follow. Between Marcus and Tracy the approach was more reflective, with Marcus asking questions and encouraging Tracy to work out her own solutions to her problems. In the other relationships, the participants found a more even balance between the two approaches.

However, the notion, that trainees learn either from their mentors or by reflecting on their own experiences, is a fairly crude one. There is another possibility; their learning might be located, in part, in the dialogue they have with their mentors. In this chapter I consider the question, 'how can we understand the talk between the trainees and their mentors?' To answer this question I have analysed the relevant conversations and this analysis is presented, below. The theoretical framework which guides the analysis is presented in Chapter 3 and, for the sake of clarity, some of the main points are reiterated here. The chapter starts with a consideration of the exploratory talk in the feedback data, before considering instances of other types of talk.

5.1 EXPLORATORY TALK

Exploratory talk is that, 'in which partners engage critically but constructively with each other's ideas' (Wegerif, Mercer, and Dawes 1998: 201). In exploratory talk, participants express their ideas, expecting to explore and appraise the ideas together. Exploratory talk is, 'a model of dialogue in which participants are concerned . . . with ways of jointly and rationally making sense' (Mercer, 2000: 173). It is a type of language which is 'essential for successful participation in 'educated' communities of discourse' because it, 'embodies qualities that are important for educational

progress' (Wegerif and Scrimshaw, 1997: 69). These qualities include, 'accountability . . . clarity . . . constructive criticism and receptiveness to well-argued proposals' (Mercer, 1995: 106).

With the exception of Mike's third feedback to Tina [Hc] all the feedbacks I observed included instances of talk which could be said to match this description; each mentor and trainee moved in and out of exploratory talk. Accepting that exploratory talk was likely to lead to educational progress (Mercer, 1995), I was concerned to discover which particular 'conversations' – sections within the feedbacks – were exploratory and what made them so. My analysis categorised around forty percent of the total data, as exploratory talk. The following conversation, between Matthew and Tony, is a typical example:

1. M: Going back to what we were talking about yesterday as well [. . .] you got one kid up to the board today,
2. T: Yeah. Right. Yesterday I had loads more.
3. M: Yeah. Just, it's really tricky because while you're occupying that one student the rest of them get bored, and they get bored so quickly.
4. T: Mm.
5. M: It's better [. . .] that you get whole class activity and keep that moving that way.
6. T: So don't bring them up at all, basically?
7. M: I don't.
8. T: You don't, right.
9. M: I don't. You can do it on occasions and it works really well, but quite often, it's that they just switch off really quickly.
10. T: Right.
11. M: Whereas if they're doing something they're, [. . .] all on task, you know, they're all concentrating.
12. T: [. . .] Again, I suppose that links back to having a flexible lesson plan because I had that in mind, just to get a couple of the kids up but then if, I can always rearrange that.
13. M: Yeah.
14. T: So I'll bear that in mind this afternoon.
15. M: Because if you get, if you think about it, if they come up to the board, they take quite a while to write,
16. T: Yeah [inaudible] haven't they?
17. M: The rest of them. It's interesting to sit there and watch actually because they switch off so quickly. [Matthew and Tony, Oa8]

This conversation contains the features of exploratory talk, outlined in Mercer, 1995. Accountability is apparent in the reasons that Matthew offered for his advice (lines 9, 11, 15, 17). Clarity is a goal for both speakers, and was specifically requested by

Tony (line 6). Matthew offered constructive criticism (lines 3 & 5) and Tony demonstrated receptiveness to well-argued proposals (lines 12 & 14).

To understand exploratory conversations within mentoring, it is worth considering the structure of this conversation. Matthew started it by voicing a concern (lines 1 & 3) and related this to advice (line 5). There followed a discussion of Matthew's practice (lines 6-11). Tony signalled that he had understood Matthew's advice and offered to change his plan (lines 12 & 14). Matthew offered another reason (line 15) and summarised by recalling the reason for raising the concern (line 17).

There is an underlying structure of this conversation, which was repeated many times in the data. First, either the mentor or the trainee voiced a concern (in this instance, lines 1 & 3). Following this, the concern was explored (lines 5-13 and line 17) and there was often a resolution, in which an agreement was reached that the concern would be dealt with. Often, this involved the trainee, signalling a willingness to address the concern and perhaps change his or her practice, as happened in lines 12 & 14. The underlying structure can be described as voicing-exploring-resolving (VER).

Occasionally the order of the last two components was reversed; the concern was resolved immediately and the exploration followed. For example, in the following instance Matthew voiced a concern by asking a question about Tash's use of punishments (line 3) which she immediately resolved by answering (line 4). However, because she felt the need to explain herself or justify her position, the exploration of the topic followed:

1. M: What things, devices have you used to improve control?
2. T: I think [. . .] I used to be moving people out of the classroom, moving where they're sitting. I think I'm doing that a bit less now. I think using punishment, I've been doing that quite a lot lately particularly with classes like before break and lunchtime, saying right you're going to stay here until you've done what I want.
3. M: Does that work then?
4. T: I don't think it's necessarily the best idea but sometimes it's all you can do.
5. M: It is the only thing, yeah.
6. T: I mean it's not good to threaten people to make them work,
7. M: No, absolutely.

8. T: But, having said that, if that's going to work then,
9. M: You're saying here's music. It's a subject you're going to enjoy but if you misbehave I'm going to make you enjoy it even more by staying behind [both laugh] so it doesn't actually make a lot of sense does it? It is very difficult.
10. T: But they need to know that they're coming down here to work not to just muck about because it's music which is too much of the attitude really.
11. M: Absolutely, absolutely. [Oc2]

Because the resolution of the concern was voiced before the matter was explored, the structure of this conversation might be better described as voicing- resolving-exploring (VRE). Other instances of the VRE structure appeared in Oa11, Oc3-5, Ra18, Nb18, Nb24 and Nc23.

The VER/VRE structure, described here, is of a different order from the IRF structure discovered by Sinclair and Coulthard (1975). In the case of IRF, the initiation, response and feedback occur in consecutive turns, whereas the VER/VRE structure is an underlying structure in which each part – voicing, exploring and resolving – might occupy one or more conversational turns. To draw a musical analogy, IRF can be compared to the call and response structure that is found in songs; one phrase following another. The VER/VRE structure is more akin to the exposition section of a sonata form piece, with its first subject group, transition, second subject group and the possibility of an introduction and codetta; it is an underlying structure, with much scope for variation and development.

The most common form of VER/VRE in the data involved the mentor voicing a concern and the trainee resolving it. This form was found in over 60 percent of the exploratory conversations. The next most common form involved the trainee voicing the concern and the mentor resolving it. When this occurred, the trainee usually signalled acceptance of the concern; these instances are marked in the data analysis tables (Appendix C). There were also instances in the data when the trainee was responsible for both voicing the concern and resolving it (Oa2, Ob18 & Nb17). In a small number of conversations the concern was not resolved, and these instances are discussed, below. In the following section I examine the three components of voicing, exploring and resolving concerns, as they occur in the exploratory talk data, to explore their different characteristics.

Voicing concerns

In each of the exploratory conversations one person signalled a focus for the conversation: a concern. In nearly five-sixths of exploratory conversations the concern related to matters of teaching (e.g. pace of lessons, including pupils in the learning, setting appropriate tasks, making tasks fun) or class management (e.g. using sanctions or rewards, managing noise levels, allocating resources to pupils). In the minority of instances, the focuses of the conversations were to do with the trainee's personal skills (e.g. subject knowledge, organisational skills, control of temper) or their general situation (e.g. workload, involvement in extra-curricular music). In most instances, the focus was highly specific to a particular lesson taught.

Approximately 67% of the concerns in the data were voiced by mentors, either by offering advice on the one hand, or by requesting either plans, information or evaluations, on the other. These two ways of voicing concerns are closely related to the styles of mentoring previously discussed. Offering advice is related to the apprenticeship style and was often employed by Matthew, mentoring Tony, and by Mandy. Requesting plans, information or evaluations is related to the reflective style and was most often employed by Matthew, when mentoring Tash, by Mike and by Marcus.

When the mentor voiced a concern by requesting a plan, the talk was often exploratory. This is how Marcus talked with Tracy, to plan the beginning of a lesson:

1. M: What are you going to do that's going to be different, bearing in mind that you've got the same class next door and the same class down the corridor that are going to have the same problems, assuming that those teachers haven't solved them.
2. T: Killed them all. [Laughs]
3. M: Yeah, haven't performed a massacre.
4. T: Well, if I can, I'll line them up.
5. M: But do you think that it will work, you lining them up? [. . .] part of the problem on that, on that afternoon is that the other two teachers on this corridor have both got tutor groups across the other side of school,
6. T: Yes.
7. M: so they're going to be late. I can predict now that they will be late.
8. T: Yes.
9. M: So their classes will be kicking off in the corridor because the kids will be here before the teachers. But you'll be here in time [. . .] Is it wise to think about lining yours up at that stage? Or is there something else you

can do?

10. T: Well, another thing I'd do . . . is actually stand in the doorway as they come in so that they're forced to come in single file . . . So, if I can't get them into a line I could at least get them coming in single file.
11. M: That would be good.
12. T: So at least they're not, you know, coming in as a whole. [Nb9-10]

The request for a plan was effectively a challenge (Line 1). Tracy's first plan (Line 4) was challenged again, in more detail (Lines 5-9) until she thought of a better plan (Line 10). The willingness, on Marcus' part, to engage critically with Tracy's ideas, and her willingness to accept challenges in order to improve her ideas, marks this out as exploratory talk, prompted by a request for a plan.

Exploratory talk also occurred when the mentor requested information. In the following extract, Matthew and Tash discussed differentiating worksheets. The concern was raised by Matthew (line 3). Because Tash expressed uncertainty (line 4) the conversation moved into an exploration of differentiation, with Matthew suggesting two ideas for helping the less able (lines 7 & 17).

1. M: How are you getting on with next week? Can I see what you've got ready for next week?
2. T: Are you ready to be shocked? Because I've done loads. Just going to sort them out in the right order. [She does so] Right. That's the Year 10. [Hands it to M]
3. M: Great. Is this differentiated?
4. T: I was going to ask you about that, because I didn't know whether, for Year 10, I should give them the Year 9 sheet or make them an easier one. I don't know whether they should all have the same sheet, because it's got the musical terms on it.
5. M: Oh, I see.
6. T: I don't know what you thought about that.
7. M: I tell you what would be great. Because some of them are very low ability, what would be nice would be, 'Adagio, Moderato', but put in brackets their meanings,
8. T: I did think about that.
9. M: using both. That'd be great.
10. T: And do you want me to do one for all, or do an easier one?
11. M: What do you mean?
12. T: Do you want me to put the brackets on all of the worksheets, or just the easier?
13. M: Only, this is great for the more able. There'll be two sheets for the whole class. You'll know instantly,
14. T: I know who they are, anyway. Yeah.
15. M: In brackets. And things like, 'is there a tempo change?' In brackets, next to 'tempo', 'speed'.

16. T: Yeah, sure.
17. M: Okay? And indeed, when you play them the piece of music, Read the
    questions through with them as well.
18. T: Yeah, sure.
19. M: Okay. So you tell them what they need to do. [Ob17]

Exploratory talk occurred when the mentor requested an evaluation from the trainee
and, very occasionally, when the trainee requested an evaluation from the mentor. In
the following example, Mandy's open question prompted Tamsin to voice a concern
about losing control of the class (line 2). She saw this as related to the level of noise.
Talking together, the two women realised that the degree of noise in the classroom
was related to the pupils' sense of urgency, which itself was related to the pressure to
perform:

M: So are you still quite happy about that?
T: Yeah, yeah. [laughs] I'm worried that next lesson, I might lose them
completely, which is, I've got to think about it. Did you think the noise level
was better in here today?
M: Yes. Yes, very much so. I like the fact. In yesterday's lesson the whole
noise level was a bit on the loud side.
T: I thought it was better. I don't know if it was because there were less people
here. But I thought, because they were talking about it more today, there was
more urgency today than there was yesterday, I think.
M: Yes. They knew that they were going to have to perform it. [Ra28]

The second main trigger for exploratory talk was the offering of advice. These
mentors offered a lot of advice and, when their trainees engaged with it, exploratory
talk ensued. Trainees engaged with advice in a variety of ways but these can be
categorised as either, signalling understanding or agreement on the one hand, or
signalling uncertainty or disagreement on the other. Trainees used a range of means
to signal understanding, some of which were little more than acknowledgement
tokens (Silverman, 2001) such as, 'yeah', 'sure' or 'right'. Occasionally they
summarised or repeated the mentor's advice and sometimes they signalled their
understanding by completing the mentor's sentence; a tactic which, as we have seen,
wasn't always appreciated. Usually, an explicit agreement with the advice allowed
the mentor to develop it, thus leading to a conversation which was more exploratory
in nature. In the following example Tash signalled her agreement twice (lines 2 & 4),
thus enabling Matthew to develop his description of how he managed the entry into
his classroom:

1. M: Another thing you can try when they're coming in, because it's really settling them when they're coming in, I've noticed, some days, when they're really hyper, and you can feel it in the air, can't you?
2. T: Yeah, you know when they're going to be dodgy for a lesson, yeah.
3. M: I go to the door and I greet every child when they come in, every student, and particularly students I say, 'right, I'm going to be watching you really carefully today, you're going to be really good, aren't you?' and I actually greet each one as they come in. It takes a couple of minutes off the lesson but boy, is it worth it. And if they think that you're particularly watching out for them, you've said it 25 times, [they laugh] they don't hear what the next person's comment was, or you could say something like, 'Really good last week, well done. I hope to see the same today.' Or, 'Keep up the excellent work, okay?' Or have a joke with them. I mean [Pascal], classic example, [to me] it's a student who is completely manic, has no, never tries in lessons at all, and I've tried every technique of encouragement. And the only thing that works with him is, I say that my life exists to make his life miserable. And it is my joy in life to make his life miserable and make him work. He loves it, and he works so hard now. [they laugh.] It's contrary, isn't it? It's opposite.
4. T: It's completely opposite.
5. M: And you've tried it with him as well?
6. T: Yeah. On the keyboards, yeah.
7. M: He's delighted. The fact that he's getting this attention, because our life is there to make his miserable. [They laugh.] Bizarre. Reverse tactics. So, when you get to know the students, you can try these techniques when they come in.
8. T: I did a little bit today when they came in, joking with them. And it did quite work with this group, because I thought they were a bit easier. I did have a little bit of a laugh with them; it was quite nice, without them going mad, which is what usually happens.
9. M: It's nice if you can do that, yeah. [Ob13]

Although this conversation has a cumulative feel to it, the raising of a concern (line 1), the exploration of an example ('Pascal') and the resolution of the concern (when Tash signals that she has taken Matthew's advice) means that the conversation has, albeit weakly, the structure of exploratory talk. As a result of this conversation, Tash had reflected on how knowledge of individual pupils could help her to manage their behaviour and it is likely that this will inform her future practice.

The other way in which trainees engaged with advice, thus creating exploratory talk, was by questioning the advice, or by expressing uncertainty about it. Although there were only scattered instances of this in the data, when it did occur it enabled the two speakers to develop their joint construction of knowledge. For example, Tamsin

found out how she might have introduced differentiation into a lesson by asking

Mandy for advice and by admitting to difficulties:

> M: If an Ofsted inspector was to see that they'd possibly put it in the
> satisfactory box because if you weren't differentiating but,
> T: What do you do to differentiate?
> M: To be - I was -
> T: I'm finding difficulty trying to do it.
> M: Yes. In something like a lead lesson, on a big subject like that, I think it is
> very difficult to differentiate.
> T: Yeah.
> M: As they're going through on the boxes you could then actually write in the
> notation so at least they could give you what they've done. [Rb27]

Occasionally mentors triggered exploratory talk by other means, either describing a

situation (Oa5, Ob25b, Rb22a) or by offering an evaluation (Hc10, Hc16, Na13). In

these instances, it is possible to hear description or evaluation as advice, responded

to in the ways described above.

Trainees voiced concerns much less often than their mentors, but in a greater variety

of ways, offering or requesting evaluations of their own practice, signalling

uncertainty, requesting advice or information, or by offering information or a plan.

In the following extract, Tina voiced a concern about the lesson she had just taught,

by offering a self-evaluation, and Mike responded by offering reassurance (Line 2).

This didn't satisfy her so she continued the conversation:

1. T: I told them today, that they'd be performing it next lesson, but they're
   not going to perform it next lesson because they're not ready. But it did
   make them focus better. [laughs]
2. M: As long as you don't do that week after week, that's a good thing to do.
   To say, 'look, you'll be performing next week', knowing full well they
   won't. It pushes them on. So, if you get them to perform the week after [. .
   .] you've succeeded then.
3. T: Some of them are really quite into it, but the ones who have done quite a
   bit have now come across something else that they want to do and they're
   like, 'Oh no, we're not ready to perform because we've got more to put
   into it.'
4. M: You can get them all back and get them to perform as far as they are and
   you've covered that.
5. T: Yeah, I'll do that next lesson. [Ha 8]

The notion that the pupils are 'pushed on' by the pressure of an impending

performance caused Tina to reflect on the motivation of the pupils, and this in turn

prompted Mike to suggest a performance of an unfinished piece. Thus, by engaging critically with Mike's ideas, Tina's self-evaluation triggered a resolve to change her practice. Other examples of trainees offering self-evaluations, either implicitly or explicitly, appeared in Ob15, Oc10, Rb23, Ha11, Na4, Nb5, & Nc36 and, in half of these instances, the talk was exploratory in nature.

Approaching concerns

Concerns were usually voiced without preamble but occasionally they were approached slightly less directly. Mentors managed their preamble in two ways, either by asking a question (usually requesting an opinion or evaluation) or by describing a situation or incident. Requesting opinions or evaluations allowed trainees to voice concerns. For example,

> M: Is there anything that's arisen, any concerns you have?
> T: There were a couple of things ...One of them was the tutor group thing [the tutor] wouldn't talk to me, and ... I just didn't know what to do, really. [Matthew and Tash, Ob16]

> M: What's the downside so far?
> T: The one thing that I sometimes think, if I did want to give a kid a detention, how would I actually enforce that? [Marcus and Tracy, Na19]

Mentors also approached concerns by describing incidents and situations – by giving background information, or outlining reasons for the concern. In the following example, Mandy described what was happening in Tamsin's lesson as a prelude to voicing her concern by offering advice:

> M: Somebody was playing a drum and you didn't notice for about five minutes. Eventually you said could you stop playing that drum but within thirty seconds she was back playing it. So possibly I would've carried on talking, just walked over, picked the drum up and taken it away. That's the end of the problem but it's also a message to the rest of the class; that's not acceptable. [Rb22a]

Trainees occasionally managed the approach of concerns, by asking open questions, such as, 'was the questioning okay?' [Oa10] and, 'does it relate okay to the National Curriculum?' [Oa15]. In each instance of approaching concerns, the preparing can be seen in terms of setting a focus for the concern.

Exploring concerns

As we have seen, exploratory talk is marked by four principles; those of accountability, clarity, constructive criticism and receptiveness to well-argued proposals (Mercer, 1995). These principles were achieved, in what I have ascribed as exploratory talk in the data, primarily in the giving and receiving of advice. In the exploratory talk data there were 214 instances of advice, which was by far the most frequently-occurring functional category in the data. In every instance the mentors offered the advice, trainees never did. In the majority of instances the advice was offered very directly. For example,

> That's it. Always ask. [Matthew to Tony, Oa5]
>
> Take your time, at the beginning of the lesson, to talk through, with examples, what they're going to be listening for. [Matthew to Tash, Ob21]
>
> You've got to keep [that] control. [Mandy to Tamsin, Ra16]
>
> Keep away from that completely. [Mike to Tina, Hb9]
>
> Insurance-wise, you get help straight away, right? [Marcus to Tracy, Na21b]

Several such instances have the quality of instructions and, in the contexts in which they were offered, were very clear. In such instances it is likely that the teachers were using, consciously or not, their classroom skills of giving clear instructions. In other instances of advice giving, the advice was made less blunt; it was softened. Often, mentors softened their advice by referring to their own practice, as in conversation Ob13, above. Saying, 'I do this' is perhaps less direct, but more democratic, than saying 'you should do this'. A more democratic approach was also used when mentors used 'we' statements as a means of softening advice, implicitly allying themselves with their trainees. For example,

> How much of that were we using? [Matthew and Tony, Oa15]
>
> We have to be realistic about this. [Mandy and Tamsin, Rb27]
>
> We need to have something in place. [Marcus and Tracy, Na4]

Mentors also softened their advice by other means. Phrases such as 'You can' [Oa12], 'What would be great . . .' [Ob17], 'There's an argument for saying' [Ob20],

'It's very difficult, when you're starting' [Ra16] 'That's one way' [Rb33] helped to soften the advice and hence take away its critical edge.

However, giving advice about teaching is not always straightforward and there were times when the mentors found the need to qualify their advice. We have seen how Matthew qualified his advice to Tony, that he shouldn't bring pupils up to the board [Oa8]. Saying, 'You can do it on occasions and it works really well' acknowledges a dilemma; sometimes this works 'really well' and sometimes, 'they just switch off really quickly'. This sense of dilemmas, of not having clear-cut answers, was articulated in more detail during some of the 'solo' conversations. For example, Mandy said,

> M: It's worth doing the technical demonstrations . . . The trouble is, in the past, when I've done demonstrations and got them to do it, if I say, 'do D, C, A, D' which is one I've done before, then all their waltzes use that idea. So it's a real dilemma. How much [advice] do you give them to start with? How much freedom do you give them to start with? [Ra11]

Such instances of qualifying advice were not a matter of softening it, rather, they served to reveal the complex, and often uncertain, nature of teaching.

In addition to qualifying their advice, mentors in exploratory talk developed and extended their advice, often giving reasons for it. Almost all the advice given related closely to the task of becoming a teacher, and the reasons which the mentors offered, concern matters such as, managing classroom tasks easily [e.g. Oa12], managing the timing of lessons [Na13], grouping pupils [Ha14] and gaining and maintaining control [Nb6].

Of particular note were the many reasons which relate either to the need to accommodate teaching to those in authority, on the one hand, or to pupils, on the other. These reasons emerged in other types of talk but occurred most frequently in exploratory talk. First, with regard to authority, mentors tended to phrase their reasons in terms of satisfying requirements, real or perceived. For example, the following pieces of advice relate to the KS3 Strategy, which requires that all Secondary teachers pay attention to teaching literacy in their subjects:

Mandy: As long as you're explaining words, writing them up, saying, giving a method of remembering it, then you're including your literacy thing. [Ra34, a solo conversation]

Matthew: Ofsted do like having round the classroom various words [indicates posters with musical terms]
Tony: like that. [Oa15]

Ofsted – the inspection body – was the most commonly cited source of authority and was invoked in several conversations. Citing other authorities, Mandy asked Tamsin why the government might pay her to teach music [Rc5], Matthew told Tash that a particular question often arises in examinations [Ob20] and Mandy told Tamsin that, 'differentiation is something that they (i.e. unnamed authorities) will be looking at very heavily' [Rb27].

Second, with regard to their pupils, both mentors and trainees tended to give reasons that related to satisfying pupils' needs, for attention, motivation, security or enjoyment. For example, mentors advised trainees to take certain courses of action so as to motivate pupils:

They come to music now expecting to be almost entertained. [Ob14]

You've just got to make it fun. [Rb30]

To say, 'look, you'll be performing next week', knowing full well they won't . . . pushes them on. [Ha8]

It's quite important to pull something out of the lesson that's relevant for the kids. [Nb25]

And to avoid other courses of action because of possible demotivating effects:

They will disrupt the other students round them because they don't know what they're doing. [Oa5]

They'll look at it and go 'wo!' [horror] [Ob26a]

I'd caution against spending too long on any one project with the class. Half the term maximum I would say because otherwise, even though you're approaching it from lots of different angles, the children will ultimately get tired of it. [Nc32]

Marcus in particular discussed the reasons for action in the light of satisfying the various needs of pupils, telling Tracy that,

> [Paul A] probably has a bit of a confidence problem . . . And his way of coping with it is, be loud. So . . . when they're doing the practical stuff, you really need to build them up. [Na5]

> At the end of the day the kids will want to be secure . . . And they feel insecure if they know the teacher is insecure. [Nb8]

> With somebody like [Patty] it's all about attention. [Nb29]

Taken together, some of the reasons for advice expressed in these conversations, show a particular construction of teaching, simultaneously responding to the twin pressures of satisfying authorities and pupils.

Very occasionally mentors drew on educational theory to support their advice. For example, this was how Mike told Tina about the value of writing things down:

> M: There's a theory or there's some sort of proof that the more you write down, the more you retain in your head. I don't know.
> T: That is true for me actually.
> M: It's a general principle that, that if you listen to a lecture and don't write anything down, you retain twenty five per cent or, I don't know what the exact figures are. But if you write things down it goes up to sixty per cent or something, even if you never read the notes again. [Hc14]

Similarly, in a solo conversation Mandy explained why pupils should be silent when listening to instructions, with reference to her knowledge of dyslexia:

> M: When you asked them to write the date and you told them what it was, there were loads still talking and playing instruments. If you had a slightly dyslexic child – and you may or may not have noticed if they're dyslexic at that point –their brain can't cope with sound going on and an instruction.
> T: Mm.
> M: I'm like that basically because, with sound, I listen to it,
> T: Yeah.
> M: so either somebody who's a good musician or somebody who's got a learning problem or somebody who's dyslexic, will have a problem with receiving instructions over sound,
> T: Right.
> M: and that's one of the things about dyslexic pupils, they can't cope with that and then they're naughty because they can't cope. [Rb18]

However, reference to theory was rare and there were no extended discussions of theoretical issues in the data.

Given the large amount of advice offered by mentors, it is perhaps surprising to find that the trainees rarely asked for advice. In the exploratory talk data there were just nine instances of trainees requesting advice, three of which appeared in the following conversation:

> T: Keep away from that one?
> M: Keep away from that completely.
> T: What sort of thing would you do, personally, then?
> M: If I'm doing singing, I'd generally do listening with it. Completely different. Because, if you do any activity where you need to get instruments out, it's very disruptive.
> T: That's why I steered away.
> M: So I generally do singing and listening together.
> T: Yeah. So would you suggest doing some listening afterwards?
> M: Yeah.
> T: As well as before?
> M: No. I'd do one half of one, and one half the other. I'd probably end with singing, actually. [Hb9]

Other requests were often either straightforward requests for information, ('What actually is acceptable then, in terms of jewellery. Are they allowed rings?' [Oa11]) or clarification, ('30 seconds, 40 seconds, something like that?' [Ob25b]).

More usually, trainees put themselves in a reactive position with regard to advice, expecting their mentors to set the agenda and seeing their role in terms of responding to the advice given to them. Trainees were able to offer information, for example, about their plans for teaching [Ob20], their previous lessons [Ra16], their feelings [Ob9], pupils [Na4], and other teachers [Ra18] but, when this occurred, it was more often within the context of a cumulative conversation.

Resolving concerns

Resolving concerns was usually achieved by the mentor and trainee agreeing, often on a course of action, usually to be taken by the trainee. In the examples of exploratory conversations discussed above, Tracy resolved a concern by planning for the pupils to enter, 'in single file' [Nb9-10], Tash agreed to Matthew's suggestion

that she put, 'in brackets, next to 'tempo', 'speed' [Ob17], and Tina agreed to Mike's advice to, 'get them to perform as far as they are' [Ha8]. Many of the concerns raised in the exploratory talk were resolved in a similar way.

There were also variations of this way of resolving concerns. Sometimes resolution was achieved because, whilst the trainee didn't agree a course of action as such, s/he agreed that the concern was legitimate. For example, when Matthew reminded Tony that the pupils needed to remove their coats, Tony replied, 'I've still got to focus on that, I keep forgetting that', implicitly agreeing to address Matthew's concern [Oa11]. At other times the trainee resolved the concern by signalling that s/he had already considered it. So, when Mandy asked, 'Did you actually write down those ten ways of stopping a class?' Tamsin replied, 'No, but I've thought about them', signalling that she accepted that the concern was worth considering [Ra18]. On occasions Tina signalled that she agreed with Mike by suggesting a reason for his advice. For example,

> M: get them to sit in their groups when they come in. It was good that they all sat in a circle, but if they get into groups, then you can send one person out. You can also see the size of each group and how many groups there are. Then you can think about how many places you've got to work.
> T: Yeah, because I don't know them well enough to know who's going in,
> M: And say, 'you go there, you go there.' That's probably a better way.
> T: Yeah, because they were saying, 'Can you put us into rooms?' [Ha14-15]

On one occasion a concern was resolved because the mentor qualified the advice. In this conversation Mandy voiced her concern in a particularly vivid fashion but, when Tamsin refuted some of her statements she qualified her advice and her final turn was almost placatory in tone:

> M: If you're in charge of that class, and you've gone out, to go and get a harp, or do whatever, and there's a riot in that class and somebody gets hurt, you are responsible. I think, when you start off, you get free union membership for a year or something, don't you?
> T: Yeah.
> M: And it is important, thinking about that, because you are responsible for them.
> T: I did think about it and I kept the door open, but then I thought, 'well, you're in here' so legally, I'm covered.
> M: I know, legally you're covered, because you're a student, anyway.
> T: I left the door open when I was talking to the girls out there.
> M: That's good.

T: But when they were in there, I thought, I've got to go.
M: As long as you're aware, it is a sticky area and you just have to be very globally aware of what's going on. And also, maybe give specific instructions before they go out. Say, 'right, you know you're back in so many minutes and by that time I expect da-de-da-de-da'.
T: Yeah. [Ra16]

Occasionally concerns were not resolved. There were three instances when mentors might have resolved concerns but did not. In two of these (Rb23 & Rb33) Tamsin voiced a concern and Mandy advised her, but the advice only tangentially related to the concern. In the third instance (Nb35) Marcus promised to resolve Tracy's concern at a future meeting.

There were also occasions when concerns, raised by a mentor, were not resolved by the trainee. The first concerned Tash's misunderstanding of the term 'genre' (Ob23). Matthew did not pursue the matter, perhaps because he did not consider it critical. All the other instances occurred in conversations between Marcus and Tracy (Na4-5, Nb7 & Nb35). The following conversation, about Tracy's handling of a class, illustrates how this happened:

1. M: Was there anything else you were doing that was different to the way you handled the situation in the afternoon?
2. T: I think I was able to stay calmer just because they were calmer themselves and so I was able ... to say, 'come on cheer me up a bit' rather than 'look how many times do I have to tell you to go and do that?'
3. M: Yes
4. T: They respond so much better when I'm just nice to them and not having a go.
5. M: So it's a question of still being firm
6. T: Yeah
7. M: but being in control,
8. T: Yeah, and being nice at the same time.
9. M: Well yeah, but not letting them have the idea that you're towards the end of your threshold of tolerance. That you're in control and, if you do have to raise your voice you're doing that from a position of strength, not that you've got to the end of your tether because the kids will push you further because they're testing your boundaries, really.
10. T: Yeah
11. M: Because at the end of the day the kids will want to be secure.
12. T: Yes
13. M: And they feel insecure if they know the teacher is insecure. So they want you to be completely in control but they want freedom within that. [Nb7]

Marcus voiced the concern in line 1, following on from a previous conversation in which Tracy said that lining the pupils up before the lesson had had a positive effect on their behaviour. Her answer, in line 2, was that she had remained 'calm' but he fed that back to her as being 'firm' and 'in control'. Line 8 shows that her impression of the improvement centred on being 'nice' and, although Marcus gave well reasoned advice, Tracy acknowledged this only by saying 'yeah' and 'yes'. Marcus' concern remained unresolved, either because Tracy didn't engage with his advice, or because he failed to understand her evaluation in line 2.

In addition to the occasions when Tracy did not resolve Marcus' concerns, there were two occasions (Nb28-29, Nc12) when Marcus attempted to resolve Tracy's concerns, but she did not engage with his resolutions. There was also an occasion when a concern, raised by Marcus, was not resolved by Tracy and the talk became disputational (Nb32-34). In each instance, Tracy might have resolved the concern by saying something like, 'I'll take your advice' and Marcus might have moved towards resolution by saying, effectively, 'does my advice meet your needs'? As we have seen, Tracy failed to meet the requirements of the placement and it is possible that the failure to resolve concerns might have contributed to her failing to meet the requirements of the placement.

5.2 OTHER TYPES OF TALK

Although exploratory talk is the most useful for promoting development (Mercer, 1995), it occupied only around forty percent of the talk in the feedback data. There was also talk which could be categorised as either disputational or cumulative. This will be discussed below, following a consideration of the data which could not be classified according to Mercer's (1995) typology, which I have categorised as 'solo' conversations and 'short' conversations.

Solo conversations

Around twenty percent of the data in this study consists of conversation in which the topic was dealt with by one person, while the other engaged chiefly by signalling that they had heard what had been said, often using acknowledgement tokens, such

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as 'yeah', 'okay' or 'hm'. In general, these conversations (appearing in Appendix D) were formulated by the mentor and received by the trainee. I have characterised these as 'solo' conversations and much of Mandy's first feedback consisted of solos. For example,

> M: I think, after you've explained things, it's worth having a question and answer session so that it checks their understanding and it also re-iterates what you've explained. And the person who's daydreaming, it allows them to sort of catch up as well. If I was doing that in an ideal world, I think I might have stopped and started them a little bit more. But, having said that, that's in an ideal world. I'm not saying I do it. [Ra14]

On occasions, solo conversations were formulated by the trainee, as in this exchange between Tracy and Marcus:

> T: Also I'm interested in that new *Pure and Simple* thing for the Year Sevens,
> M: Yeah.
> T: that led to them doing a lesson based on it which could have been extended for several lessons,
> M: Sure.
> T: and I'm trying to, you know, find songs which are up to date and all the rest of it which the children will take to, which we can do as keyboard exercises and then sing,
> M: Yeah.
> T: and that's one of the things I'm going to be doing in my scheme of work I'm going to hand in.
> M: Right, yes. [Nc30]

In this instance, Marcus acknowledged that he had heard Tracy and, by so doing, he gave her permission to continue to develop her solo. On the other hand, he didn't actually contribute anything specific to the knowledge construction within the conversation.

Many of the solo conversations focused on specific features of the trainee's practice. However, in solo conversations, the 'soloist' put the other person in the role of audience, listening but not contributing, to the construction of knowledge. This is not to say that the other person was not communicating anything; acknowledgement tokens can communicate varying degrees of involvement, and non-verbal signals can communicate varying degrees of, for example, attention, agreement, acceptance or querying. But in a conversation between two people it is normal for both persons to take turns and, when the listener's response to the offer of information or advice is

very minimal, the speaker cannot be certain that the knowledge has been received as intended. In a social-constructivist view of mentoring this is problematic; unless both persons engage in the construction of knowledge their minds do not connect with each other and the potential for joint engagement in the construction of knowledge is largely lost. Re-stating the situation in educational terms, we might say that teaching has taken place but, in the absence of any assessment, the mentor cannot know what has been learned.

Short conversations

There were conversations in which an issue was raised and quickly dealt with by both speakers. In most cases it is likely that the participants decided that the issue was either not very important, or perhaps was dealt with sufficiently and, as a result, the talk moved on to other topics. These short conversations (Appendix E) had a two-part structure. Most of them can be characterised as either advice and its reception or question and answer; a few are better described as, information and its reception, praise and its reception, or problem and solution.

Advice and reception was the most common type of short conversation. For example,

> M: The certificates are all printed, they're in there,
> T: That'll be for the week after.
> M: Yeah. But you'll need to arrange for their names to be put on the certificates. Now either you do that or get an SNA to do it.
> T: Okay, okay.
> M: It might not be a bad idea to ask ['Norah' – the Non-teaching Assistant] to do it this afternoon.
> T: Yeah, okay.
> M: Er, I'll sort that out. [Matthew and Tony, Oa21]

This conversation was not a solo – both speakers had something to contribute – but Matthew's advice was straightforwardly accepted by Tony and there was clearly no need for exploration, neither did the speakers accumulate knowledge. This is typical of most of the short conversations within the data.

Disputational talk

Disputational talk is 'characterised by disagreement and individualised decision making' (Wegerif, Mercer, and Dawes 1998: 201). In disputational talk the speakers treat each other as threats to their individual interests and they work to, 'keep their identities separate, and to protect their individuality' (Mercer, 2000: 173). Disputational talk may or may not involve angry exchanges but it is characterised, 'by an unwillingness to take on the other person's point of view, and the consistent reassertion of one's own' (Mercer, 2000: 97). In disputational talk, the relationship is competitive and 'information is flaunted rather than shared' (Mercer, 1995: 105).

Although some of the relationships were far from easy, examples of disputational talk were rare in the data (occupying around four percent) and, when they did emerge, they were very different from the disputational talk of children, discussed by Mercer (1995, 2000). Perhaps because of the necessity to maintain a professional approach, the mentors and trainees did not display a competitive relationship and nowhere in the data is information flaunted. Nevertheless disputations arose (see Appendix F), in conversations between Mike and Tina, discussed below, and between Mandy and Tamsin [Ra12, Rb10a]. On most occasions, disputations were accompanied by reassurance. In the following example Mandy recognised that a conversation was becoming disputational and quickly moved to repair any damage, using reassurance (lines 3 & 5):

1. M: The first group, I don't think they were aware that they were using clashing notes. So you could have picked that up.
2. T: Yeah, they did. I went over and talked to them.
3. M: Oh right. Good.
4. T: They said they meant to. I said, 'as long as you've thought about it, you know that's what you're doing.'
5. M: Oh right. [Ra12]

Almost all the other examples of disputational talk were enacted by Mike and Tina. The interview data show clearly that this was an unhappy relationship, but this unhappiness surfaced only briefly during their conversations. We have seen how Mike reacted to Tina's interruptions:

1. M: Two targets. Have some ways that are you, not 'the teacher' but you.
2. T: Yeah, because I'm still developing me as a teacher. That's one of the

things that's, [inaudible, M's voice drowning it out]
3. M: Yeah, of course you are. That's fine, yeah. That's absolutely fine. This is only, this is advice.
4. T: I'm not taking offence or anything. It's great.
5. M: It's a target, it's not a criticism.
6. T: Yeah. [Ha27]

The raised voices, and the fact that they talked over each other, showed this to be a disputational, even angry, exchange. But the words used (lines 3-5) can be read as reassuring. Most instances of disputational talk between Mike and Tina also involved reassurance. For example, they disagreed over the character of a class and, rather than discussing their disagreement, Mike offered reassurance [Hb16]. Immediately afterwards he offered reassurance rather than responding directly to her request for him to stay in the classroom to ensure good pupil behaviour at the beginning of a lesson [Hb17]. In the final feedback they disagreed about the term, 'misconceptions'. This led to Mike's suggestion that Tina might allow 'anarchy', and a long, tense silence. When Mike broke it, it was with a reassuring statement:

M: I think the misconceptions is about the way the kids believe about the way they can behave. Mistakes made by pupils isn't necessarily curriculum mistakes.
T: Because that's what it's presented as, curriculum mistakes. Curriculum-wise, really, because of learning new things.
M: Knowledge and understanding is also about the way they should behave.
T: Right.
M: Not just the subject material. So you need to watch that. Because you can't have, concentrate on one little group while there's anarchy everywhere else. Which hasn't necessarily happened, but could, easily, in a different school.
T: Yeah. [LONG PAUSE]
M: Planning's very good. I've put there that the emphasis has got to be on teaching. [Hc4-6]

Occasionally mentors criticised their trainees severely, effectively charging them with a lack of professional competence. This opened up the possibility that disputational talk might occur, but sometimes the trainees remained silent. For example,

M: I think sometimes you're a bit scared to tell them off. If, like, someone's mucking round, it's that whole, we were talking about it yesterday, the global awareness of the whole room . . . I think, maybe when you're starting, you're really keen to go and help a particular group because you feel safer doing that. [Mandy, Ra6]

In effect a charge was levelled against Tamsin but she was not called upon to answer it. By not entering into dispute, she did not acknowledge hearing the criticism so the disputational talk did not develop and the conversation remained a solo. In the following conversation, however, Mike laid a charge against Tina three times (lines 3, 5 & 7). The first time she asked for clarification, the second she pleaded guilty and finally she was silent:

1. M: Was there anything you could have done to stop the talking?
2. T: I'm still trying not to be too naggy about it.
3. M: But you've thrown out the baby with the bathwater.
4. T: Sorry?
5. M: You go from one extreme to the other.
6. T: I know.
7. M: Now you're not telling anybody off for anything, basically.
8. T: I moved one boy at one stage and that calmed it down for a bit.
9. M: I'm not saying that you shouldn't tell people off, but not for every little thing. Now you're not telling anybody off at all. [Hb8]

This was one of the rare occasions in the data where disputational talk was not accompanied by reassuring or qualifying words. The evidence suggests that these mentors and trainees tended to avoid overt disagreement. The ground rules, at least in the conversations I observed, implied politeness and an appearance of consensus which had the effect of limiting the damage to the relationships.

Parallel monologues

There were also occasions in which the mentors and trainees, whilst not in dispute, appeared to state their own opinions without engaging with those of the other person. Hawkey (1998a) describes how a mentoring conversation she observed became 'almost two parallel monologues' and there were hints of this in conversations between Matthew and Tash [Ob26a], Mike and Tina [Ha31] and, more strikingly, in two conversations between Mandy and Tamsin [Rb16, Rb24]. The first illustrates the nature of parallel monologues:

1. T: I went to [Pasha] because she looked like the one that was going to be the most problem and I sort of said 'can you put your coat on the chair and get your pen out' and she was like [groan] and then I thought, right I'm not going to be harsh with her because I think she just, she won't do anything then so that's why I started being jokey with her and then with the rest of the class saying 'ooh look, she's got her bag off her back',
2. M: Yeah, that's nice.

3. T: and now she's got her pen out and,
4. M: They do respond to that.
5. T: and she seemed to,
6. M: You have to be careful not to be too sarky and obviously because,
7. T: Yeah, yeah.
8. M: I think that works well. You said an interesting point that you went for the one who was the centre problem and the biggest problem.
9. T: She was the one that, the others were sort of getting pens out and so,
10. M: Sometimes, say you've got a year nine class and one in a group I would possibly pick on the weakest because you know you're going to get that one to do it whereas the strongest one sometimes you get a fight.
11. T: Yeah.
12. M: Often in a corridor situation you know and you don't know what the situation is or how to deal with it, you don't necessarily go for the strongest one because you're going to get the most verbal,
13. T: Yeah.
14. M: back from them and if you pick on somebody weaker you might get them to do it and then slowly you can get the others so it's an interesting point which one you go for,
15. T: Mm.
16. M: and it's a gut reaction, but I think there are options.
17. T: See, I was quite interested because I thought she'd just go 'oh no Miss' dadeeda and be quite verbal to me and she didn't and then I thought, 'Ok, maybe I can get her on my side'. I don't know if she's normally difficult but she came in and looked like she normally was difficult just the way she walked into the class,
18. M: Yeah, yeah.
19. T: quite strong.
20. M: Quite an interesting lot. [Rb 15-16]

In this conversation Mandy offered praise (lines 2 & 4) and two distinct pieces of advice, the first simple (line 6) and the second more developed (lines 8-16). Meanwhile Tamsin developed her account of her successful encounter with 'Pasha' and, although her contributions followed the structure of a conversation, she didn't engage with Mandy's advice. Only in Mandy's final line was there an attempt to re-couple the topics of conversation.

Cumulative talk

Cumulative talk is that 'in which speakers build on each other's contributions, add information of their own and in a mutually supportive, uncritical way construct shared knowledge and understanding' (Mercer, 2000: 31). It is characterised by repetitions, confirmations and elaborations (Mercer, 1995: 104). Because it operates on implicit concerns with solidarity and trust it can be useful for getting joint work

completed and also for establishing and strengthening the solidarity and intimacy of the speakers (Mercer, 2000: 31-32).

A little over a quarter of the conversations in this study could be characterised as cumulative talk. Much of it fell into three broad and overlapping types: a) talk in which the focus constituted or maintained a shared space, b) talk in which the participants didn't commit to exploring an issue and c) talk of a general nature about the trainee's practice.

First, cumulative talk could be seen when the focus of the conversation constituted a shared space that did not impinge directly on the trainee's practice. The focus of such talk concerned matters such as other teachers, other schools, other trainees, pupils, teaching resources, musical repertoire, the mechanics of the placement or the course as a whole. Such topics created spaces in which the trainee and mentor could engage in talk which was unthreatening, although not particularly developmental. For example,

> T: I was going to ask you actually, if you didn't mind, if I could bring my digicam in and take a few pictures of the rooms.
> M: Of course, of course.
> T: As ideas, you know, of things to put on the walls.
> M: I've got all these on disc actually, if you want the disc to print
> T: Have you? That would be brilliant.
> M: They're done on *Coral Draw*.
> T: Oh, right. [Oa16]

This brief example illustrates the discursive and somewhat casual nature of cumulative talk. The two men accepted each other's contributions without criticism and we can imagine a pile of shared information simply growing, brought into a shared space by their talk. The conversation had the relaxed, informal nature of a chat and could be imagined as taking place in a staffroom or a corridor.

Although most instances of cumulative talk in this data were fairly short, there were longer instances, such as the conversations in which Tash described her experiences of working as an unqualified teacher. These instances demonstrate another quality of much cumulative talk in the data; it had a narrative feel. In the example below, the support, the resources and the pupils in Tash's previous school provided a space in

which to discuss her previous experience in a narrative. Although Tash's own practice was also touched on, it was not discussed critically:

> M: What did you do with them?
> T: I did Reggae with one year, Blues with one.
> M: Was that not harder? Because [. . .] Blues and Reggae aren't actual pieces in the charts, they're styles of music. Was that not harder to do?
> T: In some ways, yeah. But the Reggae wasn't; they got really into the Reggae. Loved Bob Marley.
> M: Because you referenced it to Reggae pieces of music that they knew?
> T: Yeah. I always started with something they knew, whatever I did.
> M: Yeah, that's great.
> T: Then tried to get them into it from there. Didn't always work. The Blues, yeah, it was slightly harder. But I got them writing their own pieces and they liked that.
> M: Did they learn the 12-bar Blues as they were learning here?
> T: Yeah, but not as well. They had a go.
> M: [Laughs] Not as well? Blimey. [Both laugh.] [Ob4]

The talk about Tash's practice was not developed partly, I think, because it had not been shared by Matthew. Instead the conversation ranged over the musical repertoire she used, her pupils' responses and how these compared with those of the Oddington pupils.

The second type of cumulative talk occurred when topics were raised which had the potential to become exploratory, but didn't. Sometimes this happened because the mentor raised the topic but did not explore it further (Ob8, Ob11, Oc9, Na10-11, Na17). This was also a feature of some of the short conversations, such as those in which Mike asked Tina a question and, when she answered, he asked a separate, unrelated question [Ha 1, Ha4, Ha5].

Cumulative talk also occurred when the mentor raised a concern but subsequently the conversation took a tangential turn. In the following conversation Mike offered general advice to Tina but instead of making the advice more specific, the speakers turned the conversation in a different direction:

> M: Think about dispersing the kids off to practice rooms; you need a method, rather than leave it to chance.
> T: Yeah. [Laughs] I hope you're going to behave yourselves.
> M: Yeah, chancing the good will. Because there isn't any good will, really. There is, but you have to,

T: Well, they're all good intentions, but they're so excited, aren't they? They come to music to play stuff; make a loud noise. That's what most of them do. [Ha23]

Again the talk was discursive, rather than strongly focused on a specific concern. The nature of this talk, with its focus on general matters, illustrates the third characteristic of cumulative talk in the data. The reason why some talk about the trainees' practice was cumulative, rather than exploratory, was probably due to its general nature. In the following example Marcus and Tracy were discussing her work with the tutor group but, possibly because Marcus was not personally involved, the talk was at a general and hence, cumulative, level.

M: Are you spending any time talking with ['Suzie', another teacher] about the tutor group?
T: Yeah. I've been going to all the registrations and stuff and chatting to her afterwards about any issues that have come up. They've got one girl who, she's absolutely lovely in tutor time but apparently she's been causing havoc all over the place. She behaves herself in tutor time because ['Suzie' - the tutor] had her all the way through the school. They're absolutely lovely, and then they go off,
M: Behave for her,
T: Yeah, and then they go off and start messing around. Yeah, going to everyone in the group. When it's the PSHE day, apparently I've been nominated to take the Year 10 kids. Sounds like a bit of a cop-out. [laughs]
M: That's right. Somebody's got to be drinking coffee, [laughs]
T: That'll be good for my assignment because I'm doing that. That's going well, as is the Art. I've got a couple of projects that I've been making demos for and stuff.
M: Okay. Well look, as far as your, I'm just aware of targets and things because I know you've got to fill in the forms, basically,
T: Ah-hum.
M: For your other professional requirements and everything like that, I guess we could probably put it under there. I will talk to [Suzie] about them, see if she can sort you out a target based on your other professional things. Because it's more relating, there's more opportunities, shall we say, relating to the tutor group. [Marcus and Tracy, Na17]

Cumulative talk about trainees' practice also occurred during conversations which were about plans, either for a specific lesson, or for the placement as a whole. Again, the talk was most likely to be cumulative when the focus for the conversation was of a general nature, for example in this conversation between Matthew and Tash:

M: You're doing that 12 times next week.
T: Oh my God. [laughs]

M: So you'll be brain-dead. You'll probably only get through one piece, actually.

T: You reckon?

M: Yeah, for the first week.

T: With the half an hour lesson, it's going to be difficult to get a lot done, especially if you need to go through it and explain it first.

M: Absolutely. But by week 2, the explaining part will be down to a few minutes. [Ob28a]

Here there was potential for a more focused conversation - Matthew might have asked, 'how will you vary these lessons?' but the potential was not taken and the talk remained cumulative.

Mentors dispensing praise: accompanied solos

A recurrent feature of cumulative talk was the offering of praise. For example, this was the beginning of Matthew's first feedback with Tony:

1. M: It's incredibly difficult, being thrown in at the deep end like that with a full week of Year 7.
2. T: Yeah, we started the Tuesday afternoon, didn't we?
3. M: Yeah. Your learning curve has been voof [arms indicate straight up, fast] hasn't it?
4. T: I think so, yeah. Hope so.
5. M: And what is brilliant, those targets I set you last week,
6. T: Yeah.
7. M: Was it on the Friday?
8. T: Yeah, it's when we started.
9. M: You've done, you've done this week.
10. T: Yeah.
11. M: Those have really become obvious.
12. T: That's good.
13. M: Definitely. [Oa1]

In this instance the main substance of the conversation, the knowledge constructed, (that Tony had an 'incredibly difficult' start, but negotiated a steep learning curve and met all his targets) were all supplied by Matthew. Tony's contributions were limited to supplying factual elements (line 2), signalling agreement (lines 3, 6, 8 & 10) and accepting praise (line 12).

'Accompanied solo' is an appropriate term to describe most of the conversations of this type, conversations in which the mentor praised or affirmed the trainee. There were twelve instances of such conversations in the data [Oa1, Oa26, Ob6, Ob10, Ob38, Rb29, Ha22, Na15, Nc24-26, Nc41-43] and more instances of the same

phenomenon appeared in solo conversations. Occasionally the praise was general [such as when Mike told Tina that 'it's brilliant, it's very good' – Ha26] but sometimes it was more specific:

> M: Displayed a good range of subject knowledge. Confidence in the subject. Because, the way you were questioning, and it went, 'bang, bang, bang, bang,' you know. You were clued on. It showed them you know what you were talking about. Which is really good.
> T: Which is important, because then they don't think, 'Er, ['dumb' noise] she doesn't know what she's talking about.'
> M: No, it was obvious to everybody, you knew exactly what you were talking about. That's probably the most important thing about that lesson. And you gave clear instructions. [Mike and Tina, Ha22]

This is typical of most instances of praise. Whether the praise was specific or general, the contribution of the trainees amounted to little of substance and can be described in terms of either, accepting praise (for instance, by saying, 'thank you'), or signalling agreement (for instance, by saying 'definitely') or signalling understanding (for instance, by rephrasing what the mentor said). In these instances it seemed that the giving of praise by the mentor encouraged a limited contribution from the trainee and thus precluded further exploration of the topic under discussion.

The major exception to this was Tracy, in her final feedback with Marcus, after she knew that she had failed the placement. In one instance, although she might appear to be signalling agreement, it is more likely that her contributions served to qualify his praise, and that Marcus understood this:

> M: I think you'll do very well. I think you'll become a very good teacher.
> T: Eventually. [Laughs]
> M: Well, eventually yes, but we're all striving towards that aren't we? I mean, you know, there's nobody in this school who would claim to be a very good teacher, you know. We're always learning on the job as it were. But you have that and you've got everything ahead of you to strive for and you will do it and it will be great.
> T: Eventually. [Laughs]
> M: You've got to keep positive and you've got to start really believing in yourself and you know it'll be fine. [Nc42]

Because Tracy's contributions were so short, the structure of this conversation remained an accompanied solo. In the other instance however, Tracy developed Marcus' praise and discovered reasons why the praise might be justified:

M: This is why an extra practice is going to be really helpful for you. Because once the kids have seen that you're letting things go, that it's that you're too soft in the classroom it's a dreadfully uphill struggle,

T: Yeah.

M: to get back on top. You've actually, especially this last week, you've done particularly well with, at doing that and I've seen you sort of gradually following this process through over the last few weeks but that's really come together this week and,

T: It's been easier with like the groups like 7B4 which, who I don't really, I've only just sort of met. I started off right from the beginning with them being a lot stricter.

M: Yes.

T: and putting into practice all the things which I thought crikey, I wish I'd done that,

M: Yes.

T: and actually doing it [. . .] I've got them singing getting them standing boy, girl. They hate it,

M: Yes.

T: but it keeps them a lot calmer. [Nc23-24]

The reasons why Tracy was able to explore the topic are unclear, but it is possible that she was encouraged by the fact that Marcus explicitly acknowledged her difficulties (line 1) as well as her achievement in overcoming them, a feature which was absent from the other instances of praise within the data.

Thus the giving of praise usually led to 'accompanied solos' – conversations in which the trainees added little except to signal that they accepted the praise. This was not reciprocal; there were no instances of trainees praising mentors in the data and the giving of praise could therefore be seen as reinforcing the power differential between the mentor and trainee. It could also be that the praise was heard as it is in classrooms; i.e. as a matter of routine, rather than charged with meaning. However, it might nevertheless have been helpful for the trainees, who might have been hoping for reassurance that they were making the expected progress.

Comparing types of talk

Determining that a conversation is exploratory, solo, short, disputational or cumulative is not without problems. First, it is not easy to decide where the boundaries of each conversation lie, where the conversation begins and ends. Second, as we have seen above, some conversations, such as Ob13, have elements of two or more types. In order to check the reliability of the typology, and to ensure that

conversations have not been arbitrarily ascribed to categories, 'simple counting techniques' (Silverman, 2001), have been used to compare the frequency of the function-types of each conversational turn (shown in appendices C-G, column 3) in the different types of talk. Table 5.1 shows the most commonly occurring functional categories in each type of talk:

Table 5.1: Instances of the most frequent functional categories in each type of talk

Exploratory	Solo	Short	Disputational	Cumulative
Advice (214)	Advice (90)	Advice (48)	Advice (26)	Information (113)
Hearing (147)	Hearing (58)	Information (26)	Hearing (13)	Situation (90)
Reason (128)	Situation (53)	Agreement (25)	Refutation (8)	Agreement (76)
Information (128)	Reason (46)	Hearing (19)	Reason (7)	Evaluation (69)
Evaluation (88)	Evaluation (26)	Understanding (18)	Evaluation (6)	Hearing (64)
Plan (87)	Plan (24)	Evaluation (18)	Reassurance (6)	Reason (63)
Situation (84)	Incident (18)	Reason (16)	Opinion (5)	Understanding (41)
Agreement (78)	Praise (16)	Plan (14)	Information (5)	Plan (40)

This table illustrates the differences between the types of talk. Exploratory talk was dominated by advice, reasons and information, with evaluations and plans being requested and offered frequently. (The category 'hearing' refers to one person signalling that they have heard what the other has said.) Solo conversations were broadly similar, although specific incidents were discussed more frequently, and praise featured more strongly. Short conversations contained much advice and information but reasons were offered less frequently than in exploratory talk, perhaps because matters were discussed in less depth. Disputational talk, when it occurred, was broadly similar to exploratory talk, although refutations, reassurance and opinons were offered more frequently.

Cumulative conversations, on the other hand, were characterised by exchanges of information and descriptions of situations. The offering of advice was less frequent than in any other type of conversations. In cumulative talk mentors and trainees frequently signalled that they agreed with one another, and reasons were often offered.

There were also some examples of functional categories which, although appearing relatively rarely, occurred in one type of talk significantly more often than in others. Clarification and opinions were frequently heard in cumulative talk and mentors

were also more likely to refer to their own practice in this type of talk. Reassurance was a feature of cumulative talk as well as disputational talk, but rarely occurred in the other types. It is therefore likely that the differences between exploratory talk and cumulative talk are real, rather than imagined, and that these differences are not simply to do with the structure and content of the different types of talk; they have also to do with the functions of the conversational turns.

This analysis also suggests that the types of talk in conversations between mentors and trainees, are not the same as in classroom conversations between children, studied by Mercer and others. For example, Mercer (1995) characterised exploratory talk as exemplifying principles of accountability, of clarity, constructive criticism and receptiveness to well-argued proposals. Most of the talk in the data could be said to meet the first two criteria and this can be seen in the fact that, in each type of talk, the mentors and trainees offered reasons in support of their statements.

So it is likely that the differences between types of talk may be more subtle, when the talk is between mentors and trainees, than when the talk occurs between children. At one stage in the analysis I considered marking these differences more clearly by using different terminology, for instance by using the term, 'concern-focused' instead of 'exploratory'. On reflection I chose to retain Mercer's terminology because his terms are currently understood in educational research and because the fit between them and the concepts they describe, whilst not perfect, are reasonably good.

Because exploratory talk is considered the most useful for making progress in the joint construction of knowledge, we might expect it to dominate formal conversations between mentors and their trainees. However, analysis shows that exploratory talk occupied less than half the conversations in these cases. The following chapter considers the conclusions that can be drawn from this, and the implications for practice in music mentoring.

6 Conclusions

INTRODUCTION

This study concludes with two, 'fuzzy' generalizations – that is, generalizations whose tentativeness appropriately recognizes the complexity inherent in human society (Bassey, 1999). First, in mentoring conversations, exploratory talk is more likely to promote productive reflection than other types of talk. Second, the potential for exploratory talk to promote reflection might not be fully realised by music mentors. The purpose of this chapter is to present and discuss these conclusions and to suggest implications for practice and for further research. It starts by summarising the main findings, in order to make clear how these conclusions are reached. Following a discussion of implications, the chapter ends with an evaluation of the research as a whole.

6.1 THE OUTCOMES OF THE STUDY

Summary of key findings

This study provides one of the first detailed case studies of music mentoring in the public domain. It demonstrates that each instance of music mentoring is, as Hawkey (1997) suggested, idiosyncratic, and, by exemplifying these provides an insight into how relationships in mentoring are experienced by the mentors and trainees. There was however, little indication in the data that the issues which arose and the factors which influenced them were particularly due to the subject of music; the findings which are summarised below have applicability to initial teacher education mentoring in general.

The study found, for the mentoring in these case studies:

a)   that the mentoring process is shaped by factors including the personal, professional histories of the mentors and their beliefs about teaching and mentoring. There is also some evidence to suggest that these beliefs can be put aside when the mentor perceives this as necessary as, for example, when

Marcus put aside his preference for improvising in his teaching, in favour of helping Tracy to plan thoroughly.

b)   that feedback on the trainees' teaching can be seen as a means of promoting reflection about particular aspects of a trainee's practice. It also suggests that exploratory talk (Mercer, 1995) might be particularly useful for accomplishing productive reflection; i.e. reflection that has the potential to inform future practice.

c)   that mentoring feedbacks can be understood as a series of 'conversations' (Tizard and Hughes, 1991), each of which involves a type of talk. Many of these conversations could be categorised according to Mercer's (1995) typology of exploratory, cumulative or disputational talk. However, there were also mentoring conversations which did not fall neatly into these categories, and which are better described as solo conversations, short conversations and (occasionally) parallel monologues.

d)   that in mentoring conversations, exploratory talk has an underlying structure in which a concern is voiced by one person, explored by both and resolved by one person, with the order of the last two parts sometimes being transposed. This structure is missing in other types of talk. Most frequently, concerns are voiced by mentors and resolved by trainees, and it sometimes happens that concerns are voiced by trainees and resolved by mentors. Occasionally concerns are both voiced and resolved by trainees and very occasionally a concern is not resolved; there is some evidence to suggest that the failure to resolve a concern might lead to failings in teaching.

e)   that during the exploratory conversations mentors and trainees reflected together on matters to do with the trainee's teaching; a process which led to the joint construction of knowledge. By focusing on concerns which were constructed and examined within the conversations, the mentor and trainee directed their attention to future improvement. In the resolutions of concerns, they reached agreement as to the nature of each concern. During the exploratory process they considered not only what the trainee did but also the

theoretical and practical reasons for these actions (Handal and Lauvas, 1987). They also used the conversations to plan ahead (Fletcher, 2000). Conceptualising mentoring feedbacks in terms of the co-construction of knowledge, can enable a better understanding of feedbacks in the mentoring process.

f)   that, although reflection was also apparent in instances of cumulative talk, such reflection did not involve conceptualising the topic of conversation as a concern. Therefore the mentor and trainee did not explore ways for the trainee to improve, and there was no sense of resolution in the conversation.

g)   that three features in the talk inhibited exploration of concerns.

-    The most common were 'solo' conversations: conversations in which the mentor spoke with little acknowledgement by the trainee. Although some solo conversations might have provoked reflection, the absence of meaningful speech by trainees, meant that any reflection by them was private; neither mentor nor trainee had opportunities to check their understandings with each other.

-    Second, the use of praise usually involved a particular type of cumulative talk which did not promote reflection. Almost always, when praise was offered by the mentor, the conversation became an 'accompanied solo' to which the trainee offered little of substance. Kohn (1999) in an investigation into 'the praise problem' suggests that praise often acts, not only to reinforce, but even to create asymmetrical power relationships, by reducing the recipient's sense of self-determination. The evidence in this study tends to support this position.

-    The third feature occurred in disputational talk, when a mentor offered reassurance. Such reassurance often occurred precisely at times when the mentors had offered trainees the sort of challenge which made them feel uncomfortable – at times when an exploration of conflicting views might

have led to deeper levels of reflection. However, the reassurance served to close down discussion and inhibit further exploration.

The following two sections set out the conclusions that can be drawn from these findings.

Exploratory talk is likely to promote productive reflection

During the exploratory conversations reported here, mentors and trainees reflected together on matters to do with the trainees' teaching. They focused on concerns which were constructed and examined within the conversations, and they directed their attention to future improvement. In the resolutions of concerns, they reached agreement as to the nature of each concern. During the exploratory process they considered what the trainee did as well as the theoretical and practical reasons for these actions (Handal and Lauvas, 1987). They also used the conversations to plan ahead (Fletcher, 2000).

Reflection was also apparent in instances of cumulative talk. For example, Tony was able to reflect that, when he was being observed by Matthew, he was not conscious of it [Oa26]. Tash was able to reflect on her previous experience of teaching, even articulating her 'biggest problem'[Ob4]. Tamsin was able to reflect on an incident of class management in a lesson [Rb14-15] and Tina reflected that watching a steel band lesson was the crucial thing in understanding how to do such a lesson herself [Hc3]. However, in instances of cumulative talk, the conversations reported here did not imply future development for the trainee. Because the focus of each conversation was not conceived as a concern, the mentor and trainee did not explore ways for the trainee to improve, so the reflection, in instances of cumulative talk, was probably less productive than in exploratory talk.

The potential for exploratory talk to promote reflection might not be fully realised

Although exploratory talk is likely to be productive, most of the exploratory conversations reported here were fairly short; the available time was used to discuss many topics briefly, rather than a few topics in depth. We saw in Chapter 2 two ways in which reflection can be deepened. These involve an inward journey, in which

reasons and motivations for action are discovered by a process akin to soul searching (Handal and Lauvas, 1987; Korthagen and Vasalos, 2005) and an outward journey in which actions are related to external matters, including educational theories (Zeichner and Liston, 1996).

Regarding the inward journey, although many conversations involved reasons for actions, none explored the principles that might underpin such reasons, whether these are understood as 'ethical considerations' (Handal and Lauvas, 1987) or as 'beliefs, identity and mission' (Korthagen and Vasalos, 2005). Even the longest of the exploratory conversations (Nb30-34) can be read as technicist in orientation, finding ways to fulfil the needs, narrowly defined, of a 'problem' pupil.

Regarding the journey outwards, encapsulated in Zeichner and Liston's (1996) typology of reflective traditions, it is clear that most of the conversations in the research reported here are in the 'generic' tradition, having to do with reflection in general, rather than having specific regard to justice and democracy, educational theory, learner development or subject matter. There were no references to matters of justice and democracy anywhere in the data. References to learner development and educational theory were usually brief and superficial; only subject matter was dealt with in any detail. For example, Matthew discussed with both Tony and Tash about teaching musical terms [Oa15, Ob17, Ob18, Ob20, Ob24], and both Mike and Marcus discussed, with their respective trainees, ways of varying the activities within lessons [Hb9-10, Nb21-23]. But all of these discussions were confined to the technical matter of what to teach and how to teach it. Nowhere in the data were these matters linked to a joint conversation about why an aspect, such as the meaning of 'ostinato', should be taught.

Why is this? Two reasons suggest themselves. The first was raised in Chapter 2. As Brown and McIntyre (1993) maintain, teachers aim, in their teaching, for two main goals, to do with 'gaining and maintaining normal desirable states of pupil activity' and 'achieving pupil progress' {p. 107}. It is clear that, for the mentors in this study, much of their mentoring was directed towards their trainees being able to achieve these aims, particularly the first. It is highly likely that, because this was seen as an important aim, other, more philosophical matters, were not addressed. However, the

problem with Brown and McIntyre's formulation is that it leaves unclear what counts as 'desirable states of pupil activity'. The 'norms' that determine what is desirable can, without exploration, remain unexamined and, if unexamined in ITT, might remain unexamined during a teacher's career, leading to the possibility that teachers' reflection might only ever occur at a superficial level.

The second reason why deeper questions are unasked might have to do with the very real, practical constraints on the mentoring. We saw in Chapter 2 that music mentors face particular challenges (Bannan and Cox, 1997; Haak, 2003); these challenges were present in the cases under study. Additionally, the mentors in this study almost certainly experienced mentoring as qualitatively different from their teaching. None of the schools had a Sixth Form and all the teachers taught large groups in KS3 and KS4; for these teachers, their working lives were spent teaching large groups of 11-16 year old pupils. The transition, from teacher to mentor, might have been more difficult for these teachers than for teachers who are used to teaching individuals and small groups (c.f. Reid and Jones, 1997; Orland, 2001).

The mentoring also happened within constraints of space and time. Each feedback happened in a fairly public space; all were subject to extraneous noise (people talking or playing music) and, with only one exception [Oc] they were interrupted by pupils, telephone calls, teachers and technicians. Furthermore, they were not always concluded because everything necessary had been said rather, they ended because the mentor had to prepare a lesson [Oa26], had to talk to me [Na54], or was unsure about what would happen next week [Ha34]. So, although deeper or wider reflection might be facilitated by a quiet space, generous time and the undivided attention of the mentor (Tomlinson, 1995) this was not achieved in these cases.

Not all these challenges and constraints are unique to music mentoring. On the contrary, although music mentoring undoubtedly has a distinctive flavour, to do with the nature of the subject, the evidence of this study suggests that mentoring processes in music are not fundamentally different from those explored in the general ITT mentoring literature; this might be one of the reasons why there are so few studies specifically of music mentoring.

6.2 IMPLICATIONS FOR PRACTICE

In suggesting implications for practice, it is important to understand that music mentors might not immediately see a need for reflection and the exploratory talk which can help accomplish this. Furthermore, the contexts in which they work are often not conducive to promoting reflection. So I have first considered implications which deal with establishing appropriate conditions, before moving on to consider those to do with mentoring processes.

Establishing appropriate conditions

In order to establish conditions for encouraging productive reflection through exploratory talk, three things need to happen: mentors need to value reflection, reflection should be embedded within good professional relationships and the mentoring conversations must give due attention to practical competence.

First, there is a need for mentors to value reflection in their trainees. Because they are most likely to do this when they value reflection themselves, the first implication to arise from this study is that music mentors need to be provided with the means to reflect on their own practice. Typically, trainees enter teacher training courses with idealism (Fuller and Bown, 1975; Maynard and Furlong, 1995). This is particularly true of music teachers, who must accumulate many hundreds of hours of private study in order to gain the requisite musical skills. However, there is evidence both in the literature (Bannan and Cox, 1997; Haak, 2003) and in this study (in the case of Mandy) that music mentors can feel unappreciated, despite being very busy most of the time. There is also some evidence that, when they discuss their reasons for teaching, these reasons are not well developed.

If music mentors are given the means to reflect, they might be able to reconnect their teaching with their early idealism, re-examine their reasons for teaching music and perhaps, with these reasons more firmly embedded in their identities, form a stronger sense of professional mission (Korthagen and Vasalos, 2005). With an understanding of the reflective process and a stronger sense of their own mission, they might be better equipped to encourage their trainees towards deeper and wider levels of reflection.

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The second implication is that deeper and wider reflection is more likely to occur when it is embedded in good, professional relationships. Chapter 4 demonstrated that mentoring relationships are highly individual; each relationship was unique, and was shaped by many factors, including the personal histories of the people and their beliefs about teaching and mentoring, as well as the contexts in which they work. There is evidence, both in the literature and in this study that, when these highly individual relationships are unhappy the mentoring is not successful. In particular, we saw how Mike tried to take a reflective approach with Tina, mainly asking questions, but she nevertheless felt badly treated by him. This finding implies that the concern for encouraging reflection needs to be accompanied by a concern for building good relationships.

There is also a need for reflection to give due attention to practical competence. Schön (1983) tells us that professional practice has some aspects (albeit not the most interesting ones) in which practitioners can, 'make effective use of . . . technique' (p.42). Wells (1999) describes the principal goals of education in terms of enabling learners to both 'take over the culture's tool-kit of skills [and] knowledge' and also to 'develop the disposition to act creatively, responsibly and reflectively' (p 335). The evidence, from this study and others, suggests that both mentors and trainees tend to concentrate very largely on the tool-kit because they believe that practical competence is important, and such a focus can often be helpful. For example, if significant improvements can be made by the trainee making quiz questions simpler [Oa7], it would be counter-productive for a mentor to withhold such advice. However, a balance needs to be struck between reflecting on nothing and reflecting on everything (Halliday, 1998). Most helpful, perhaps, is for mentors to make explicit the links between wider or deeper reflection and increased practical competence.

Exploratory talk as a means for promoting productive reflection

The final implication to arise from this study is that mentoring meetings should be directed towards the encouragement of joint reflection by means of exploratory talk. Several practical steps might help. First, the term 'feedback' does not adequately

describe the process and might be replaced, in both formal and casual communication by a more appropriate term such as 'mentoring meeting'. Building good, professional relationships, is also a matter of acknowledging that feelings are important. Fletcher (2000) points out that, 'a hurting trainee is not a receptive trainee!' (p.76) but hurt can be assuaged by an honest and non-judgemental exchange of feelings. It can therefore be helpful for trainee and mentor to clarify, honestly and sensitively, how they feel about the placement, as a means to better understanding each other.

Having acknowledged their feelings, the meeting should be devoted to exploratory talk. There will be technical matters to discuss, some of which may require only short conversations and some of which might warrant exploratory talk. But mentoring meetings would better encourage reflection if a substantial part of them were devoted to only one or two important concerns, determined jointly by both trainee and mentor. Such conversations would relate matters of practical competence to wider and deeper reflection, possibly involving an inward journey, examining these reasons in the light of their beliefs, identity or mission, or an outward journey, relating them to their understanding of the curriculum, learner development, educational theories or social justice. For example, the advice in Oa7, about making quiz questions simpler, might appropriately be linked to a discussion related to learner development (Zeichner and Liston, 1996). In consequence, the mentor and trainee might be led to explore both an educational principle and a range of practical implications which flow from it.

In exploratory conversations, mentors and trainees should attempt to voice their concerns clearly and relate these concerns to reasons. Throughout exploratory talk, mentors will want to encourage the full participation of their trainees, avoiding 'solo' conversations and the inhibiting aspects of praise and reassurance. Having explored concerns, both trainees and mentors will want to reach resolution, and it might be helpful to record these as targets, to be reviewed at a future date.

The conclusions of this study suggest other matters which might be researched. Research might be undertaken to address questions such as, how can mentors and tutors move to exploratory conversations from other types of conversations? What

are the processes, within exploratory talk, which enable deeper or wider reflection? What processes hinder such reflection? How can praise and reassurance be used to open up, rather than close down, reflection? Guided by such questions, researchers might build a more comprehensive understanding of exploratory talk in mentoring.

6.3 EVALUATION OF RESEARCH

This study has occupied six years. Whilst undertaking it I have been employed, at different times, by four institutions, teaching on twelve different courses, including three that I have co-ordinated. These circumstances do not assist continuous and sustained study; rather, the study has come into being in fits and starts, fitting in around a myriad of other, more urgent commitments.

Given these circumstances, it was important to 'say a lot about a little' (Silverman, 2000) focusing on a few cases in depth. Nevertheless, there are ways in which the data set could have been strengthened. With more time at my disposal, visits might have been longer and more frequent. The single, formal interviews with mentors and trainees might have been supplemented with more frequent conversations, during which I might have checked some of my developing understandings. With more consistent time the transcripts, which were sometimes finished up to ten months after the fieldwork visit, could have been fed back to the participants, thus enabling member-checks (Guba and Lincoln, 1989). The same could have happened for the analyses of the cases, which reached completion three years after the fieldwork was completed. Asking a second researcher to categorise conversations according to Mercer's (1995) typology, would have strengthened the validity of the study.

On the other hand, I have found my own understanding of educational research has grown enormously through this study. I have a clearer understanding of the situated nature of social phenomena and, in particular, the ways in which different people interpret the same phenomenon in different ways. Reading research reports, I have become convinced of the need for case study approaches which can provide in-depth understanding of the world beyond the journal pages. I now have a much clearer understanding of the importance of defining the focus of a study, and of relating the

work to this at every stage, particularly in the collection of data when the available time is short.

Mentoring has been accorded increased prominence in ITT and, because its importance is now being recognised in other areas of education, it is likely to continue to be researched. In part, this is because teaching in the UK is becoming more diverse, with responsibility for promoting learning being shared by teachers, teaching assistants, senior teaching assistants, special needs assistants and, in the field of music, a variety of peripatetic teachers, instructors and community musicians. As the job of teaching diversifies and the need for flexibility grows, individual mentoring is likely to be used even more frequently, as a means of guiding individuals though changes in their working lives. The benefits of mentoring are widely recognised but the practice of mentoring has yet to realise its ideals. This study suggests that mentoring could be improved by an understanding of, and a conscious use of, exploratory talk, underpinned and strengthened by a commitment to deepening reflection. If both trainee and mentor have a deep understanding of the means of promoting joint reflection, the relationship between them can more effectively contribute to improved quality in mentoring.

Appendix A: A Fieldwork Visit Described

A sunny afternoon at the beginning of May. Mike meets me in the school's reception area and we walk over to the music block. On the way, he tells me about his workload; he says it is horrendous and they have an inspection coming up in the near future. He has had someone round from the LEA who thinks his systems are all rubbish, yet they have not been substantially changed since the last inspection, when they were highly commended by the inspector. Because of the work he has to do, he would prefer not to observe the whole lesson. He asks, and I say it's alright with me.

When we get to the music office he tells me that Tina isn't doing that well. He says that she doesn't let her personality show – She puts up a teacherly façade, but it doesn't work. He reckons that the kids at her next school will 'eat her alive'. Some of the older pupils really dislike her, he says. One of the Y10 boys has referred to her as a 'dominatrix' and, while Mike doesn't exactly condone this, it is clear that his sympathies lie with the pupil. He says he has given up on Tina because she doesn't listen properly, doesn't change. He says she will pass, but will only 'scrape through'.

The bell goes and we go into the music room. Tina says hello, but is obviously tense and nervous. She wants me to know that this is her first singing lesson with them and, since she isn't a pianist, she has downloaded backing files from the net. Unfortunately her computer has broken down so she has resorted to recording the backing onto the keyboard. As a second-rate pianist myself, I sympathise and we have a stilted conversation about how music teachers are expected to play the piano, even though lots of musicians don't.

Mike tells Tina that he won't be in the room for the whole lesson. He gets me a chair and we sit down while the kids arrive. I find I am sitting right next to the piles of chairs and, as the kids come over to get their chairs, they are crowding round me. One girl says, 'hello' in a way that is designed to be cheeky, but the rest ignore me. They are very noisy, but eventually they settle themselves in

three rows, facing the front; the boys bunched close together on the left and the girls a bit more spread out on the right. Tina calls the register and gets them to watch two clips from the musical, *Annie* on the video. These are well chosen. The same song is sung in both clips, but one is unaccompanied and artless and the second one has the benefit of an orchestral backing; Tina has clearly put some thought into preparing this resource. Mike leaves as the video is playing and the kids are watching quietly.

After the video ends, Tina goes to the whiteboard and asks, 'what are the differences between these two songs?' At first the kids answer intelligently; one boy says 'there was harmony in the second song'. Tina writes the answers they give on the whiteboard. However, they get more chatty and several are calling out answers over a moderate hubbub. After a while, Tina says 'quiet' and 'there should be only one person talking and that is me'. They quieten down and for a few minutes they listen to the answers. One girl says, 'there wasn't any music in the first one' and Tina says, 'fantastic', and re-phrases it as 'there wasn't any accompaniment in the first one'. One girl says, 'It's like Westlife' (a popular boy-band). More chatter. Tina says, 'I know I'm interrupting your social life but I want your attention on me'.

She asks them to stand up and does some stretching and flopping exercises with them. One or two call out, 'my arm's hurting', and 'this is bad for you' but they all do the exercises. Tina carries on, giving them brisk instructions, and moves into breathing exercises. She demonstrates breathing in deeply, without moving the shoulders. Following her instructions, they breathe in, hold, and breathe out to three or four sounds that she gives them. The exercises are done quite well, but a bit messily; there isn't the discipline one might expect, for instance, in an aerobics class. Partly this is because they are close together and they each have a chair behind them, which gives them very little space. Partly also, because pupils are leaving at approximately ten-minute intervals to go to individual interviews and, as one comes back into the lesson, another leaves. Now there is another minor disruption; one of the boys has caught his finger between two chairs and is over-reacting. Tina ignores him, but his friends are making the most of his discomfort.

Tina needs to go to the keyboard but, to do this, she needs to move the video and TV out of the way. This doesn't take long, but it doesn't help the generally messy atmosphere. She calls them back to order and demonstrates singing a scale to 'ah'. She gets them to sing it, which they do, but a small number are doing it deliberately badly and loudly. Tina gets first the boys and then the girls to do it. The boys are pretty bad, but she says, 'fantastic' and moves on. The girls are better. She doesn't comment, but repeats it up a tone with different vowel sounds. Now she demonstrates singing down the scale: 'bumble bee, bumble bee, bumble bee, bum'. The kids aren't listening, they are mainly talking to each other. Tina points at one boy saying, 'you in the middle, move next to Charlotte' and he moves along the row, away from his friends. They do the exercise again, a little better. Tina says, 'now really loud' and they do it again, louder, and not too badly. As soon as they finish they chatter again and boy who was moved shuffles back towards his friends.

Tina comes back from behind the keyboard and says, 'alright, we're going to sing properly now'. She gets them to put their two feet firmly on the floor. She says, 'I want you to sing really nicely' and demonstrates the beginning of the song from *Annie*. There is instant chatter, and two of the girls imitate her singing. She puts the words up on the overhead projector – again, she has prepared these in advance. She says to two boys, 'you two are going to get referred in a minute if you're not careful' and there is instant silence from the whole class.

Tina says they are going to sing the whole song, and she starts the accompaniment which she has programmed into the keyboard. The kids sing confidently and well – they obviously know the song already and enjoy singing it, although they don't keep in time with the backing and this becomes obvious just towards the end. Tina stops the keyboard and asks, 'Which was the bit we didn't do properly?' One girl says, 'the end' but Tina says no, the bit she means is the middle eight. She points to the place on the OHT and gets them to say the words rhythmically. When they have done this, they sing it, the kids continuing beyond the middle eight until Tina says, 'stop!' There is a short discussion on the right way to pronounce 'a': should it be short, or should it be a long 'ay'. Tina

says, 'choose what you want'. She then moves to another part of the song and gets them to say the words rhythmically, but this is less successful; more kids are talking to each other and Tina is now raising her voice to be heard.

Now she says, 'sing it from the beginning' and she plays the melody with them. She stops after the middle eight, but they carry on until she stops them. She asks, 'who has sung harmony before?' and gets those to sit together. As they are moving, Mike comes back in and spends some time unobtrusively tidying up a cupboard. Tina teaches the small group the harmony part and, when she asks them to sing it back to her, one girl says, 'Can't we do it together? It's embarrassing on your own'. Tina agrees and asks the whole class to sing the harmony. Mike comes over and sits down next to me. He whispers, 'Has she lost them?' and I whisper back 'sometimes yes, sometimes no', which isn't very articulate, but the best I can do. Mike stays for a few minutes more, then he goes out again. Tina is teaching them the harmony part of the chorus in stages. The girls sing it with her, and she gets them to sing it four times, while she plays the harmony part and the melody on the keyboard. Tina says, 'Boys, you should be joining in too' and then, when they don't, she says, 'Boys, your turn now' and threatens them with a lunchtime rehearsal if they do it badly. They sing it for her, recognisably following the overall pattern of the melody but mostly out of tune and without enthusiasm. She says, 'Those who do it best get to go early at the end of the day' and she gets the boys to do it again. This time they are a little better; when they reach the end there is scattered applause from the girls. Tina says, 'Do this once more and then we're moving on'. To one of the boys, she says 'If you keep playing with that', (I can't see what), I'm going to get really annoyed'. She then gets them to sing from the first verse and, when they reach the chorus, she plays the harmony on the keyboard. She stops them after they have sung the first chorus.

Now she introduces another song that they will sing next week; 'Three Lions'. She puts the words up on the OHT and plays it on the CD. Mike comes back in while the song is playing and she stops it playing half way through. She tells them about what she hopes they will do with the song – even add a drum kit. One of the boys shouts out, 'I play the drums' which she ignores. The lesson has only

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a few minutes to run and she asks them, 'what have we learned today?' They say, 'learnt a song, sung in harmony, compared two pieces of music'. She asks, 'What are important things to remember when we're singing?' and they answer, 'we mustn't cross our legs', 'we must sit so we can breathe'. Mike whispers to me, 'She completely misses the point'. When I ask him what he means, he says that he has told her not to pick on the kids for every little misdemeanour, but now she is not picking on them for anything. The bell goes, the kids pile their chairs up, line up in a reasonably ordered way and go out. Mike, Tina and I go over to the staff room for the feedback.

Later, I reflect that the lesson wasn't bad, although Tina clearly has some things to learn. What she had planned was certainly adequate, although they only actually sang one song, which they seemed to know reasonably well already, and they didn't actually sing that all the way through. The singing ranged from very poor to really quite good, although some of the best singing happened near the beginning, when she used the accompaniment she had programmed on the keyboard. When she asked them questions such as, 'what is the difference between these songs?' probably about a third of the pupils offered answers and the vast majority of them were correct. There was lots of low-level disruption, but the class was never actually naughty – they always did what they were told, although they were fairly noisy. She did manage to quieten them, especially when she threatened them with 'referrals' (I didn't ask what these were). However, she didn't have a clear system of sanctions; as well as threatening the referrals, she also threatened a lunchtime detention and moving them away from their friends. She also said she would 'get really annoyed.'

It's now the end of the school day, and Mike suggests that we might be better off doing the feedback in the staff room. We go to a corner of the room and I set up the tape recorder, but there is a loud conversation between PE teachers and later, as I transcribe the session, it is difficult to hear Tina above the conversation about hockey. The reality is that there is no ideal place or time to hold these sessions: everywhere you go, in school, you are constantly interrupted; usually by pupils but often by staff and telephones.

In the staff room, Mike manages the debriefing mostly by asking her questions. Tina answers his questions confidently and honestly, being particularly honest about some of the problem pupils. I make notes, trying to record some of the things that will not be obvious on the tape. There is a loud conversation going on elsewhere in the room, and this will be a pain when I have to transcribe the feedback. After about twenty minutes the feedback ends. I thank them, pack away the tape and we all leave together. As we reach the top of the steps, Tina is going one way and Mike the other. I am suddenly and uncomfortably aware that it matters whom I go with; if I go with Tina, she'll probably talk about Mike. I choose to go with Mike. He says, 'Was I nice to her?' and I say, yes. He says, 'I find her irritating' and I say, 'it doesn't come across' which is true on this occasion, although I bet she knows. Mike says, 'She probably thinks she's doing better now, but it's just that I've given up. She's only got three weeks to go – it doesn't matter any more, but I've had ten weeks of it' (being irritated). I say, 'Are you happy about her passing?' and he says, 'She's no worse than other students here'. He feels that the standard of students has been getting steadily worse. He's not concerned for himself particularly because he doesn't plan on staying in teaching, but he's got a daughter who's coming up to Secondary School age, and he's concerned for her sake. We chat a bit longer, I wish him luck with the inspection, and we say goodbye.

Reasons for choosing this example

This example typifies some of the reality experienced by trainee teachers as they learn to teach in school. Most trainees struggle as Tina struggled and, as she experienced, they have mixed degrees of success. The lesson I watched was unique – no other lesson taught by her or anyone else had exactly the same ingredients – but I have seen many others that resemble its main features. In some ways this lesson was probably very typical of Tina's practice because Mike was not present for much of the time, so the pupils were able to behave with more freedom than when their regular teacher was in the room.

In other ways this example is atypical. The feedback between Mike and Tina was the shortest feedback I witnessed; more commonly it took around an hour.

However I often felt that, during the longer feedback sessions, the mentors were going beyond their normal limits; spending longer than usual because I was present. During a mentor meeting in the partnership where I work, one mentor commented that,

> 'I have to admit that, when things get busy, the weekly training session is the first thing out of the window. She [the trainee] still gets her hour, but it's broken up during the week.' (mentor, 4.5.01)

So it is possible that, in many of the sessions I witnessed, my presence as a researcher was influencing the phenomenon I was researching. In addition, this visit took place in the context of an imminent inspection. These are extremely stressful for teachers and, in a profession which is notoriously stressful, it is possible that, during this visit, both 'Mike' and 'Tina' were more stressed than usual.

Appendix B: Analytical coding scheme

requests	clarification, evaluation, evidence, feedback, info, opinion, permission, plan, reason refutation,
offers	advice, agreement, apology, challenge, demonstration, empathy, evaluation, evidence, example, feedback, info, opinion, plan, reason, reassurance, thanks
accepts	Praise, thanks
develops	advice, info, situation, example, clarification, opinion, reassurance, evaluation, qualification, reason
qualifies	advice, agreement, evaluation, opinion
reiterates	advice, evaluation, plan
describes	situation, incident
refers to	advice, conversation, own practice
signals	hearing, understanding, agreement, moving on, uncertainty, confidence, disagreement, focus, ending, anxiety, neutrality
PREPARES, VOICES, RESOLVES, ACCEPTS RESOLUTION [of] **CONCERN**	
Introduces, responds to **humour**	
Fragment	

A note on the coding system

The coding was based on a system, used by Wells (1999), to indicate the function of conversational turns. Many of his codes consist of two parts, for example, 'request information' and 'request suggestion'. I have adapted his system in order to investigate whether or not particular types of conversations have particular types of functional turns. However, assigning functional categories to actual utterances is somewhat subjective, particularly when the categories overlap. In developing the coding system I have attempted to minimise overlapping categories but this has not always been possible, particularly when a particular utterance can be understood in different ways. For example, the question, 'You're enjoying it?' [Ob2] can be heard as a request to provide information, an opinion, a [self-] evaluation or simply feedback. When faced with a choice I have been governed first by the context of the utterance and second by trying to be as specific as possible. In this instance the utterance was coded, 'requests clarification' because of its context in the conversation as a whole.

Appendix C: Exploratory conversations

Main elements of knowledge	Conversations	Structure of the conversation
Oa2 T's pace was not good because he needed more time at the end of the lesson. He lost some control because the pupils thought he had reached the end of the lesson. In the next lesson, he will 'squeeze' an extra 5 minutes at the start by giving out sheets as the same time as books. (Concern: pace in lessons. Resolved)	M: You've increased the pace, <u>did you find it easier today because you've increased the pace?</u> T: It was a little bit easier, <u>I did realise though that I still needed that extra bit of time for the game at the end.</u> There was round about 12 minutes at the end, but it needed to have been at least a quarter of an hour, probably a bit more because I underestimated the time it took to shift the two columns of tables and chairs out of the way. M: [Laughs] (A teacher comes in and asks M a question which he answers) T: They er, they took a lot longer than I estimated and they're also a lot noisier. and I found that bit quite difficult because I, I did lose a little bit of control of the class because um, [Patrick] was on the piano, M: Yeah. T: and um, [Pod] was running around and then he put his coat on, and it, I didn't explain clearly enough that it wasn't the end of the lesson. Because I'd asked them to put all their sheets forward, their books away, they thought instantly it was the end of the lesson. I didn't explain that clearly enough so that, that wasted a couple of minutes as well, which could have been used for the game . . . so I know to apply that this afternoon, to think about that a little bit more. However, looking back at the lesson, um, talking about pace and things, I'm not quite sure how I would get through the first bit a little bit quicker, really. Um, the pace could have still gone a little bit faster when I was going through the notes, but then I wanted to make them, really make sure they understood. M: Yeah. T: So I didn't want to really rush that bit. Um, so maybe this afternoon if I could just squeeze an extra five minutes at the start, quickly. They did need to settle down quicker. They were a bit noisy giving out books so what I might do this afternoon is, <u>when the books are given out I'll also give out the er, rhythm quiz sheets as well,</u> 'cus that, yeah, took me ages by the time I'd walked all the way round, and given the quizzes out they started talking.	M describes situation, requests evaluation, APPROACHES CONCERN T offers evaluation, VOICES CONCERN, describes incident Fragment T develops evaluation T describes incident M signals hearing T describes incident, offers reason [for incident] T offers plan T develops evaluation M signals hearing T develops evaluation, offers plan, RESOLVES CONCERN, develops plan

Oa3 T handed out sheets (taking up time that could have been better used). He needs to plan ahead. (Concern: T's use of time. Resolved because T implies that the concern was a fault)	M: <u>Do you hand them out</u>? You did today. T: I did today. I didn't, I didn't at the start of the week. M: No, I thought not. T: I don't actually [Laughs] <u>It was just one of those things today</u> that, I did myself. M: You've always got to think ahead, a few minutes, whatever the next activity, make sure it's ready to start straightaway. T: Yeah.	M requests info, describes incident, VOICES CONCERN T offers info, develops info M signals agreement T offers evaluation, RESOLVES CONCERN M offers advice T signals hearing
Oa5 Pupils turning up late is a concern. There are many different reasons why this happens; some are 'legitimate' and don't require T to apply sanctions. Others are not legitimate and sanctions are appropriate. There are established procedures which T needs to apply. (Concern: T's approach to pupils' punctuality. Resolved)	M: And, as you found out, <u>kids turning up late</u>, T: Yeah. M: Er, which <u>is another thing I need to talk to you about</u>. Um, T: I knew before the lesson, she was going to be late. M: Ah, right. That's fine. T: One of the kids asked me. She, she came up to me and said that um, I didn't know who it was, she just said [Patty] was going to be late. M: Right. T: Cus she was at the dentist. M: Fine. T: However saying that, [Peter] also came in late. Um, and I've got a note from his mother, over there. But it doesn't actually say the reason why, I don't think. M: That's it. Always ask. T: Yeah. M: It could be the case, I mean, if a kid's turning up, if it's half way through the lesson, then the chances are, its for a genuine reason. T: Um. M: But there's many, many times when er, a student will turn up a couple of minutes into it, five or ten, which can really throw the lesson. T: Like on Tuesday, when there was that fight. M: Yeah. Exactly. T: 'Cus they were ten minutes late for that. M: Exactly. There's been a big incident today on the buses . . . T: Oh was there. M: Yeah, so kids have been turning up late. But it can, cus they don't	M describes situation, T signals hearing M describes situation, VOICES CONCERN T offers info M offers evaluation T describes incident M signals hearing T develops incident M signals hearing T develops incident M offers advice T signals hearing M develops advice M offers info T offers example M signals agreement T develops example M develops example T signals hearing M develops advice

	know what, you know, you're in the middle of a lesson, they don't know what's going to happen. There are occasions when its right and proper to send them to the duty room if that's the case because, er, if they've, for the sake of it, just gone to the toilet, had a cigarette and a laugh with their mates and suddenly decided to roll in, they've got to be sent a signal that it's disruptive to the lesson.	
	T: Mm.	T signals hearing.
	M: Nine times out of ten though, what I would do is have an activity on my desk ready just to give them, get them sat down so they're doing something,	M offers advice
	T: Yeah.	T signals hearing
	M: and then when it's appropriate, bring them back into the lesson with the next activity.	M develops advice
	T: Right.	T signals hearing
	M: Okay. [coughs]	Fragment
	T: Yeah. I'll have to plan that.	T offers plan, RESOLVES CONCERN
	M: Yeah. Always have something on your desk,	M develops advice
	T: Yeah.	T signals hearing
	M: ready, just, you know, for those, even, even if it's a word search or something like that, because, have something that . . . the less able kids can get started on as well. 'Cus what you then don't want is that kid saying 'I don't know what to do'. It's got to be something that they can sit down and do straight away.	M develops advice, offers reason [for advice]
	T: I guess they can't sort of walk in the middle of a quiz can they really, and expect to pick up from where they are, they need to be explained.	T signals understanding, develops [M's] advice
	M: And the fact that they've walked in late, they want, they probably want to join in the quiz.	M develops advice
	T: Yeah.	T signals hearing
	M: But they will disrupt the other students round them because they don't know what they're doing.	M develops advice
Oa6 T needs to find a balance between making sure that every kid knows what to do (which is time consuming) and pushing on with the	T: Just one other thing, sorry. Just one other thing a little bit back, about pace. I was trying to make sure today that I started the quiz with every single kid knowing what to do. But again, that took a little bit too long, I think.	T signals focus, describes incident, offers evaluation, STATES CONCERN
	M: Yeah, it's back to what we were saying, isn't it?	M refers to [prior] conversation, requests feedback

XI

lesson. A better balance is being struck but T is not yet satisfied. (Concern: pace of lessons. Resolved)	T: Yeah. So it's a case of sort of managing that balance a little bit more, I think.	T offers plan, RESOLVES CONCERN
	M: Yeah. I thought it was a lot better. There was certainly less kids going, 'I don't know what to do' today, wasn't there?	M offers evaluation, offers reason
	T: Yeah. Yeah. But again it took time. I know it was ten minutes before the quiz actually got going,	T signals agreement, describes situation
	M: Yeah.	M signals hearing
	T: after the start of the lesson. Admittedly, I quickly got people to, to talk to last week but it still took quite a bit of time.	T develops evaluation
	M: It can do. It can do. It's got to be so watertight, hasn't it?	M offers advice, requests feedback
	T: Yeah.	T signals agreement
	M: I did make a comment about that today.	M signals moving on
Oa7 Quizzes need to be designed with easy questions at the start. (Concern: enabling the less able to take part. Resolved.)	M: when you do a quiz, start it, the questions, painfully simple, in a way so that the less able kids do get bored by the first couple but it then, um.	M offers advice, VOICES CONCERN
	T: gets hard.	T signals understanding
	M: The less able are starting to achieve something straight away and it's reinforcing what, you know, what you're doing. Er, so that, just, you know, painful, like the first five qu . . . Painfully simple.	M develops advice
	T: Yeah.	T signals hearing
	M: and then expand,	M develops advice
	T: Right.	T signals hearing, RESOLVES CONCERN
	M: on that. Um, because then I mean a classic scenario today, you wouldn't have been able to explain, 'cus if you were me, you'd have had to deal with the peripatetic situation [phone rings] and the phone ringing . .	M develops advice, offers reason [for advice]
	T: and the phone ringing.	T signals understanding
Oa8 It is not helpful to get pupils up to the board because the rest of the class get bored, although in some situations this is not the case. M doesn't do this. T will bear this advice in mind and re-arrange his planning. (Concern: involving all pupils in this activity. Resolved.)	M: Going back to what we were talking about yesterday as well . . . you got one kid up to the board today,	M describes incident, APPROACHES CONCERN
	T: Yeah. Right. Yesterday I had loads more.	T signals agreement, develops incident
	M: Yeah. Just, it's really tricky because . . . while you're occupying that one student the rest of them get bored, and they get bored so quickly.	M offers reason, VOICES CONCERN, develops reason
	T: Mm.	Fragment
	M: It's better . . . that you get whole class activity and keep that moving that way.	M offers advice
	T: So don't bring them up at all, basically?	T requests clarification
	M: I don't.	M offers info

	T: You don't, right.	T signals understanding
	M: I don't.. . . You can do it on occasions and it works really well . . . but quite often, it's that they just switch off really quickly.	M qualifies advice, offers reason
	T: Right.	T signals hearing
	M: Whereas if they're doing something they're, they're, they're all on task, you know, they're all concentrating. [to me] I'm not sure it'd happen at [my school], but don't minute that (laughs).	M develops advice [refers to observer, not coded]
	T: Again, I suppose that links back to having a flexible lesson plan because I had that in mind, just to get a couple of the kids up but then if, I can always rearrange that.	T signals understanding, offers plan, RESOLVES CONCERN
	M: Yeah.	M signals agreement
	T: So I'll bear that in mind this afternoon.	T reiterates plan
	M: Because if you get, if you think about it, if they come up to the board, they take quite a while to write,	M offers reason
	T: Yeah [inaudible] haven't they?	T signals understanding
	M: The rest of them. It's interesting to sit there and watch actually because they switch off so quickly, whereas, if they're focused on something in front of them,	M develops reason
Oa9 It is difficult to see the board from some places in the classroom. It is also difficult to see the posters that T uses in his teaching. T will replicate the posters on a different board. Some puils in Y8 & 9 are visually impaired, will need an activity to reinforce the learning from the posters. (Concern: pupils being able to see visual aids Resolved.)	M: bear in mind it's quite difficult sometimes, to actually see the board from back there.	M offers info, VOICES CONCERN
	T: I was worried about the kids on this side over here [indicates] seeing. The ones over there, on the wall.	T signals agreement, signals understanding
	M: Oh right. Yeah, yeah.	M signals understanding
	T: When I walked over to do, to illustrate the rhythms, [indicates the posters on the wall which display rhythm patterns]	T offers example
	M: Yeah.	M signals hearing
	T: on the wall, um, I was a little bit worried because I could see some of them were sort of leaning over, but they, they didn't say anything they were, they, they appeared as though they could see it but maybe I should have said to go forward. Or alternatively I don't know if I could, can they move?	T develops example, offers evaluation, requests info
	M: They are stuck on there.	M offers info
	T: They're stuck on there, are they?	T signals understanding
	M: But,	Fragment
	T: Or I could just draw them on the board as well.	T offers plan, RESOLVES CONCERN

	M: There's absolutely, or you can do on that board there a larger, larger version of them, block it off into four.	M develops plan
	T: Um yeah.	T signals hearing
	M: And do that.	M reiterates plan
	T: Could do that, couldn't I?	T reiterates plan, requests feedback
	M: But visualise it and we have a number of students who are visually impaired. So that, that is another problem. You know, we have to have bigger sheets for those. They're in Year 8s, 9s, you haven't come across those yet. that's one way to do it. Or reinforce it . . . if you have too much up there they'll switch off as well. Reinforce it with a very quick activity just to remind them what they are, where they're doing something.	M develops plan M develops plan
	T: So, right, okay.	T signals understanding
Oa10 When questioning, T should allow time for answers, and should ask a variety of questions, including easy ones, to encourage less able pupils. (Concern: questioning. Resolved)	T: I was thinking, was the questioning okay?	T requests evaluation, APPROACHES CONCERN
	M: Questioning, questioning was excellent actually,	M offers evaluation
	T: to get them on,	T develops request
	M: Um, one little general thing on questioning, you actually did it, but just, when you ask a question, allow quite a bit of time because um, if you ask a question there's always a couple of hands that go straight up.	M qualifies advice, offers advice, offers reason, VOICES CONCERN
	T: Yeah.	T signals hearing
	M: That's, you're excluding a lot of kids who need a little bit more thinking time to digest what you're saying. Er, and I do it. I, I always, you know, I'd say I'm kind of aware that I do it sometimes, too quickly. Allow them a bit more time.	M develops reason, refers to own practice, reiterates advice
	T: Right.	T signals understanding, RESOLVES CONCERN
	M: And it's a good opportunity to look round, make sure everybody's fully,	M develops advice
	T: on task	T signals understanding
	M: focused and, and with you . . . ask a variety of questions. Some again, that are so easy that you know their hands go straight up [demonstrates] and the less able ones, and encourage them to throw answers back. 'Cus it's so easy, it's always the same hands up.	M develops advice
	T: Yeah.	T signals hearing
	M: And it's a cliché, isn't it? You know, always seeing the same hands up.	M develops advice
	T: Well yeah, that's right.	T signals understanding
	M: But allow them a few seconds. Okay? . . . which you were doing.	M develops advice, qualifies advice

Oa11 The school expects pupils' coats to be off during lessons. It also expects pupils not to wear jewellery and make-up. It is not always easy to notice these aspects and M sometimes fails to do so. There are a few occasions when this is not a concern. (Concern: pupils' appearance. Resolved)	M: <u>Coats off</u>. T: Um. M: Okay. I know you're, T: <u>I've still got to focus on that. I keep forgetting that</u>. M: [Laughs] I do have, er, [to me] you don't have to record this bit. Tim, would you agree that I, I, tend not to notice jewellery whereas the female teachers, would you agree, the female teachers do notice the jewellery, though? Me: I don't notice nail varnish, unless its really glaring, um, chewing and jewellery. I notice coats . . . M: So it is difficult. I'm the world's worst for that. You could walk in and look like Mister T and I [T laughs] and some of them do. T: <u>What actually is acceptable then, in terms of jewellery</u>. Are they allowed rings? M: Er, well none at all. T: None at all. 'Cus I noticed even a couple of the boys wear rings. M: Yeah they do, they do and it's stud earrings only. T: Right. Not rings. M: I mean, the school policy is no jewellery. And stud earrings only, you know, just to keep the holes in. T: Mm. M: I think if it's something you know, you don't worry about yourself [Laughs] T: What about things like make-up? I know it's a silly question probably but, M: If you want to wear make-up, then I, we don't, [Laughs] T: No I'm not, I mean personally, M: They're not meant to wear it. T: They're not meant to wear it. M: No. No. T: 'cus there were a couple of Year nine students the other day with completely slapped it on. [Laughs] M: Oh yeah. I think there's a, a lesser approach applied to kind of minimal make-up. There have been cases of some girls who go over the top just to get in trouble, to you know, to draw attention to themselves.	M offers advice, VOICES CONCERN Fragment M offers reassurance T offers evaluation, RESOLVES CONCERN M refers to his own practice, qualifies advice [refers to observer, not coded] M refers to own practice T requests info, VOICES CONCERN M offers info T offers example M signals understanding, qualifies example T requests clarification M offers info Fragment M qualifies advice T requests info, develops request M introduces humour T offers clarification M offers info T reiterates info M signals agreement T offers evidence [for request] M develops info

	T: But coats, M: Yeah. Coats. Ah, <u>I wouldn't worry too much about jewellery because that's more of a tutor thing</u> anyway. T: Right.	T reiterates [previous] advice M signals agreement, offers advice, RESOLVES CONCERN T signals understanding, ACCEPTS RESOLUTION
	M: That's how we deal with it, as tutors. However coats are essential. T: Right. M: Off. There are exceptions. If it's a particularly cold morning and you're cold yourself, I, then I'd probably say you could leave them on and in a few minutes I'll ask you to take them off. As long as you've said that,	M offers info, reiterates advice T signals understanding M qualifies advice, offers example, refers to own practice, offers advice
	T: Okay M: It's not a problem. T: <u>Make it clear</u>. M: Yeah. But, it says a lot about the lesson as well. About their attitude to the lesson if they come in and they've still got a coat on. It's like, you know, I can't wait to go.	T signals hearing M reiterates advice T signals understanding RESOLVES CONCERN M offers reason [for advice]
	T: Um. M: Almost. So make, make sure that they're off. Er, and don't tolerate the 'coat half on' thing they, that Mr. Jewel (?) did, the chap that was on the front row.	Fragment M develops advice, offers example
	T: Yeah. Trying to imitate Batman. M: Was he? [Laughs] T: Yeah. He put the hood over his head and tried to run around the room with it. But er, that was at the point where they thought it was the end of the lesson.	T offers info M signals hearing T describes incident, develops incident
	M: Ah right, right. You can be Batman at the end of the lesson. T: Yeah, absolutely.	M introduces humour T responds to humour
Oa12 T should get kids to call out the names and write down the scores. This advice can't be applied to the register for legal reasons. This helps T hear the scores and learn names. It also buys him time. (Concern: involving pupils in routine tasks	M: Yeah. [Refers to observation notes] Again, back to the student being late . . . build up the quiz slowly so that, T: Mm. M: Another thing you can do which I sometimes do, you know when there's scores at the end, T: Yeah. M: while you've done the quiz, they've marked it . . . you can <u>get a couple of sensible kids to call out the names and write the scores down</u>.	M reiterates advice Fragment M refers to own practice T signals hearing M offers advice, VOICES CONCERN

Resolved.)	T: Mm. M: Er, legally they can't do it for the school register. T: No. M: But for that, it's different. Lots of reasons. One, its easier for you to hear what scores they've got. 'Cus if you're writing it down, your concentrations being taken obviously and . . . it gives you an opportunity to learn names. T: Yeah. M: If you're seeing four or five hundred kids at least, a week T: Yeah, that's true. M: It can just give you that opportunity for that. You can then prepare the next activity if there is one after that . . . for example, today while they're writing out the scores you could have been moving those desks yourself and you could have done those desks, T: Yeah. M: by the time the scores are written down. T: But they would have been sat there. M: But, yeah, but I mean for example, see how it took the front, calling out the scores. You could whisper, you know, go whisper to the kids, 'could you put your chairs back' T: Okay, yeah. M: And you move the desks, 'cus they can move the chairs back. T: Right. M: Okay, they'll pick their books up. You can also ask another student to. . . go round and collect the books or the sheets. T: Yeah, yeah. M: then they're out the way. It just buys, it buys you time. T: Yeah.	Fragment M Qualifies advice T signals hearing M offers reason [for advice], develops reason, offers [another] reason T signals hearing M Develops reason T signals understanding M develops reason, offers example T signals hearing M develops example T offers refutation M develops advice T signals understanding, RESOLVES CONCERN M develops advice T signals understanding M reiterates advice T signals hearing M develops advice T signals hearing
Oa13 Teachers should do less themselves and hand over more responsibility to pupils. (Concern: T should make life easier by getting pupils to do routine tasks. Resolved)	M: You know when we had that lecture, I didn't talk about this but I think this is one of the most important things. Ofsted, criticising this school particularly, it wasn't a criticism down here but it is a criticism I have, that teachers do too much. T: Right. M: What I mean by that is, and funnily enough when, the lady that comes round to give the final assessment for ITT students the, what's the name . .	M offers info, offers reason, offers opinion APPROACHES CONCERN T signals hearing M develops info

	. the moderator. I spoke to her about this. If every, if every kid is on task,	
	T: Yeah.	T signals hearing
	M: and is learning and is, knows what they're doing even, even if you were sat at the front of a class and not walking about, that is just as good, if not better, than a teacher who's running round kids, you know, making sure kids are on task et cetera. What I'm saying is, <u>make life easier for yourself so that kids are learning. So they're doing the work</u>.	M develops situation, offers advice, VOICES CONCERN
	T: Mm.	Fragment
	M: Er, in, in so much as preparing too many sheets of things, you haven't done it yet, I'm looking ahead here. 'Cus it can be a, preparing too much for the kids to do they should be doing themselves, that can be a real problem. I saw, I've seen it lots of times. You know, I'm not saying, kind of sit back and have an easy life.	M develops advice, qualifies advice
	T: No.	T signals hearing
	M: The easier you make it for yourself so that the kids are learning just as much but you're not having to do so much work, you'll survive longer. Because you know, you're going to be working lunch times, after school, things like that.	M develops advice
	T: Yeah.	T signals hearing
	M: And you'll be having to deal with things. Make sure the kids are doing the work.	M reiterates advice
	T: <u>Okay</u>. I mean, I guess an example of that is after our lesson today when I had to move half the tables myself.	T signals agreement, RESOVLES CONCERN offers example
	M: Yes.	M signals hearing
	T: I did ask them to, um, move it but, again, I suppose part of that was my fault because I didn't allow enough time at the end, because I was trying to spend at least a half decent time on the quiz.	T describes incident, offers evaluation, offers reason
	M: Yeah, exactly.	M signals agreement
	T: And so that was a bit of bad time management but um, I guess then, because I knew the classroom was empty at the end, I'd rather get them off to the next lesson on time,	T develops evaluation, offers reason
	M: Yeah, yeah.	M signals hearing
	T: and just tidy up myself.	T develops reason
	M: I mean, those things take a long time to kind of remember to do. There's so many things to remember.	M offers reassurance

	T: Yeah.	T signals hearing
	M: But just, again, just think, is this a task a kid could be doing? You know, er, you could get a kid to be sorting some sheets out for your next lesson. Because there may not be a musical benefit in that particular, you know, but there is, there are skills to be gained for that student.	M develops advice, offers reason
	T: Yeah.	T signals hearing
	M: Don't do everything yourself. If you can, it's like with a choir. Get a student to go round to take the register. There's little things like that.	M develops advice
	T: Yeah.	T signals hearing
	M: Do you agree with that, Tim?	M refers to observer (not coded)
	Me: Yeah.	
	M: I think a lot of teachers do work too hard.	
	Me: Yeah, and I do it myself.	
	M: Yeah, we all do it.	M qualifies advice
	T: I mean, even at the end just now, [laughs] I mean, I had a whole desk full of papers just thrown at me, basically, at the keyboard, which I could have asked them to have put in piles.	T offers example
	M: It seems strange, saying, make life easier for yourself. [Laughs]	M reiterates advice, introduces humour
Oa15 T had planned to develop pupils' use of musical vocabulary (an aspect of the National Curriculum) but there was little evidence of this in the lesson. T will include this in a handout. (Concern: fulfilling the National Curriculum requirement to teach technical vocabulary. Resolved.)	T: I was just going to ask you about that. About the National Curriculum. Does that, does it relate okay to the National Curriculum?	T requests evaluation, APPROACHES CONCERN
	M: There's one area. It's just on here, it said, 'communicating ideas about music using a musical vocabulary', there wasn't a massive amount of musical vocabulary.	M describes situation, offers evaluation, VOICES CONCERN
	T: No, just quaver, crotchet and semiquaver.	T offers info
	M: Yeah, yeah, um, yes and no. Yes and no. How much of that were we using, did they actually use that a lot beyond . . .	M develops evaluation, requests info
	T: They did in the handout that I asked them to fill out, because they had to um,	T describes incident
	M: Because we then referred to them as, walk and running.	M develops evaluation
	T: Um,	Fragment
	M: No, it's not a criticism at all.	M offers reassurance
	T: No, no, no, no. No, I know. I did. When I asked them to write the musical notation I said, could you put the crotchet or the quaver in, I verbally said, related it, but I maybe should have put that on the handout as well.	T signals understanding, describes incident, offers evaluation, RESOVLES CONCERN

	M: It is actually difficult sometimes to include a lot of vocabulary because music words aren't the easiest quite often.	M offers reassurance
	T: No. That's right, no.	T signals understanding
	M: Ofsted do like having round the classroom various words which was, that, that, [indicates posters with musical terms]	M offers reason
	T: Like that	T signals understanding
Ob9 T sometimes loses her temper with individuals. It doesn't happen often. M does, too, but is aware of it. It won't be an issue for T if she knows the pupils well. (Concern: T's temper Resolved)	M: Do you find yourself losing your temper?	M requests info, APPROACHES CONCERN
	T: Sometimes, yeah. More with individuals than the whole class. There was a kid there today I just wanted to slap. Just kept [2 or 3 words are inaudible as M interrupts]	T offers info, offers example
	M: [to me] Edit that! [they laugh]	M introduces humour
	T: I wouldn't do it [Laughs]	T offers info
	M: Restrain. [Laughs]	M introduces humour
	T: Slap. [Laughs] But no, not really. I don't really get annoyed very much. I suppose I'm used to it. It is challenging.	T responds to humour, develops info
	M: Yeah. I do hear it in your voice a couple of times.	M signals agreement, offers example
	T: Getting annoyed?	T requests clarification
	M: Yeah. And I do it. I think we all do it. And we're all aware of it, when we do it.	M signals agreement, refers to own practice
	T: Yeah. Takes a lot to annoy me, though.	T develops info
	M: Right. <u>Do you think, when you're on your own somewhere, that that might be an issue at all?</u>	M requests evaluation, VOICES CONCERN
	T: No more than it would be now, I don't think. No. <u>Depends if you know the kids well.</u>	T offers evaluation, offers reason, RESOLVES CONCERN
	M: Yeah.	M signals agreement
Ob12 T addressed her targets in the lesson. She settled the class at the beginning of the lesson by talking to them outside the room. She had music playing as they entered the room. This is good because they hear the music whilst entering, whereas they wouldn't sit and simply listen. (Concern: settling pupils down.	M: What are the other targets that we highlighted? Did you – unfortunately I was dealing with a peripatetic this morning – <u>how did you get them settled at the beginning?</u>	M requests info, describes situation, VOICES CONCERN
	T: <u>I talked to them outside, and said that I wanted them to come in and be quiet and do all the things they normally do,</u> then they came in and there were a couple who weren't doing it, so I kind of pointed them out, and then I just stood and waited for them to be quiet. At first it didn't work, so I said 'right, I'm waiting for you to be quiet' and then, after a while, they settled down. I waited until I had complete silence and then I had them sit down. <u>And it did actually stay that way; they sat down quietly.</u>	T describes incident, offers evaluation, RESOLVES CONCERN

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Resolved).	M: Yeah. T: And then I went straight into the music thing and had them listen to that. And that worked quite well, actually. I think I might try, with the next class I do, with the older ones, actually having some music on when they come in. Something quietly, just to set a mood for them. M: Great. I was going to say, I mean you actually did, this week, all the things I said; run through what they're going to learn, et cetera. And you introduced the piece of music. But, as you say, if you actually had it playing when they come in, you can then back-reference to it, 'that's what we have been listening to'. T: Yeah. M: Because they won't sit still and listen to it. T: No, I've noticed that. M: You say, 'I'm going to play this music and I want you to sit still and listen to it.' And they won't. But, if it's part of the environment when they're coming in, already, the lesson's started as such, and you say 'We're going to be learning Calypso today, this is what we'll be learning', as you did. So yeah, I think that'll be good.	M signals hearing T develops incident, offers evaluation, offers plan M offers evaluation, describes situation, offers advice T signals hearing M offers reason T signals agreement M develops reason, signals agreement
Ob13 T can chat to pupils as they enter the room. This is helpful, particularly when they are hyper-active, and also with particular pupils. T has tried this herself. (Concern: settling pupils at the start of lessons. Resolved.)	M: Another thing you can try when they're coming in, because it's really settling them when they're coming in, I've noticed, some days, when they're really hyper, and you can feel it in the air, can't you? T: Yeah, you know when they're going to be dodgy for a lesson, yeah. M: I go to the door and I greet every child when they come in, every student, and particularly students I say, 'right, I'm going to be watching you really carefully today, you're going to be really good, aren't you?' and I actually greet each one as they come in. It takes a couple of minutes off the lesson but boy, is it worth it. And if they think that you're particularly watching out for them, you've said it 25 times, [they laugh] they don't hear what the next person's comment was, or you could say something like, 'Really good last week, well done. I hope to see the same today.' Or, 'Keep up the excellent work, okay?' Or have a joke with them. I mean [Pascal], classic example, [to me] it's a student who is completely manic, has no, never tries in lessons at all, and I've tried every technique of encouragement. And the only thing that works with him is, I say that my life exists to make his life miserable. And it is my joy in life to make his	M offers advice, offers reason, VOICES CONCERN T signals agreement M refers to own practice, offers advice, offers reason, offers examples

	life miserable and make him work. He loves it, and he works so hard now. [they laugh.] It's contrary, isn't it? It's opposite.	
	T: It's completely opposite.	T signals understanding
	M: And you've tried it with him as well?	M requests info
	T: Yeah. On the keyboards, yeah.	T offers info
	M: He's delighted. The fact that he's getting this attention, because our life is there to make his miserable. [They laugh.] Bizarre. Reverse tactics. So, when you get to know the students, you can try these techniques when they come in.	M develops situation, offers advice
	T: I did a little bit today when they came in, joking with them. And it did quite work with this group, because I thought they were a bit easier. I did have a little bit of a laugh with them; it was quite nice, without them going mad, which is what usually happens.	T offers info, offers evaluation, RESOLVES CONCERN
	M: It's nice if you can do that, yeah.	M signals agreement
Ob16 T is expected to take a register but the teacher who takes the class doesn't tell her what to do M can't help because he is doing something else in the school M didn't speak to the teacher concerned. Things will improve next week. Pupils don't take notice of T when she is taking the register This is not unusual or abnormal. (Concern: the tutor group thing Not resolved although M signals that it is not significant)	M: Is there anything that's arisen, any concerns you have?	M requests info, APPROACHES CONCERN
	T: There were a couple of things …One of them was the tutor group thing… [the tutor] wouldn't talk to me, and … I just didn't know what to do, really,	T describes situation, VOICES CONCERN
	M: It was maybe my fault; I didn't say who you were to him.	M offers evaluation, offers info
	T: You weren't down here either, though, were you?	T offers info, requests feedback
	M: No. I was taking another register, somewhere else. Are you taking the register, now?	M signals agreement requests info
	T: Sometimes yes, sometimes no…This morning, he started taking it. …	T: offers info, offers example
	M: But hopefully, when we're back to normal next week, you will go back to taking it. You're the boss then.	M: offers plan, offers reassurance, RESOLVES CONCERN
	T: Not that they take any notice of me. The first time I took it, they just got up and walked out, half way through. …	T offers evaluation, describes incident
	M: No change there, then. Any other concerns?	M offers reassurance, requests [further] info
	T: No, not really.	T signals confidence, ACCEPTS RESOLUTION
Ob17 T has produced worksheets for next week. They should be differentiated. M gives an example of differentiating. (Concern: differentiation of worksheets)	M: How are you getting on with next week? Can I see what you've got ready for next week?	M requests plan
	T: Are you ready to be shocked? Because I've done loads. Just going to sort them out in the right order. [She does so] Right. That's the Year 10. [Hands it to M]	T introduces humour, offers plan
	M: Great. Is this differentiated?	M requests info, VOICES CONCERN

	T: I was going to ask you about that, because I didn't know whether, for Year 10, I should give them the Year 9 sheet or make them an easier one. I don't know whether they should all have the same sheet, because it's got the musical terms on it.	T offers info, signals uncertainty
	M: Oh I see.	M signals understanding
	T: I don't know what you thought about that.	T requests evaluation
	M: I tell you what would be great. Because some of them are very low ability, what would be nice would be, 'Adagio, Moderato', but put in brackets their meanings,	M offers advice
	T: I did think about that.	T signals understanding
	M: using both. That'd be great.	M reiterates advice
	T: And do you want me to do one for all, or do an easier one?	T requests clarification
	M: What do you mean?	M requests clarification
	T: Do you want me to put the brackets on all of the worksheets, or just the easier?	T reiterates previous turn
	M: Only, this is great for the more able. There'll be two sheets for the whole class. You'll know instantly,	M offers advice
	T: I know who they are, anyway. Yeah.	T signals agreement
	M: In brackets. And things like, 'is there a tempo change?' In brackets, next to 'tempo', 'speed'.	M develops advice
	T: <u>Yeah, sure.</u>	T signals understanding, RESOLVES CONCERN
	M: Okay? And indeed, when you play them the piece of music, Read the questions through with them as well.	M develops advice
	T: Yeah, sure.	T signals understanding
	M: Okay. So you tell them what they need to do.	M reiterates advice
Ob18 One of T's questions asks pupils to suggest BPM of a piece. She can't remember which piece, but it is slow. She should explain the task to the pupils, to avoid them getting it wrong. (Concern: the tempo of a piece of music, and whether pupils could calculate this.)	M: [Reading from the worksheet] 'How many beats are there per minute in this piece?'	M signals focus [the worksheet]
	T: <u>I'm not sure if I've done that right</u>, you know, because there's 56.	T signals uncertainty, VOICES CONCERN
	M: That's okay. That's slow.	M offers reassurance, offers info
	T: It is quite slow, yeah.	T signals agreement
	M: What is the piece?	M requests info
	T: I think it might be something from *Titanic*. A piano solo, based on *My heart will go on,* but it doesn't really sound like it. It's got bits of it in it.	T signals uncertainty
	M: It starts off with, 'der der der dum der der' [sings the intro]	M offers info
	T: Probably, I can't remember. I've got it somewhere.	T signals uncertainty, offers info

	M It'll be faster than 56.	M offers info
	T: Maybe it's not that one, then. I can't remember. I've got one really slow one. Is it *Bolero?*	T offers info, signals uncertainty, offers info, requests info
	M: That may well start off that slow . . .	M signals agreement
	T: Or it could be the pop one that I've got, because I've got,	T offers info
	M: That wouldn't be 56. [Laughs]	M signals disagreement
	T: It's very slow. Maybe it's not that one. I can't remember but <u>I did sit down and work it out, with a second hand.</u>	T offers info, expresses uncertainty, offers evidence RESOLVES CONCERN
	M: Okay. If it's not, they might be ringing the 92 [they laugh]. Anyway, you've got to talk through, as we said, how they're,	M signals agreement, describes situation, offers advice
	T: Yeah. I've got that in my lesson plan, to talk through that, I think.	T signals agreement, offers info
Ob20 (Discussing T's worksheet) T has included genre, but thought it not worthwhile to include period. It is good to include it because it comes up in exams. (Concern: including 'period' Resolved)	M: You've got genre?	M requests info
	T: I've got genre instead, yeah.	T offers info
	M: Oh yeah; Romantic music. Right.	M describes situation
	T: <u>I did think about doing period, but They're all twentieth century apart from Tchaik, so I thought, 'Is it really worth doing it?'</u>	T offers evaluation, VOICES CONCERN
	M: <u>Yeah, not a problem.</u> There's always some that aren't twentieth century.	M offers reassurance, RESOLVES CONCERN, offers info
	T: Yeah. There's about two that aren't, I think, out of all of it.	T signals understanding, offers info
	M: Yeah, but the 1812, Romantic period. In a way, there's an argument for saying, even if they're all twentieth century, that's fine. Because they will be going, they'll have to think why it is twentieth century.	M signals focus, offers advice, offers reason
	T: It did cross my mind to put it on there, when I was doing it.	T signals understanding
	M: If you can, great. If not,	M develops advice
	T: <u>I can, yeah. It's not a problem.</u>	T signals agreement, ACCEPTS RESOLUTION
	M: Okay, great. Because it's something that always crops up in an exam.	M offers reason
Ob21 T's worksheet questions are great. She included Bolero because of the ostinato. To explain such musical terms, she can play examples to the class. She should also 'talk through' what the pupils will be listening to, without feeling she must rush. (Concern: teaching musical terms)	M: [Reading from sheet] 'Rhythm. How would you describe the rhythm in this piece – is it rhythmic or non-rhythmic?' Yeah. That's great.	M signals focus [the worksheet], offers praise
	T: Bolero's got such a good ostinato pattern, I thought I'd put that in.	T offers reason
	M: Again, for the less able, put next to ostinato,	M offers advice
	T: Ostinato. Do these things like ostinato, and beats per minute, <u>do you want me to actually bring in examples and play them?</u> Do you know what I mean? Like ostinato, do you want me to bring in an example of an ostinato and actually say, 'This is an ostinato'?	T signals understanding, requests advice, VOICES CONCERN
	M: <u>Yeah. Brilliant, yeah.</u>	M signals agreement, RESOLVES CONCERN

	T: Yeah, okay. So I could do that, then.	T offers plan, ACCEPTS RESOLUTION
	M: Yeah, that's be great. Take your time, at the beginning of the lesson, to talk through, with examples, what they're going to be listening for. Don't worry about rushing straight into it. Panpipes. Excellent. [Laughs]	M offers advice, introduces humour
	T: Sorry, didn't realise you don't like them.	T responds to humour
Ob22 T's worksheet asks pupils to calculate BPM. She should ask someone to try this (the implication is that this should happen before giving it to the pupils). She will do this. (Concern: the difficulty of the question on the worksheet. Resolved)	M: This sheet applies to the four pieces of music?	M requests info
	T: Yeah.	T offers info
	M: So one of them is going to be 56 beats per minute, one is going to be 60, ones going to be,	M requests clarification
	T: Yeah that's right.	T offers info
	M: Right, great.	M signals understanding
	T: But the 110 doesn't exist, that's just one I put in for fun.	T develops info
	M: So there's only three pieces.	M requests clarification
	T: There's four, but two of them have got the same speed. So I put an extra one in just to confuse them.	T offers info
	M: Have you actually asked anyone to sit down and do this?	M requests info, VOICES CONCERN
	T: Not yet, no.	T offers info
	M: Try that.	M offers advice
	T: I will, because [my boyfriend]'s going to be there at the weekend, so I'll try it on him.	T offers plan, RESOLVES CONCERN
	M: Because many times, [to me] you know what it's like, Tim, you've sat down and prepared a sheet, and it's not until you actually do it in the lesson that you think, 'of course, yeah.'	M offers reason [for advice]
	T: Don't say that.	T signals anxiety
	M: I'm sure Tim and myself could sit and read this, think 'perfect' and, until you get something cropping up – I mean, the chances are it won't, but, you know. Many times I've done it. But that looks really, really nice. If we talk in terms of the sheet, that's really nice. Nicely presented.	M develops advice, refers to own practice, offers praise
Ob23 It would be better if pupils associated the term 'romantic' with period rather than genre. T doesn't know what the pupils' previous learning was, so has left it blank on her lesson plan. (Concern: T's understanding of	M: Again, explain under 'genre', world music, film music, popular music, Romantic music, because Romantic music; it would be nice if they associate it with the period, as opposed to, you know, do you see what I'm saying?	M offers advice, VOICES CONCERN, requests feedback
	T: Yeah. I didn't think of that, actually. I was just going to put 'Classical music', but I thought, 'that's not really correct, necessarily, so I'd better not put it.	T signals agreement, describes situation, signals uncertainty

the term, genre. Unresolved.)	M: I can't think of another term that would – 'fluffy bunny' music. [They laugh.] Really nice sheet, excellent. Obviously you don't know the previous learning. T: I don't know, so I left it blank. They've done lots of things, haven't they? But I didn't know what to put.	M develops advice, introduces humour, offers praise, offers info T offers info, offers reason, signals uncertainty
Ob24 Pupils need to be told the meanings of musical terms several times because they quickly forget. M uses a visual means of teaching musical textures. (Concern: teaching musical terms. Resolved.)	M: [Reading] Homophonic, polyphonic, I have done it with them, the homophonic, polyphonic, monophonic and all that but, T: Explain again, yeah? M: It's been over a week so that will have gone. T: Yeah, okay. Sure. M: How would you describe that to them? T: I've done this before, with Year 10. I think I did homophonic that it moves in chords and polyphonic that it's got different parts moving at the same time and I actually played examples of the two. M: Right, that's great. Play examples. I always do it with squiggly lines on the board. T: Okay. M: Polyphonic, lots of lines, different directions. In fact, there's a book, let's just grab it . . . There's really nice representations like that [shows T] fantastic. Homophonic . . . T: Right, yeah. M: And then it's visual. They'll remember that. T: Okay. M: 'They'll remember that': classic words [Laughs]. T: If they remember anything. M: Right. Actually say, right at the beginning, 'we'll be looking at the elements of music.' I've done that many times with them, we've done similar lessons. Just actually say 'elements of music'. Because they might not associate all those elements, they're just random. That's lovely, really nice, really good. So that's the Year 10 sorted; that's brilliant.	M signals focus [on worksheet] describes situation T offers plan, requests feedback M signals agreement T signals agreement M requests plan, VOICES CONCERN T describes incident/offers plan RESOLVES CONCERN M offers praise, offers advice, refers to own practice T signals hearing M develops advice T signals hearing M offers reason T signals hearing M introduces humour T signals understanding/responds to humour M signals agreement, develops advice, refers to own practice, offers reason, offers praise
Ob25b There will be problems fitting it into the sheets, but T will do it. She will play each piece 5 times, to break the task up. T considered this	M: [Referring to the worksheet] Difficult to get it in, isn't it? [Laughs] T: Tight enough as it is, actually. I was fiddling about for ages, trying to get it all in. M: Always go through it twice, and take out as much as you can. It's so difficult. This is nice though, it's nice. I'll tell you what would be better. If	M offers evaluation, requests feedback T signals agreement, describes incident M offers advice, offers praise, offers advice, VOICES CONCERN

previously. She will play only short examples. Some pupils will struggle with one of the questions. (Concern: structuring the quiz Resolved)	you play each piece of music five times. The first time they answer the questions on tempo, T: I did think about doing that, actually, breaking it down, saying 'Right, this time you hear it, I want you to do this bit.' M: Yeah, do it that way. Because otherwise they're, T: You couldn't do all that at once, and I wouldn't know where to start, if it was me. Can't expect them to do it, really. M: So you play the piece of music, and only a short example. T: Yeah, about 30 seconds, 40 seconds, something like that? M: Yeah. I mean, some of them will struggle to do the beats per minute. T: Yeah, I can imagine they will. Yeah. M: So you might, on the thirtieth playing of the piece,	T signals understanding M reiterates advice T offers reason [why the advice is sound], RESOLVES CONCERN M offers advice. T requests clarification. M offers reason T signals agreement M introduces humour
Ob34 T feels unable to teach in a high-flying school because she lacks the ability to play piano, which is often required by schools. This is only one aspect of music, she might be better than pianists at other aspects. A teacher at [Previous] school was a good organist but a poor teacher. (Concern: T's lack of piano skills. Resolved because M indicates it is not a problem)	T: I wouldn't want to teach somewhere like that. I'd be worried that I wouldn't be good enough. . . . I just can't play the piano at all. I did Grade 3 when I was about 17 and I haven't done anything since, and I really can't play at all. It's horrible. A lot of places want it for teaching. A lot of adverts I've seen so far, it's like Grade 5 minimum, the ones I've been interested in. And I don't stand a chance, do I? It's quite worrying. I suppose it's to accompany grade exams, more than anything else. Because I've never used a piano in a lesson, ever. M: I think one of the problems with music is, it's such a vast field. I can play the piano, but I don't consider that I don't really get a buzz out of performing, I get a buzz out of composing. [Tash] enjoys performing, T: So so, yeah. M: but not on the piano. Your musical skills are in another direction. T: I'm a singer, more. I like to sing, yeah. M: It might be that your musical ear is far better than some pianists. It's such a vast area. Unfortunately, music teachers tend to be judged by how well they play the piano. T: It's so unfair, though. It says nothing about the rest of your musical ability, just because you can't play the piano. I wish I could play the piano, it's just finding the time and the money. M: And the piano. T: And the piano, yeah. [laugh] A minor detail, yeah.	T expresses uncertainty, describes situation, VOICES CONCERN, offers reason, describes situation M describes situation, refers to own practice, describes situation T signals agreement M develops situation, offers reassurance, RESOLVES CONCERN T signals agreement, ACCEPTS RESOLUTION M offers reassurance, describes situation T offers opinion, offers info M introduces humour T responds to humour

	M: In a way, you could probably have a fabulous pianist, who is excellent at accompanying students for their grades, but cannot improvise, cannot help students with their composition, because they're a performer, purely a performer.	M develops situation
	T: It's so true. At [Peacock's – her previous school], the teacher that was there was a church organist. Absolutely fantastic piano player, could play anything you threw at him. But could he teach? He was appalling, when he got in the classroom.	T signals agreement, offers evidence
Ob36 T is gaining in confidence. At first she dreaded teaching and sometimes still does. Pupils forget bad classroom incidents but T doesn't want them to hate her. Her purpose is fulfilled if pupils leave with a positive attitude to music, enjoying a range of music and able to play some tunes. Pupils forget that they resent a teacher or subject. Pupils need to leave the school with a positive attitude towards music. (Concern: T's confidence. Resolved.)	M: <u>Have you found your own confidence increasing?</u> T: <u>Oh, definitely.</u> When I first came here, I didn't want to do it at all. I was upstairs shaking, thinking, 'Oh my God, I can't go down there.' Now I'm just, M: Oh, you still do it. I do that after six years. T: I still say it sometimes; it depends which class it is. That one I had yesterday, I didn't want to do it at all; I just wanted to go home. M: If you were taking Year 7s again next week, they may be good as gold. Many a time, you've had an awful lesson, you've shouted at a class, you've done things that are unprofessional, you've sort of bullied a kid who's just wound you up so much. They forget. We don't, they forget. And next week, they might be good as gold and really enthusiastic. And you've anticipated this awful lesson . . . Tuesday, you were having a moan at them, weren't you? Totally justified but, at the back of your mind, you were probably thinking, as we've all done, they'll hate me next week; it'll be really hard. T: That's what bothers me more; the thought that they'll hate me. M: You'll find that they forget. The minute they walk out of the door, it's like what I was saying about the knowledge, any resentment for the subject, 99% of it goes. I guess if it continues week after week, you never have a good lesson, then it builds up and they hate the subject. But you'd be surprised how much tenacity the kids have. It's like water off a duck's back, which is partly why you should not get too stressed, because the only person who gets stressed is you. Not them. If I could just recap on the things to always remember, regardless of how awful they are, they must leave [Oddington] with a positive attitude towards the subject. If they've learned a lot, and enjoy a wider variety of music and can play a few tunes	M requests evaluation, VOICES CONCERN T offers [self-] evaluation, offers example, RESOLVES CONCERN M refers to own practice T offers example M offers reassurance, offers [a hypothetical] example, describes situation, describes incident T signals anxiety M develops reassurance, describes situation, qualifies reassurance, offers info, offers advice

	on the keyboard and sing a few songs, I think we've done our job. T: Yeah.	
Oc1 T is more confident, more able to confront individuals and classes where necessary. (Concern: T's confidence. Resolved.)	M: Let's just go through as a review all the things you've done since you've been here and the developments you made . . . Right, <u>towards the end do you think you've improved as a teacher?</u>	M requests evaluation, VOICES CONCERN
	T: <u>Yeah definitely, in lots of ways.</u>	T offers evaluation, RESOLVES CONCERN
	M: In which ways?	M requests clarification
	T: Confidence particularly, the big one. Because I used to have no confidence at all about doing anything, like, confrontational which I think I can do now with a bit more confidence than I used to be able to. Would you agree with that?	T offers clarification, offers example, requests feedback
	M: In terms of you want confrontation or you avoid confrontation?	M requests clarification
	T: No not that I want it but if I need to have it I will do it.	T offers clarification
	M: Oh, right.	M signals understanding
	T: Rather than not do it at all. Like if before if somebody had done something wrong and they would like say sorry I'd just be like yeah that's ok whereas now I will be like well sort of say a bit more rather than just leaving it.	T develops clarification, offers [a hypothetical] example
	M: Right.	M signals hearing
	T: I think it depends on the situation. When most kids come up to you and say sorry they don't usually mean it and so it's a waste of time.	T develops evaluation
	M: Yeah.	M signals hearing
	T: So it depends on who it is but I don't mean just with individuals I mean within the whole class as well like I'm more, I know what I want, what I expect in the classroom more and if I don't get it I'm more likely to say than just leave it for an easy life put it that way.	T develops evaluation, describes situation, offers example
	M: Yeah that's good. Well once, um, yeah I'd agree.	M signals agreement
Oc2 T has used devices to improve her control, including moving people and punishing them by keeping them in at break. This is not a desirable course of action because it can put pupils off the subject, but it is necessary if they are not going to	M: What things, devices have you used to improve control?	M requests info
	T: I think I used to a lot I used to be moving people out of the classroom, moving where they're sitting. I think I'm doing that a bit less now. I think using punishment, I've been doing that quite a lot lately particularly with classes like before break and lunchtime, saying right you're going to stay here until you've done what I want.	T offers info, offers examples
	M: <u>Does that work then?</u>	M requests evaluation, VOICES CONCERN
	T: <u>I don't think it's necessarily the best idea but sometimes it's all you can</u>	T offers evaluation, RESOLVES CONCERN

misbehave. (Concern: use of punishments. Resolved.)	do. M: It is the only thing, yeah. T: I mean it's not good to threaten people to make them work M: No, absolutely. T: But, having said that, if that's going to work then, M: You're saying here's music. It's a subject you're going to enjoy but if you misbehave I'm going to make you enjoy it even more by staying behind [both laugh] so it doesn't actually make a lot of sense does it? It is very difficult. T: But they need to know that they're coming down here to work not to just muck about because it's music which is too much of the attitude really. M: Absolutely, absolutely.	M signals agreement T develops evaluation M signals agreement Fragment M offers opinion, describes situation T offers reason [for her practice] M signals agreement
Oc3-5 T has improved her IT skills, including her use of *Powerpoint*. She was anxious about this because Tony had warned her about the use of IT and she hadn't done this previously because her previous school didn't use worksheets. T's increased IT skills have made things quicker and have provided pupils with relevant presentations or worksheets. She has used MIDI files which are useful for backing and are fun. They are easier (than playing piano). T has also recorded tracks on CD for quizzes. (Concern: T's use of ICT. Resolved This conversation also contains cumulative elements - eg the lists of software)	M: How else have you improved your targets that I've given you with regards to IT? T: I've spent a lot of time working with computers particularly since I've been here because [Tony – previous trainee] said I have to do lots of IT or I'll get in trouble [laughs] so it was like a big, I was like oh my god, panic but I've done loads of things I didn't know how to do like powerpoint presentation, that was one that I didn't know how to do before I came here. M: Yeah that was good. That was African was it? T: That was Indian, M: Indian. T: and I did one for China as well. M: Oh, yeah. T: So that was something I couldn't do before. I've done copying things from the internet and putting them onto worksheets. That was something I hadn't done before because [Northam] didn't use worksheets very much so that was a new thing. M: So has it helped you using IT? T: Yeah definitely just because I have to be able to use it apart from anything else. M: In what ways has it helped you? T: It's a lot quicker to do things. I used to think it was slower but it's a lot quicker to do things using computers and it's a lot better for the kids as	M requests evaluation, VOICES CONCERN T offers evaluation, describes situation, offers example, RESOLVES CONCERN M offers praise, requests clarification T offers info M signals understanding T offers info M signals hearing T offers reason, offers info, offers reason M requests evaluation T offers evaluation, offers reason M requests reason T offers reason, develops reason

	well I think, to have things in front of them that are relevant more than just be told about things.	
	M: What about MIDI files, have you used?	M requests info
	T: Yes I have used MIDI files. I forgot about that. They've been very useful especially considering I'm not a piano player for backing for singing and things like that so I'm really glad that I can do that now especially with the CD writer because I've had so much fun.	T offers info, offers reason
	M: You'll find that a lot, yeah a lot easier.	M offers reason
	T: And recorded quizzes as well. I can use those now as well.	T offers info
Oc8 T loves the Y10 pupils. She found them hard at the beginning because a couple of individuals didn't do what she asked. They were testing her out. Now T has ways of controlling them, including talking to them about their music lessons and privileges and, in one case, how intelligent the pupil is. (Concern: managing Y10 pupils)	M: What about the year tens?	M requests opinion, APPROACHES CONCERN
	T: I love the year tens. I love them.	T offers opinion
	M: You found it quite hard	M offers challenge, VOICES CONCERN
	T: I found it very hard at the beginning with them but now,	T signals agreement, qualifies agreement
	M: Why was that?	M requests reason
	T: Because attitudes of a couple of individuals who, I don't know if they didn't like me or they just didn't want to listen to me or whatever but I found it very hard to get them to do anything that I wanted them to do.	T offers reason
	M: They were testing you out weren't they?	M offers reason, requests feedback
	T: Yes definitely. I mean it's not that much better now with a couple of people I can think of but at least I have ways of controlling them that I didn't have before.	T signals agreement, describes situation, offers reason
	M: And how do you do that?	M requests info
	T: With the particular people I think it was, yeah, I took them to one side and talked to them about music lessons, instrumental lessons and privileges that they've got being in the department and what would happen to those privileges if they didn't start acting sensibly and treating it with the respect it should have especially seeing as they've chosen to do the subject. I can think of one that I talked to him about how intelligent he was and how he was going to waste himself if he didn't improve.	T offers evaluation, describes incident, RESOLVES CONCERN
	M: Right.	M signals hearing
	T: I don't know if it got through but I had a go [both laugh.] Doubt it got through.	T qualifies evaluation
	M: I know the individual.	M signals understanding
	T: Yes [Laughs]	T signals agreement
	M: We're all trying the same.	M offers info

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Oc11	M: What about if you had to be a head of department in your own school?	M requests evaluation, APPROACHES CONCERN
If T were to get a job as Head of Department, organisation would be a challenge. She finds it difficult to deal with many things simultaneously, but is getting better. (Concern: organisation. Resolved.)	T: <u>Organisational skills need some working on</u> but that's the main thing.	T offers evaluation, VOICES CONCERN
	M: How can you do that?	M requests info
	T: I don't know the answer to that. I mean I've tried to keep a diary for starters, know when things are due in, know when things have got to be done by but it's very hard. Because I'm one of these people who just, I can only think about one thing at once when there's like lots of things going on I just go into overload.	T signals uncertainty, describes situation, offers evaluation
	M: Are you managing to think ahead now?	M requests evaluation
	T: More than I used to, yeah.	T offers evaluation
	M: Yeah, I mean I've sort of seen evidence of that in the last two weeks. It's kind of a style you get into really isn't it?	M signals agreement
	T: I think with me as well it's something I have to get into like <u>it's like a routine getting used to doing things. Once I'm used to doing them I can do them a lot more.</u>	T develops evaluation, RESOLVES CONCERN
Ra16	M: The group, was there a group outside?	M requests info
T had allowed 2 groups to work outside the classroom. This is permitted but dangerous because she is responsible for what happens to them. She should give specific instructions, including stating how long the group should be outside. (Concern: pupils being out of sight. Resolved.)	T: There were two groups. I went and told them, that's why they came in.	T offers info
	M: It's very difficult, when you're starting, about going out to help different groups because you've got to keep that control. And to start with, it's all more work, even in there, once you've realised that you can trust a group outside. But basically, <u>if you're in charge of that class, and you've gone out, to go and get a harp, or do whatever, and there's a riot in that class and somebody gets hurt, you are responsible</u>. I think, when you start off, you get free union membership for a year or something, don't you?	M describes situation, offers advice, VOICES CONCERN, describes situation, requests info
	T: Yeah.	T offers info
	M: And it is important, thinking about that, because you are responsible for them.	M develops advice, offers reason
	T: <u>I did think about it and I kept the door open</u>, but then I thought, 'well, you're in here' so legally, I'm covered.	T offers refutation, describes incident, offers reason, RESOLVES CONCERN
	M: I know, legally you're covered, because you're a student, anyway.	M signals agreement, offers reason
	T: I left the door open when I was talking to the girls out there.	T develops incident
	M: That's good.	M signals agreement
	T: But when they were in there, I thought, I've got to go.	T develops reason
	M: As long as you're aware, it is a sticky area and you just have to be very globally aware of what's going on. And also, maybe give specific	M offers advice, develops advice

	instructions before they go out. Say, 'right, you know you're back in so many minutes and by that time I expect da-de-da-de-da'.	
	T: Yeah.	T signals hearing
Ra18 There are many ways of stopping a class who are working. Saying, 'and stop' works well but has some disadvantages. The other music teacher raises his voice. T can do this but must be sure not to go up in pitch. Turning the lights off also works. (Concern: stopping classes. Resolved)	M: <u>Did you actually write down those ten ways of stopping a class?</u> T: No, but <u>I've thought about them</u>. M: Have you? T: Yeah, but I didn't think they [inaudible, laughing as she speaks] M: I like the, 'and stop' because it's very clear. But you have to say it quite loudly and you probably have to say it twice or three times to get their attention. It's worth finding out from other music teachers how they do it, because you've watched me a lot and you know how I get it, but also I'm quite established here so it's slightly different. But I mean, how does [Francis - the other music teacher] do it? T: He shouts at them, I think. [Laughs] I think he just shouts and says, M: He's got a very loud voice. But don't be scared to have a loud voice, but keep it low pitched. [Raises pitch by about an octave] Once you start doing [T laughs. Back to normal pitch] You know, once you going up in pitch, there is a real sense of panic. T: I tried that turning lights off. That seemed to get some of their attention. M: Yeah. I feel that worked. As long as they know what the things are. [Interruption as she speaks with the helping adult.]	M requests info, VOICES CONCERN T offers info, RESOLVES CONCERN M requests clarification Fragment M offers praise, offers reason, offers advice, qualifies advice, refers to own practice, offers advice, requests info T offers info M describes situation, offers advice T offers info, offers evaluation M offers evluation, develops evaluation
Ra28 T is concerned about her class management. The noise level was better today than yesterday and there was more sense of urgency. (Concern: noise levels as an indication of T's class management. Resolved.)	M: So are you still quite happy about that? T: Yeah, yeah. [Laughs] I'm worried that next lesson, I might lose them completely, which is, I've got to think about it. <u>Did you think the noise level was better in here today?</u> M: Yes. Yes, very much so. I like the fact. In yesterday's lesson the whole noise level was a bit on the loud side. T: <u>I thought it was better</u>. I don't know if it was because there were less people here. But I thought, because they were talking about it more today, there was more urgency today than there was yesterday, I think. M: Yes. They knew that they were going to have to perform it.	M requests evaluation, APPROACHES CONCERN T describes situation, requests evaluation, VOICES CONCERN M offers evaluation, RESOLVES CONCERN offers [another] evaluation T signals agreement, ACCEPTS RESOLUTION, offers reason, offers [another] evaluation M signals agreement, offers reason
Rb22a T should stop pupils from making noise when she is addressing the whole class. She finds this difficult.	M: But somebody was playing a drum and you didn't notice for about five minutes. Eventually you said could you stop playing that drum but within thirty seconds she was back playing it. So <u>possibly I would've carried on talking, just walked over, picked the drum up and taken it away</u>. That's the	M describes situation, offers advice, VOICES CONCERN, offers reason

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M also finds it difficult, but T should have an expectation of silence. (Concern: pupils talking over T. Resolved.)	end of the problem but it's also a message to the rest of the class; that's not acceptable.	
	T: I'm finding that quite difficult at the moment to carry on talking about something and be trying to do something else. I don't know why. I've only noticed it in the last couple of weeks. If I'm,	T offers [self-] evaluation
	M: Well you should be good, you're a woman [Laughs]	M introduces humour
	T: Yeah I know [Laughs] But I don't know, I lose my train of thought.	T develops evaluation
	M: Yeah I do as well. It's like somebody comes in, you know [Kerry – the teaching assistant] puts me off. I don't think she's got a clue. She'll walk in and be rustling papers or something and I did it when I was teaching GCSE this morning, year elevens and you just have to keep concentrating and getting used to it and also not being fazed by the noise but that your expectation is that there's silence [inaudible.]	M refers to own practice, offers advice
	T: <u>Right</u>	T signals agreement, RESOVLES CONCERN
Rb23 T's lesson involved her in a lot of talking and demonstrating. When she was put off, she lost concentration and the pupils left without being properly dismissed. She should have asked them to play something, as she did with a previous class. (Concern: maintaining concentration & pace. Unresolved, M's attempt at resolution not accepted by T.)	T: The one thing I noticed with that lesson was that I had quite a bit of talking and demonstrating and things to do and, <u>if I was put off, like at all, my pace would go because I'd completely forget what I was doing</u> and then I saw them leave and sort of go away and I thought, no and that's my fault, completely my fault that I just, you know it happened a lot in that lesson as well and I just thought I've got to get going again. I think possibly because I was getting a little bit bored, I wanted to do something else.	T describes situation, VOICES CONCERN, offers [self-] evaluation, offers reason
	M: I think the other thing you could've done is to have some activity where they all played.	M offers advice
	T: Which is what I did with the other class and I ran out of time with them.	T offers refutation/describes incident
	M: Oh right. I mean that would've been really nice. I'd have done that a little bit earlier on, just to give them a, 'oh, we'll play together on this one, when I raise my hand' or whatever it is.	M signals understanding, develops advice
	T: I had, it was meant to be twenty minutes of playing, maybe five minutes of them practising, which was what I did with the last class, and then coming back together. And we had a table competition, to see who could play best.	T develops incident
Rb27 An Ofsted inspector might grade the lesson only satisfactory because there	M: I think pace, thinking about pace, thinking about changing dynamics, thinking about differentiation,	M signals focus, APPROACHES CONCERN
	T: Yeah.	T signals hearing

was no differentiation. Lead lessons are difficult to differentiate but it is still important to do so. One small way, relevant to this lesson, is to use notation [to stretch the more able.] (Concern: differentiation. Partially resolved because T asked for advice, but not fully, because she did not acknowledge advice)	M: These are ways that you can move forward because there wasn't any differentiation in that time so, T: No. M: It an Ofsted inspector was to see that they'd possibly put it in the satisfactory box because if you weren't differentiating but, T: What do you do to differentiate? M: To be, I was, T: So I'm finding difficulty trying to do it. M: Yes. In something like a lead lesson, on a big subject like that, I think it is very difficult to differentiate. T: Yeah. M: As they're going through on the boxes you could then actually write in the notation so at least they could give you what they've done. I mean it's realistically I don't think in every lesson you're going to be able to differentiate between a class that you've never picked up before and two grade eight violinists which you might have all in the same class and you know we have to be realistic about this. You have to be aware that differentiation is something that they will be looking at very heavily.	M describes situation T signals hearing M offers evaluation T requests info Fragment T signals uncertainty M signals agreement, describes situation. T signals hearing M offers advice, qualifies advice, offers reason [for advice]
Rb30 When T has sorted out the points raised by M she will do well and enjoy the teaching. Putting away instruments can be presented as fun. (Concern: making routine tasks fun. Probably resolved as T laughs)	M: I've put down there that once you've sorted that out you're going to fly and I think you're going to enjoy it much more as well. T: Yeah. M: You gave very clear instructions at the end about how to put the instruments away but they were just [groan] and I think competition, let's see how quietly you can do it, you'll make it fun. T: I should have said to them don't play the instruments while you're putting them away. M: Yeah. What you've just said is don't play the instruments T: Don't play the instruments, yeah. M: That's such a negative way of putting it. T: Yeah. M: You've just got to make it fun. It's the word 'don't' that we all, I mean I hate that. When somebody says don't I just want to do it [both laugh.] So it's wording things differently. I mean I'm a great believer in trying to make it as fun as possible, I mean not to keep giggling all the time but.	M offers praise T signals hearing M describes incident, offers advice, VOICES CONCERN T develops advice M describes situation T signals agreement M offers evaluation T signals hearing M offers advice, offers reason T RESOLVES CONCERN [?] M offers reason, qualifies advice

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Rb33 T is concerned about having sufficient time at the end for a performance. One way is to get them to play something very simple near the beginning, to focus them strongly. (Concern: timing of activities. Unresolved because M's praise did not relate to T's concern.)	T: <u>The pace at the end, there was a bit of a race</u> because I wanted to get them to be able to play it as a class and I had fifteen minutes to do it and they were M: Well I think maybe less time on massive group things and also more interrupting on group things. That's one way of doing it. T: Because I wanted, I desperately wanted them to play it, I thought we're not going to have time to do it so I wanted, M: Yeah, maybe right at the start getting them all to play just something really simple to get them refocused and you know if you've got one of these instruments you're going to play it on this one and if you've got one of those instruments play it on this beat and then oops she did it wrong and then you've got them really listening. You've got them all doing something because they all have one instrument each don't they? T: Nearly, yeah. M: Yeah, it was good.	T describes incident, VOICES CONCERN M offers advice T develops incident M develops advice, describes situation, requests feedback T offers info M offers praise
Rc5 T needs a reason for teaching; one reason is because music develops the brain. (Concern: reasons for teaching music. Resolved)	M: <u>You need to have an answer, why the government is paying you a lot of money to teach them music. What would you say?</u> T: I've seen it happen to you, when they ask you. M: Have you? What would you say? T: I'd try to remember what you said [Laughs] M: What was that? T: <u>About how you use both sides of the brain, about how you develop motor skills,</u> M: That's a good one, yeah.	M requests plan, VOICES CONCERN T signals understanding [the need for the challenge] M reiterates request T offers plan M requests clarification T offers clarification, RESOLVES CONCERN M signals agreement
Ha8-9 T told them that they would be performing the pieces next week, but they won't. This can act as a spur, so it doesn't matter. Some of the pupils are developing their compositions and don't want to perform yet. T will ask them to perform only what they've got so far (Concern: allowing time for compositions to be	T: <u>I told them today, that they'd be performing it next lesson, but they're not going to perform it next lesson because they're not ready.</u> But it did make them focus better [Laughs]. M: As long as you don't do that week after week, that's a good thing to do. To say, 'look, you'll be performing next week', knowing full well they won't. It pushes them on. So, if you get them to perform the week after, the lesson after next lesson, you've succeeded then. T: Some of them are really quite into it, but the ones who have done quite a bit have now come across something else that they want to do and they're like, 'Oh no, we're not ready to perform because we've got more	T describes situation, VOICES CONCERN M offers advice, offers reason T describes situation

developed. Resolved)	to put into it.' M: You can get them all back and get them to perform as far as they are and you've covered that. T: Yeah, I'll do that next lesson and get them to do it properly next lesson. I might do it half way through, next lesson. Get them to come back in and listen to specific people. And then get them to finish it off and then perform properly next lesson. So that might be quite good.	M offers advice, RESOLVES CONCERN T offers plan, ACCEPTS RESOLUTION, develops plan
Ha11 There is a rush to get keyboards; this needs to be structured. One way to do it is to get one person in each group to collect the keyboard. (Concern: managing the giving out of the keyboards. Resolved.)	T: I would have liked to have said, 'one person from each group come and get a keyboard.' But then, more than one is using the keyboard, so you can't really say that. I need to get over the massive rush from the room to the keyboards, and that's a bit of a nightmare at the moment. M: What are you going to do that? T: I don't know. [Laughs]Because you can only say, 'look, hold on a minute, walk calmly.' They're not going to, because they're so excited to get the right keyboard, especially if they've been working on something last lesson, and they want the same keyboard as they had last lesson. How do you get over that? M: I think you need to structure it. There's a number of ways you can do it. You can get them, when they come in, to sit in their groups, T: That's a good way, yeah. M: And then send one person out. T: Or maybe two, to help or something. M: No, I'd just send one out. T: Just one, yeah.	T describes situation [following on from Ha10] VOICES CONCERN M requests plan T signals uncertainty, describes situation, offers reason, requests advice M offers advice, RESOLVES CONCERN T signals understanding M develops advice T develops advice M signals disagreement, reiterates advice T signals understanding ACCEPTS RESOLUTION
Ha14-15 T should ask the pupils to sit in their groups from the start of the lesson. This would help her to allocate them to suitable spaces. (Concern: allocating pupils to groups. Resolved)	M: Oh yeah. If you get them to sit in their groups when they come in. It was good that they all sat in a circle, but if they get into groups, then you can send one person out. You can also see the size of each group and how many groups there are. Then you can think about how many places you've got to work. T: Yeah, because I don't know them well enough to know who's going in, M: And say, 'you go there, you go there.' That's probably a better way. T: Yeah, because they were saying, 'Can you put us into rooms?' [Another knock on the door. A girl asks can she use one of the computers; M says yes.]	M offers advice, offers reasons, VOICES CONCERN T signals agreement, RESOLVES CONCERN offers [another] reason M develops advice T signals hearing, offers [another] reason

	M: That's what I usually do.	M refers to own practice
	T: Because they were saying to me, 'Put us in rooms. They shouldn't go in a room, you tell us who goes in rooms because then they're not fighting over it, which causes us hassle.' And if I could see the groups, it doesn't matter that I don't know them so well. Of course, they sit in a circle, you could have two or twenty groups, you don't know.	T describes situation, develops advice
	M: That's a good way. I think you need to structure it.	M reiterates advice
Ha31-32 T needs a series of sanctions for responding to poor behaviour. These need to be comfortable for her and within the school system as a whole. (Concern: sanctions for poor behaviour. Resolved)	M: So you have to have degrees of, not exactly sanctions, but if they do it once, I'm going to tell them off. If they do it twice, I might send them out of the room and have a word with them out there because I don't want everybody else to hear. Not just send them out for the sake of it. If they do it again, they'll get a referral slip. If they do it a fourth . . . do you see what I mean? I might do all four for them, if they particularly annoy me. So you have to have a system of stages. T: Like a verbal reprimand, M: Whatever you're comfortable with. T: Then maybe moving them within the class. M: You've got to be comfortable with it. It has to fit in with the disciplinary side of the school. T: And also within the subject as well. M: Yeah, of course. T: Because there's only certain things you can do. M: So that's one thing; have set things and also have a set way of getting the kids into the practice room.	M offers advice, VOICES CONCERN develops advice T offers example, RESOLVES CONCERN M develops example T develops example M offers advice, qualifies advice T develops advice M signals agreement T offers reason M reiterates advice
Hb9-10 T thinks that it is not a good idea to do singing for the whole lesson and offers a suggestion as to what else could be done. This isn't a good idea; M would avoid it, and would combine singing with listening; starting with listening and ending with singing. Singing excites the pupils. (Concern: the content of the lessons. Resolved.)	M: Do you think singing is a good thing to do, for a whole lesson? T: I'm starting to thing it's not. It's better to try and, which is why I did something at the beginning, so they were talking. So they had a chance to chat with me, watching the performance; the two performances and stuff. If it could be coupled with another practical activity or something at the end, or vocal exercises, so they could make up their own. That'd be quite a good one. They could perform their own warm-up exercises, then do some more singing afterwards. M: I wouldn't do that; not personally. I'd steer away. I mean, this is personally. Because they're not used to doing a lot of singing here. I'd do something completely different.	M, requests evaluation, VOICES CONCERN T offers [self-] evaluation, offers reason, offers plan M offers advice, refers to own pracitce, offers reasons, develops advice

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	T: Right.	T signals hearing
	M: And especially not warming up. Because warming up is supposed to help your voice, and stop you from wrecking it. If you give them their own things to warm up, it'll have the opposite effect, I think.	M develops advice, offers reason
	T: No, I meant just suggesting making up some words to do it. Do it in pairs and come up with one or two tongue-twister words that you can use.	T develops plan
	M: I would,	Fragment
	T: Keep away from that one?	T requests advice
	M: Keep away from that completely.	M offers advice
	T: What sort of thing would you do, personally, then?	T requests advice
	M: If I'm doing singing, I'd generally do listening with it. Completely different. Because, if you do any activity where you need to get instruments out, it's very disruptive.	M offers advice, refers to own practice, offers reason
	T: That's why I steered away.	T signals understanding, refers to own practice
	M: So I generally do singing and listening together.	M refers to own practice
	T: Yeah. So would you suggest doing some listening afterwards?	T requests [further] advice
	M: Yeah.	M offers advice
	T: As well as before?	T requests clarification
	M: No. I'd do one half of one, and one half the other. I'd probably end with singing, actually.	M develops advice
	T: Because it hypes them up, you see. Some of them really enjoy it. They're not necessarily good at it, but they do tend to enjoy it if you've got the right effect on them. I was tempted to go straight on to *Three Lions* and then start them learning it, but I was worried that it was going to hype them up too much.	T offers reason, RESOLVES CONCERN, describes incident, offers reason
Na4 There are two boys in the Y10 group who are causing problems by misbehaving. (They both have the same first name, anonymised here as Paul). (Concern: managing two pupils. Unresolved, here or in Na5.)	T: Theres a couple of [Pauls] in the Year Ten group who just couldn't keep their mouths shut.	T describes situation, VOICES CONCERN
	M: Yeah. [Paul A] and [Paul B]. So have you thought about ways to deal with them? Because you're going to see them more often than you'll see most other classes.	M signals understanding, requests plan, offers reason
	T: Yeah. Well, the time that I had them, I was giving them a listening test. And I didn't want to remove him, because I wanted to see how he did in the test.	T signals agreement, describes incident, offers reason
	M: Right.	M signals hearing
	T: But he was disrupting the rest of the group. Because the rest of the	T develops incident

	group was being reasonably quiet.	
	M: Which one was worse, out of the two? There's one from Sheffield, isn't there,	M requests info, offers info, requests feedback
	T: Yeah. He was messing around, but he was sat at the front. The dark haired one.	T offers info
	M: He's [Paul A], yeah.	M offers info
	T: He was worse by far. I actually said to him that I'd give a detention if he carried on like that because, I said, 'look, I've asked you nicely, you just carried on regardless, and this is a test. If you do that in the GCSE you'll be disqualified.'	T offers evaluation, describes incident
	M: There's actually a round robin on him, just at the moment. Because of this very thing. He's kicking off in other areas, if that's any comfort. But we need to have something in place so that, when he starts kicking off next time, it's not a question of if, but, er, he's fine if you give him practical work, he's motivated, he's on task. You know, as long as he's got his guitar in his hand, he's okay, he's fine, he won't distract other kids or anything. Sit him down and try to get him to do some listening work and he's far more likely to cause a problem.	M offers info, offers advice, offers info
	T: Yeah.	T signals hearing
Na5 Paul A is reasonably bright but misbehaves. It is possible that he does this because, in relation to the others in the group he isn't confident; his way of coping is to be loud. It is worth T spending time one-to-one with him, to build him up. The same strategy might also work for Paul B. (Concern: the behaviour of a pupil. Resolved by M but T doesn't signal acceptance.)	M: And the question is why? Why does he cause the problem there as opposed to anywhere else?	M signals focus, requests feedback, VOICES CONCERN
	T: He actually did alright on the test.	T offers evaluation [of the pupil]
	M: Yeah.	M signals hearing
	T: You see this is it. I said to them, 'Look, I know you're not actually enjoy doing the listening test and I know you haven't had any warning so I'm not going to have a go at you if you don't get good marks in it. It's so I can see how you're doing and what you do know and what you don't know. But, whereas the rest of them seem reasonably happy to get on with it, he was just shouting out answers and stuff. I'm not really sure, because it's not as if, he wasn't necessarily getting things right, so it's not as if he was bored because he's just too clever.	T describes incident, develops evaluation
	M: No.	M signals agreement
	T: But he did well enough to say that he's not bored because he can't do it.	T develops evaluation
	M: He's not immensely bright; it's not that.	M offers evaluation
	T: He seems sort of probably just above average in music.	T signals agreement

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		M: I mean his playing skills are fairly limited, for where he's up to. He's not thick, I think he probably has a bit of a confidence problem relative to the other kids because there are some very bright kids in his group.	M develops evaluation, offers info
		T: Yeah.	T signals hearing
		M: And his way of coping with it is, be loud. So, in terms of your ongoing relationship with him and with that group and also with [Paul B] who is the same problem, ultimately, it's a lack of confidence in his own ability and, to an extent, a lack of ability, I think, when they're doing the practical stuff, you really need to build them up, okay? Perhaps spend a little bit more time working with them on one-to-one in small situations. [Interruption as the brass teacher comes in and exchanges a few words with M.]	M develops evaluation, offers advice, RESOVLES CONCERN reiterates advice
		M: So I think building them up like that, but also some direct strategies for dealing with. It might be worth speaking to him before the lesson, when you're doing the listening work. Just a quiet word. Particularly, I think [Paul B] is likely to settle down if the other one is okay.	M reiterates advice, offers example, develops advice
		T: Yeah.	T signals hearing
Na8 T has plans for extra-curricular involvement. She will play with the brass group, be involved with the choir and direct a piece with the wind band. M has bought a suitable piece, but won't ask her to rehearse it until she has had a chance to look at it. This earns brownie points on the CV. T used to direct when she was at school. (Concern: T's directing of extra-curricular work. Resolved because T agrees to direct two groups.)		M: As far as targets, and everything, to be set. [Rifles through the pile of papers on his lap.] Actually, before we get to targets, talk to me about extra-curricular stuff, because that's something we're not totally on top of just at the minute.	M signals focus, requests info, APPROACHES CONCERN
		T: I was going to stay for Wind Band today.	T offers plan
		M: Right.	M signals hearing
		T: And choir tomorrow, if that's alright. I've been doing Brass Group.	T develops plan
		M: Excellent. Now are you going to be actually directing some of that Brass Ensemble stuff?	M offers praise, requests plan, VOICES CONCERN
		T: I wasn't going to. I'm quite happy to play, because, to be honest, that girl that plays trombone . . .	T offers plan
		M: [Pauline].	Fragment
		T: Yeah. That's it. She is not very confident, so what [Andy, the brass teacher] was trying to do was put me on the same part as her. I sit next to her and help her.	T offers reason
		M: Okay.	M signals hearing
		T: So I think at the moment that's probably more useful. And, because he's working towards the concert, he's only got two bits at the moment	T offers reason

	that they're working on.	
	M: Right.	M signals hearing
	T: So I thought for the moment, I'll stick to playing.	T develops plan
	M: Okay.	M signals hearing
	T: And also getting to know the brass players as well.	T offers [another] reason
	M: We can sort out for you to conduct one of the wind band pieces,	M offers [another] plan
	T: That'd be great.	T signals agreement RESOLVES CONCERN
	M: And have you spoken to [Sally – another teacher] about maybe conducting one of the choir pieces?	M requests info
	T: Not yet. The other thing I do want to do but so far have failed to manage it because [Doreen – another teacher]'s away on the Tuesday, is I'd like to get involved with the recorder group.	T offers info, offers plan
	M: Right, okay.	M signals understanding
	T: Because that's my thing too. I think with the choir, what I'll do is float around tomorrow and maybe sing along with them a bit, get to know them. Shame I can't do Pops Choir as well, but . . .	T offers reason, offers plan, offers opinion
	M: On the same day, isn't it? Have a chat with Sally about what she thinks would be a suitable song for you to work on with them. Maybe you want to actually choose the song, or maybe she wants to point you in the direction of a particular one and I've got some material we could look at later, to what we could do with the wind band.	M signals understanding, offers advice, develops advice
	T: Okay.	T signals agreement, RESOLVES CONCERN
	M: I've got Mambo Number 5 (sings a bit) I've just got that come through so that' be,	M offers info
	T: Why did you buy that? [Laughs]	T introduces humour
	M: [Laughs] It was cheap. The kids will probably quite like doing that.	M responds to humour, offers reason
	T: Yeah.	T signals hearing
	M: But I won't drop you in on that today, because you haven't had a chance to look at it. Maybe that would be a good one to do.	M develops advice, offers reason, reiterates advice
	T: Yes.	T signals hearing
	M: So, if you're going to direct something for the wind band, something for the choir, something for the recorder ensemble, if you feel you want to do something with the brass ensemble, [Andy] will quite easily play while you conduct and then swap round. It's just another thing you can stick on a CV and say, 'look I've done this on a teaching practice, I've done that.'	M reiterates advice, offers plan, offers reason

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	You go into a school where there's loads of string specialists on the staff, and nobody to do wind band or brass ensemble or something, you know. The more that you've done, the more you can say, 'I've conducted this in a concert, I've conducted that in a concert.' It's all Brownie Points, really.	
	T: I used to run the school band when I was at school [Laughs].	T offers info
	M: So it's not alien territory for you.	M signals understanding
Na13 An appropriate target for T is timing of lessons. She needs to ensure that pupils are ready for the end of the lesson. She has also finished too early. If this happens, she should have some activities that can fill the time and also reinforce what has been learned in the lesson, particularly in terms of asking questions about the learning. (Concern: managing the endings of lessons. Resolved)	M: The next one is, perhaps it's more a target for this week, because I know it was one of the things I picked up in the first week, it's actually the management of the lessons, timewise. And especially since they've done away with bells since half-term, is getting to the end of the lesson and being actually timing your lesson well, making sure you're packed up. Everything's all away and the kids are ready to go, not that they just pile out at the end of a lesson. So the sort of time-management issue of lessons. If we leave that as a fairly general thing because there are more specific time-management issues that we might pick up on as we go on. But just 'lesson time management' would be good.	M offers evaluation, APPROACHES CONCERN offers reasons, offers advice, reiterates advice
	T: Today I managed to go the other way and I ended up finished five minutes early. But they'd worked really, really hard and I said, 'right, you've worked really hard so you've got a few extra minutes to get to your next lesson but I don't want you hanging around outside making loads of noise – go!' And they did, so,	T offers example, describes incident
	M: What else could you do, if you got to the end of a lesson where it's, say you've finished, everything's all packed up, kids are all sitting with their boots blacked and everything, absolutely ready, five minutes towards the end. How would you handle that?	M requests plan, VOICES CONCERN
	T: It depends on what you were doing. With some work, you could just do a recap of the lesson and go over bits that people have learned. I suppose the thing where they're working on keyboard pieces you could always say, 'has anyone got any problems that they'd like to ask about?'	T offers plan, offers [another] plan
	M: Yeah.	M signals hearing
	T: Today actually, to use up some of the time I said, 'Right, it sounds to me like a lot of you have got a long way on with this piece; is there anyone who would like to get it out of the way and perform it now?' which will save me doing it next week. So one group got up and did theirs. Or rather, the boys got up and did it. So I said, 'Can you do it again with the girls this	T describes incident, offers evaluation

	time? Because otherwise the girls aren't going to get a mark.' So they did it again. So that was quite a useful thing.	
	M: It would be useful for you to devise a few little extra things to have up your sleeve for the ends of lessons. So we've got to look at the whole issue of questioning and recapping the lesson at the end; the close of the lesson. Because it's an area that they will look at when they come and do their formal thing.	M offers advice, offers reason
	T: Shall I do for a new target for this week, then, 'Get some lesson fillers'.	T offers plan
	M: Lesson fillers for the end. Things like quick little aural tests. The kids love it, actually. Play a triad on the piano, and ask them how many notes are in it. You know, just a quick one. And things like clap them a rhythm, get somebody to clap it back to you. Individual kids, rather than a whole class thing. And now that we have got rid of the bells, you could do a thing like, 'I'm going to clap a rhythm. You can clap it back to me and then, if you get it right, you can go.' Or you could do a thing like, 'Who can give me a word to do with music beginning with . . .' and give them a letter. That sort of thing as well. That could be totally unrelated to the lesson, right?	M signals agreement, offers advice, offers examples, offers advice
	T: Yeah.	T signals hearing
	M: Those are your lesson fillers. I'm also thinking more to do with relating stuff to the lesson, rounding off the lesson, rather than, 'okay we've finished that. Put the stuff away, end of story.' So I'm thinking about questioning techniques. Sort of recapping and making sure that the kids consolidate what they've been working on. So it's the open questioning. Do you know the business of making sure that they can give you something more than just one-word answers. Yeah?	M develops advice, offers advice, requests feedback
	T: Yeah.	T signals hearing
	M: So it would be a good idea to just give yourself a little list of questions that you could ask at the end of a lesson. Some maybe relating to a singing project, some relating to a keyboard thing, just general questions that you can adapt for every type of project that you do. [T Writes this down.]	M develops advice
	T: Okay.	T signals understanding. RESOLVES CONCERN
Na19 T wants to know how to put someone in detention. M says that she can do	M: We talked about positive things, about how you feel things are going on. What's the downside so far?	M describes situation, requests evaluation, APPROACHES CONCERN
	T: The one thing that I sometimes think, if I did want to give a kid a	T requests advice, VOICES CONCERN

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this and explains the procedure. M would like to know if she does this. In the case of particular pupils he will tell her the extenuating circumstances. (Concern: the process and reasons for detaining pupils. The concern about process is resolved by M but the reasons are not acknowledged by T)	detention, how would I actually enforce that and how would I actually carry that through? Is it up to me to come and sit with them in a lunch hour or do I put them with the Head of Year or . . . M: Okay. Just so that you're clear on that, then. The situation is, you can put them in a detention, alright? I'd like to know if you're going to do that. T: I wouldn't unless it was quite serious, anyway. M: But well, there are obviously other sanctions to use. Because that's a fairly heavy sanction. There are things that you deal with in the lessons. But if kids are kicking off then you must feel free to use the sanction. And there's a faculty detention on a Wednesday lunchtime and, in the Arts Office, ['Dave' - Head of Faculty] has got some sheets there are some proforma thing, you just write the kid's name on it, and there's a little note at the bottom, some tick-boxes that you've got to circle B for if it's a behaviour problem or M if he's murdered somebody, T: [Laughs] M: I don't know. There's loads of different things there to tick off, anyway. And [Dave] will also put on there what action has followed that. It's actually up to [Dave] then, if kids don't turn up to that detention, he will chase them up and sort that. At that point it's out of your hands. But obviously, if you keep me informed about things like that so that, if there's anybody that I need to follow up then I'll be able to do that. Or perhaps, as in the case of [Parvinder], I'm able to fill you in on other things that are extenuating circumstances, shall we say. T: Yeah.	 M signals understanding, offers advice, develops advice T signals understanding M develops advice, offers info, RESOLVES CONCERN, introduces humour T responds to humour M develops info, offers example T signals hearing, ACCEPTS RESOLUTION
Na21c If there are problems, T can deal with them because she is a confident first aider. There is a procedure for emergencies and T must follow it. However, she is competent to deal with emergencies and knows what is helpful and what is not. (Concern: responding to emergencies. Probably resolved because T signals hearing several times.)	T: Just on the same thing, if someone did have an epileptic fit or something more, an asthmatic attack or something like that, I have done a reasonable amount of first aid. I am a confident First Aider. But what is the school's policy? M: Insurance-wise, you get help straight away, right? T: Yeah, but do I, for instance, if someone's down on the floor and start fitting, do I say, 'right, move everyone out of the way' and keep everyone out of the way and send somebody else off, or, M: Well, any time you're teaching in this room, you get straight on the phone and 120 to the office. And ask for Matron to come across straight	T offers info, requests info, VOICES CONCERN M offers advice, RESOLVES CONCERN, requests feedback T describes [hypothetical] situation, requests advice M develops advice

	away.	
	T: Right.	T signals hearing
	M: Okay? And likewise, if there's somebody who's really just ill and you think they won't make it to the office safely, you know,	M requests feedback, develops advice
	T: Send somebody with them.	T signals understanding
	M: Well, get Matron to come across. You know, she'll take them there, too.	M clarifies advice
	T: No, it's just things like, for instance, if a kid has a fit, and I go and send for the Matron to come over, they stop having the fit while we're waiting but they're unconscious, do I then put them in the recovery position or do I just leave them on the floor?	T requests advice, offers example
	M: Well I think in reality, I mean yes, yes, you should,	Fragment
	T: I mean I personally would put them in the recovery position.	T offers plan
	M: Yes, if you're comfortable to do that, yeah, of course. Yeah. But I mean, Matron will be here very, very quickly as well.	M signals agreement, qualifies plan
	T: Likewise, if someone passed out and they weren't breathing, I mean,	T offers [another] example
	M: You've got to deal with every situation as it,	M offers advice
	T: I wouldn't hesitate. But, is there a First Aid kit somewhere around in the music department? Because I know this is like really, really unlikely but if it did happen, and someone died as a result of it, then I would want to make sure I was covered. [Laughs]	T offers plan, requests info, offers reason
	M: Yeah. Well you're covered by virtue of the fact that I'm here. That's why I'm always, well nearly always, in the music office. That's why I say if I have to go out of the building I'll let you know where I'm going to be.	M offers reassurance
	T: Yeah.	T signals hearing, ACCEPTS RESOLUTION
	M: And make sure that there's somebody else around. That's your safety-net, if you like. But if anything were to happen send somebody for me straight away.	M develops reassurance, reiterates advice
	T: Yeah.	T signals hearing, ACCEPTS RESOLUTION
	M: And get a message to the office.	M reiterates advice
	T: Yeah.	T signals hearing, ACCEPTS RESOLUTION
Na22 T, along with other course members, is feeling drained because of the high work load. This will get worse when	M: Any other major concerns? T: Not really, I'm really enjoying it. [Laughs] I think the only other big thing is the fact that we've got so much being piled onto us, we've got the	M requests info/evaluation, APPROACHES CONCERN T offers info, describes situation, develops situation

she becomes a teacher. Her present work is useful. (Concern: T's workload. Resolved because T signals that the work is necessary)	lessons to teach, which is great; that's the bit we're here for, but then we've got all this form thing, and we've got assignments, and we're trying to apply for jobs and we're looking for accommodation for next year … talking to other people on the course, everyone's just, feeling really drained. M: Yeah. T: <u>How do we fit it all in?</u> Because we can't physically do it. M: The worst part of it is, it doesn't change when you get the job. You've still got even more forms to fill in. At the end of the day it's about prioritising. I feel for you, because I remember my PGCE year as being really hard and, in those days, it actually was a heck of a lot easier than it is now. Having said that, I think <u>just about everything that you do on the course is necessary.</u> T: Oh yeah, definitely. M: And I think you'll reap the rewards over the next few years. T: And I know that we're getting more assignments than some of the other subjects. But, we know that they're actually doing us some good, <u>It's definitely useful,</u> it's just physically finding time to fit everything in.	M signals hearing T VOICES CONCERN describes situation M develops situation, signals empathy, refers to own practice, offers opinion, RESOLVES CONCERN T signals agreement M develops advice T develops situation, signals agreement, ACCEPTS RESOLUTION, develops situation, qualifies agreement
Nb5-6 One class on Monday afternoon is 'chaos' because there are other classes in the same corridor. On Tuesday morning the same class was much better behaved. This was because T lined the group up in one of her lessons. This wasn't possible in another lesson because of problems with another class. This makes a difference to the behaviour. The pupils don't like it, but it shows that T is the boss. (Concern: lining pupils up as an aid to better class management. Resolved.)	T: 9B2, Monday afternoons, as you know, is complete chaos. M: Yeah T: Like out in the corridor there are two other year nine groups so you've got three year nine groups all in the same corridor so if one of us chucks someone outside they all have a party basically and quite frequently we end up with the people in the classroom who thinking they're not in my room. How did they get in here? But on Tuesday morning I just entered the room I said I can't have a repeat of yesterday. It was terrible and as you know it was chaos in here and it was worse down the corridor to which they replied well that means we must have been being really good then. Er, no. I mean I only gave one detention on the Monday afternoon but I know that the others gave four or five. M: Right. T: So, yeah. 9B2 calmed down a lot after that Monday afternoon thing M: So what, <u>what did you do that was different on the Tuesday morning to what you did on the Monday afternoon?</u> T: I got them lined up which didn't happen on Monday afternoon.	T offers evaluation M signals hearing T describes situation, describes incident M signals understanding T offers info M requests info, VOICES CONCERN T offers info

	M: Right, okay and the Monday afternoon didn't happen not, not specifically because of your problems here but because of problems with 9B4, yeah?	M requests clarification
	T: Yeah because they couldn't separate out the classes, yeah. But yesterday morning I got them lined up outside and [inaudible]	T offers reason, reiterates info
	M: Yeah	M signals hearing
	T: which I could do with all the classes. It does seem to work.	T offers plan, offers reason, RESOLVES CONCERN
	M: It does make a difference, doesn't it? Right at the beginning of the lesson.	M signals agreement, develops plan
	T: Yeah.	T signals hearing
	M: Because it,	Fragment
	T: I mean they, they don't like it.	T offers info
	M: No but it asserts your authority you see.	M offers reason
	T: Yeah	T signals hearing
	M: Which is you know where I'm coming from with this that, that you're the boss and they need to know you're the boss.	M develops reason
	T: Yeah	T signals hearing
Nb7-8 T was able to stay calmer in her morning lesson than in the afternoon one, because the pupils were calmer. They respond better to her when she is being nice to them She needs to communicate that she is in control. The reason pupils misbehave is that they are testing her boundaries [her ability to say, 'this far and no further'. (Concern: T's being in control. Unresolved – T offered refutation and did not acknowledge M's final line)	M: Was there anything else you were doing that was different to the way you handled the situation in the afternoon?	M requests info
	T: I think I was able to stay calmer just because they were calmer themselves and so I was able … to say, 'come on cheer me up a bit' rather than 'look how many times do I have to tell you to go and do that?'	T offers evaluation, offers evidence
	M: Yes.	M signals agreement
	T: …They respond so much better when I'm just nice to them and not having a go.	T develops evaluation
	M: So it's a question of still being firm,	M offers advice, VOICES CONCERN
	T: Yeah.	T signals hearing
	M: but being in control.	M develops advice
	T: Yeah, and being nice at the same time.	T signals hearing, qualifies advice
	M: Well yeah, but not letting them have the idea that you're towards the end of your threshold of tolerance. That you're in control and, if you do have to raise your voice you're doing that from a position of strength, not that you've got to the end of your tether because the kids will push you further because they're testing your boundaries, really.	M develops advice, offers reason

	T: Yeah.	T signals hearing
	M: Because at the end of the day the kids will want to be secure,	M develops reason
	T: Yes.	T signals hearing
	M: and they feel insecure if they know the teacher is insecure. So they want you to be completely in control but they want freedom within that.	M develops reason
Nb9-10 T will teach the same group in two weeks time and needs to plan how she will gain control. She will line them up. This has disadvantages because other classes will be in the same corridor, unattended. Another thing T can do is to stand in the doorway as the pupils enter, thus ensuring that they enter one at a time. (Concern: managing the class entering the room, Resolved.)	M: Okay and so you see the reason I'm asking this is because next time you have them on a Monday afternoon in two weeks' time, <u>what are you going to do that's going to be different</u> bearing in mind that you've got the same class next door and the same class down the corridor that are going to have the same problems assuming that those teachers haven't, haven't solved them,	M offers info, requests plan, VOICES CONCERN, describes situation
	T: killed them all. [Laughs]	T introduces humour
	M: Yeah haven't performed a massacre.	M responds to humour
	T: Well if I can I'll line them up. It was just because there was three classes or year nines it just didn't happen.	T offers plan, offers reason [for not enacting plan]
	M: Do you think that, I mean the lining up works as a strategy, fine. But do you think that it will work, you lining them up knowing that, you see parts of the problem on that, on that afternoon is that the other two teachers on this corridor have both got tutor groups across the other side of school,	M requests evaluation, offers reason, describes situation
	T: Yes.	T signals hearing
	M: So they're going to be late. I can predict now that they will be late.	M develops situation
	T: Yes.	T signals hearing
	M: So their classes will be kicking off in the corridor because the kids will be here before the teachers. But you'll be here in time, yeah. And it's basically you and ninety kids so don't worry about the ones in the corridor but,	M develops situation
	T: I think,	Fragment.
	M: Is it wise to think about lining yours up at that stage is what I'm asking? Or is there something else you can do?	M requests [another] plan
	T: Well another thing I'd do with the year nines with well you know the other year groups you don't have to do it so much, is actually <u>stand in the doorway as they come in so that they're forced to come in single file</u> whereas the other groups, you know, I'd stand out the way and let them go in. So, I mean, if I can't get them into a line I could at least get them	T offers plan, offers reason

	coming in single file. M: That's a, that would be good. T: So at least they're not, you know, coming in as a whole.	 M offers evaluation T develops plan
Nb14 T needs to plan work which is relevant, enjoyable and challenging; all the more so because they will be expecting to misbehave. She plans to let them play *Mission Impossible* because they have been asking to do this, although they have done it before. (Concern: planning relevant, enjoyable, challenging activities. Resolved)	M: Having got 9B2 into the room now okay, and sat where you want them to be, you've now got to make sure that the work that you're doing with them and I know you're part way through a task but you've got to make sure that it's relevant, enjoyable, challenging, all the usual things but more so because here's a time when they're coming, expecting to kick off because they know that this is the afternoon when the other two groups are on, when there'll be a rumpus next door and a rumpus next door, you know next door but one and somehow you've got to do something completely different to grab their attention and hold them. T: That's why with this group, with 9B2, I'm doing slightly different to what I'm doing, because 9C1, 9E5, they're doing song writing, straight song writing that's it. 9B2, I'm doing something a little bit different because I know that they've got such a mixed bunch of students. M: Right. T: What I've said is some of them have asked, you know have been asking all term if they can do *Mission Impossible*. M: Right. T: I know that a lot of them have done it before and there's one or two who haven't done it, M: Yeah. T: and they're really keen to do it so I said right in that case if you haven't done it before you may do *Mission Impossible*. M: Right. T: So they're happily gone off and they're working really hard on it. M: Yeah. T: Because you know, because they're so keen I thought well you know It's getting to the end of their music time at school let them do something they're really going to enjoy.	M describes situation, offers advice, VOICES CONCERN, offers reason T offers plan, offers reason. M signals hearing T develops plan M signals hearing T develops plan M signals hearing T develops plan, RESOLVES CONCERN M signals hearing T develops plan M signals hearing T offers reason
Nb17 T anticipates a fight over the drum kit but she is the boss. She has devised a rota to establish fairly	T: The only problem I can see is you know a fight over the drum kit. M: Yeah well who's the boss? T: Me [laughs.] M: Absolutely yeah.	T qualifies plan VOICES CONCERN M offers challenge T offers opinion M signals agreement

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which pupils work with which equipment. This can be used to establish where they sit as they enter the room (this relates to a previous discussion) (Concern: T needs to organise which pupils are in the practice room. Resolved.)	T; Well what I've done with, obviously a lot further down the school, what I've done with one of the year seven groups in fact I've actually come up with a sort of rotation timetable so of who's going to go in the practice room. So at the beginning of the next lesson <u>I'm going to establish who wants the drums, who wants guitars and see if we can come up with some kind of system.</u>	T offers info, offers plan, RESOLVES CONCERN
	M: Because so far you've just been working with them on the keyboards on the song thing yeah?	M requests clarification, requests feedback
	T: Yeah. There are some of them doing computers.	T signals agreement, offers info
	M: So, yeah. So this could be your motivation for putting them in certain places when they come in the room couldn't it? You know I want you there. You'll find out why later on you know. That type of thing.	M develops plan [refers to previous advice, Nb11]
Nb18-19 Open tasks, taking 40 minutes, allow pupils space in which they can misbehave. T manages this by talking to each group about their work and giving them ideas if necessary, relating the work to music that they enjoy. T leaves the door of the practice rooms ajar so that she can see the pupils in the main classroom. This is good practice and must be used with the problematic group. (Concern: management of open-ended tasks. Resolved)	M: Now with a practical project like song writing there's a danger that once you've established order, you've taken the register, all the rest of it, the kids have gone, they know what they're doing, they've gone to get on with their tasks, you've then got forty minutes open-ended task.	M describes situation, APPROACHES CONCERN
	T: Yeah.	T signals hearing
	M: <u>How are you going to ensure that we don't get groups kicking off in that time?</u> How are you going to make sure that they're all on task, doing what they're doing, doing what they should be doing?	M requests plan, VOICES CONCERN
	T: <u>I spend most of the lesson going round groups.</u>	T offers info, RESOLVES CONCERN
	M: Right.	M signals hearing
	T: And spending, you know sort of five minutes with each group talking about what they're doing,	T develops info
	M: Okay.	M signals hearing
	T: finding out where they are,	T develops info
	M: Right	M signals hearing
	T: and if they haven't got very far like one or two in that group haven't yet, you know just firstly just saying I think you really should be getting on with something,	T develops info
	M: Right.	M signals hearing
	T: and then, you know try and give them a few ideas. Things that I think might appeal to those particular people.	T develops info
	M: Yeah.	M signals hearing
	T: Because you know obviously, some people in the group love dance	T offers reason

	music and some of them just,	
	M: Yeah.	M signals hearing
	T: So just trying to motivate them and trying to get them going and just doing that for most of the lesson and you know. If I go in one practice room and sort of keep half an eye out of the door just to check the others.	T offers reason, offers plan
	M: Yes. Leave the door of the practice room open is a good idea. You see I just think you've got to take special measures with that group on the afternoon,	M signals agreement, offers reason
	T: Yes.	T signals hearing
	M: because otherwise they're you know you're in danger of because of what else goes on in the block at that time of having the kids, well they will be excitable anyway at that time because of what happened on Monday.	M develops reason
	T: Yeah.	T signals hearing
Nb21-23 T should include a break from the practical activity, perhaps inserting a listening activity. T could play *Mission Impossible* but it wouldn't be relevant for everyone; a better suggestion might be either two versions of the same song or a song with a structure that they can work out. When teaching listening, T should plan the questions she will ask and target the likely trouble-makers. *Thank you* would be a suitable song. (Concern: finding an appropriate listening activity which will break up the practical activity. Resolved.)	M: I think other strategies, you know, you were talking about you will be going round and checking what they're doing. I think I would, <u>within that forty minute time I would put at least one break in there where you draw them all back together for something</u>. Contrive something to get them back together. Even if they're all on task, all focused, all the rest of it, stop it, bring them back together. Maybe that's the time for a CD or something. You know, leave your equipment where it is, I need you all back in your places because I want to play you this.	M reiterates [previous] plan, offers advice, offers example, VOICES CONCERN, develops advice
	T: Try and get hold of *Mission Impossible* show them what it was like.	T offers plan
	M: Yeah, could be. I mean that might be relevant for those guys but it's obviously not going to be relevant for the rest of the group.	M signals hearing, offers challenge
	T: I mean the rest of the group they say they've done it.	T offers reason [for her plan]
	M: Right.	M signals hearing
	T: So,	Fragment
	M: But they will have done it a long time ago because it's a year eight project you see. So I think it's probably not relevant for them. But I mean certainly playing them maybe two different versions of the same song or something like that to show, you know perhaps an original and a cover to see how things have, have been changed. Especially if perhaps in the cover the structure has been changed or something like that. You know that might be an idea. Or	M develops refutation, offers [an alternative] plan

	T: Could do *Lost in Space*. That'd be an ideal one to do. [laughs.]	T offers plan
	M: Do you know the notion that we're, we've got a piece that perhaps would follow the simple but standard structure, you know sort of verse, chorus, verse, chorus and all the rest of it perhaps find a piece that's got maybe three verses or four verses first and then into a chorus,	M offers [an alternative] plan
	T: Yeah.	T signals hearing
	M: So that it sort of builds the suspense and try and get them to work out what sort of thing's happening so that you're asking some questions about the structure,	M develops plan
	T: Yeah.	T signals hearing
	M: and, you know, you've planned all those questions beforehand what questions are you going to ask these kids? And even have in mind which kids are you going to ask those questions.	M offers advice, develops advice
	T: Yeah.	T signals hearing
	M: Get the kids who are likely to be kicking off. Ask them questions which are answerable which are, you know easy enough for them to answer but that get them involved.	M develops advice
	T: Yeah. <u>Actually one that might, that would definitely appeal to them would be the Dido song *Thank you* and the Eminem version which used the same idea</u> because I think that would really appeal to them and it's using the same song but really completely different.	T offers plan, RESOLVES CONCERN, offers reason
	M: Okay then. Go for it then. That sounds good.	M signals agreement
	T: I'll have to try and find the Eminem song then. [Laughs]	T develops plan
	M: Yeah.	M signals hearing
	T: Because that would be something that they all really love.	T develops reason

Nb24	M: <u>Are you going to have a sort of showing time at the end of the lesson</u> or are you going to expect them to be far enough on to do that?	M requests plan, VOICES CONCERN
T will plan a 'showing time' at the end of the lesson if there are pupils who are ready for this. She plans to ask a particular pupil to do this.	T: <u>If they're at a stage where someone's, actually got something to a decent level, I'll get them to do it,</u>	T offers plan, RESOLVES CONCERN
This is a good idea, (Concern: planning for a performance in the lesson. Resolved)	M: Right.	M signals hearing
	T: but I would think, I mean, there's a chance that the *Mission Impossible* people might be able to do something because they've done really quite well in the last lesson. They've worked really hard.	T develops plan, offers reason
	M: Ok. Alright. Yeah. It's a good idea just to have somebody showing something, isn't it so, just to let them all think, it could be me next week.	M signals agreement, offers reason, requests feedback
	T: I might try and talk [Polly] into going back and doing her tubular bells because she wouldn't do it in front of the class the other day but I'm so pleased with how she's done this term. She's really improved.	T offers plan, offers reason
	M: Yeah. That's good. Yeah.	M signals agreement
	T: and she actually seems quite keen now.	T develops reason
Nb25	M: Yeah. <u>It's quite important to pull something out of the lesson that's relevant for the kids</u> rather than harping back to what's gone before.	M offers advice, VOICES CONCERN
The showing time should relate to what has happened during the lesson; it shouldn't normally be related to previous lessons. (Concern: relating the showing to previous activity. Unresolved.)	T: Yeah.	T signals hearing
	M: I know for [Polly] that's a very good point. If you can get her to perform, good but, that might be a thing to do at the beginning of the lesson because of the nature of the girl.	M qualifies advice, offers reason
	T: Yeah.	T signals hearing
	M: I just think it's, you know, it's quite important to pull something out of the lesson that's relevant for the kids rather than harping back to what's gone before,	M develops advice
	T: Yeah.	T signals hearing
Nb27	M: and then, at the end of the lesson, <u>give yourself plenty of time to pack up and have a little task at the end</u> because the end of the lesson can be a flash point as well, alright? Especially if their other classes, if any of them, you know, now we've not got bells on and if another class comes out two minutes earlier than yours do, there's going to be trouble out here so you need to just, just control that end of the lesson. Make sure you've got a simple task they can all do in the remaining two, three minutes whilst, you know, once everybody's packed up but it gives time for the packing up to happen, to be effective, so there's no headphones left out, no headphone	M offers advice VOICES CONCERN, offers reason, describes situation, develops advice
T should plan a short activity for the end of the lesson. The class is getting better at tidying away because T does not let them leave until the room is tidy. Other classes try to leave as soon as possible. (Concern: orderly management of the ends of lessons. Partially resolved; at first T denies		

that this is a problem but then agrees.)	splitters, there's no music books. Anything like that, it's all got to be organised. Everything back where it came from so that as you go out of the room it's as tidy as it was when you came in or tidier, you know. So,	
	T: Yeah. That group are getting a lot better at tidying away actually because they know that I won't let them go until it's all gone and they want to go and catch their bus,	T offers evaluation, offers reason
	M: Yeah, right. Yeah.	M signals hearing
	T: but I mean yeah. I mean at the end of the lesson they all start putting their coats on. No it's not the end yet. I mean like 9B4, they've said that it's, the end of the lesson's often the worst bit because they all start acting up and trying to get out as quick as they can.	T describes situation, qualifies evaluation, PARTIALLY RESOLVES CONCERN
	M: Yeah.	M signals hearing
	T: But yeah.	Fragment
Nb29-30 Patty – a pupil in T's lesson – started to cause a scene. T relates that she took her down to see another teacher. Patty is an attention seeker, T should ignore poor behaviour and tell her to get on with her work. Her friends wind her up. If her behaviour is very bad she should be sent to the Head of Faculty, not just taken to another teacher. (Concern: a particular pupil's behaviour. Resolved by M, but resolution might not be accepted by T, who signals only hearing.)	T: Yeah. On the control front, with another year nine group, [Patty Pallinger], she turned up at the lesson in a real strop. This girl's really quite odd. She's, she makes up massively huge stories.	T describes incident, describes situation, VOICES CONCERN
	M: Yes.	M signals hearing
	T: She basically turned up and decided that for some reason I was terribly in the wrong, for some particular reason and she of course was being morally done by and all the rest of it and she just started causing a scene in the lesson which she's apt to do. I wasn't quite sure how to deal with it because I just thought, You know, I just wanted her to calm down because when she's in a good mood she's absolutely fine,	T develops incident, signals uncertainty, offers reason
	M: Yes.	M signals hearing
	T: and because, you know, she was convinced that me and [Bill – a music teacher] were in some way in league together which I found quite funny, I went down to his room and took her down and said 'look, can you just tell [Patty] we're not in league together, are we?' You know, and he said 'no no,' you know 'we just want you to do well.'	T Develops incident
	M: Right, listen. With somebody like [Patty] it's all about attention.	M offers advice, offers reason
	T: Yeah.	T signals hearing
	M: Okay? And so my immediate feeling would be to say, just tell her, 'don't be so silly. Go and get on with your work.' Alright? 'I'm busy over here.' And she'll come again and you say '[Patty], I've already told you to go and get on with that over there.' Just don't enter into dialogue with her	M requests feedback, offers advice, RESOLVES CONCERN offers example, offers advice, offers reason

	about what she's, you know, because she's trying to bring up a topic that she thinks will get you a little bit rattled so that she can, you know, she's then got your attention for the whole time you're dealing with it. I wouldn't give her the time of day to take her down and talk to any, anybody else about it. Just get her,	
	T: It was because she was disrupting the whole lesson. I was going to take her out anyway.	T offers reason, develops incident
	M: Yeah well in which case you need to, for a girl like her, not just stand her outside the door if she's in a disruptive mood. She needs to go somewhere out of the block and, you know, probably across to ['Dave' - Head of Faculty], I would think. I mean, you know, if I'm here in the block then she can come to me and I would probably take her out because, you know, she's probably going to kick off and just be a thorough pain but she needs to be away from the situation because it's about attention and it's about being seen to be the centre of attention in front of her friends as well.	M develops advice, offers reason
	T: Yeah. The problem is, the girls she works with, well I know they wind her up and I think they try to just sort of cheer her up and, but they tend to just make the matter worse, you know?	T signals hearing, offers info, requests feedback
	M: Yes. Of course.	M signals understanding
	T: Because they were just trying to make a joke out of it and then, you know.	T develops info
	M: Yeah, and it's playing into her hands. Exactly, yeah.	M signals understanding
	T: Yeah.	T signals hearing
	M: So I would, just tell her that she's got to calm it down and give her a little ultimatum. Say 'look, I'm coming to see your work in five minutes. If you're not going to get on with the work then I'm sorry but no matter what you think about it, I'm going to have to put you out and you're going to have to go across and see ['Dave'] or whatever and, you know, that's the end of the matter as far as I'm concerned. Get yourself busy.	M offers advice
	T: Yeah.	T signals hearing [RESOLVES CONCERN?]

Nb30-34		
Parvinder, a pupil, had behavioural difficultites in T's lesson. T has placed him in the drum room, but this has been a problem for other boys. She has tried to talk to P, but he has cried. T should design something different for him, something he can cope with, which doesn't involve him using equipment that others could use. T has tried this but he didn't want to do it. She should enforce this, but finds it difficult because she feels sorry for him. (Concern: P's behaviour. Resolved by M, but resolution not accepted by T and the ending is disputational - see appendix F.)	T: The other person who I've been trying to think of ways to try to deal with recently, is young [Amardeep Singh]. It's a boy who's, what fourteen, fifteen?	T signals focus, requests feedback, APPROACHES CONCERN
	M: No, he's year seven.	M offers info
	T: Oh am I thinking of the wrong one, aren't I? I'm thinking of [Parvinder].	T signals focus
	M: Parvinder. Yeah, yeah.	M signals understanding
	T: Yeah. <u>He's fourteen, fifteen and he acts more like a ten year old</u>. He turns up to the lesson with Lego and Pokemon cards and things. I have been putting him in the room with the drums and he'd been really doing well on that but unsurprisingly, the rest of the group, especially in some of the groups with boys, say 'it's not fair. We want to use the drums.' You know, I've tried to explain to them, you know, taken them outside and said, you know 'I know it's difficult for you but this is, you know, it's really good for him, you know, and if you were in the same position you'd really appreciate it, wouldn't you?' and, you know, but I've been trying to convince [Parvinder] recently that, you know, if you're in here again then it would be really nice to let someone else use that room.	T describes situation, describes incident
	M: Right, yeah.	M signals hearing
	T: And he just ended up sitting there and bawling his eyes out and being silly and in the end his special needs lady, you know, the really good one?	T develops incident, requests feedback
	M: [Maggie], yeah?	M signals understanding, requests feedback
	T: She said, 'Ooh, I think we'll go for a walk, shall we?' and she took him off, you know, and dealt with it.	T develops incident
	M: Yeah. Took him and calmed him down a bit.	M signals understanding
	T: This is the question, you know. When we talked about differentiation before, this is a question of, you know, how much can you achieve with a child like that in the class? Because, you know, he clearly does not cope.	T develops incident, requests advice, offers reason
	M: No. I mean even with his special needs assistant, he's not coping. And so I would design, for him, something completely different which is on his level, ideally that he could do with a keyboard and a pair of headphones so that he's, you know, doing that somewhere where he's away from the drums, you know, he's not locking up a whole load of other equipment that kids can't use.	M describes situation, offers advice
	T: Okay.	T signals hearing

	M: And, you know, you've just got to design something for him that's appropriate.	M develops advice, RESOLVES CONCERN
	T: You see I tried to do that. What I said to him was, his help was with him, and I said, you know, I said to him 'well, you know, I think it would be really nice, I think the boys would really appreciate it, you know. Just let them have the lesson, you know. They haven't used the drums for a long time and they've been being really nice and letting you have them. And I said, 'you know, what I'd like you to do is I'd like you to use the keyboards' drumkit and see if you can come up with some beats.' 'No I don't want to do tha't. And he ended up getting in a real strop about it. He just would not do it.	T offers refutation, describes incident
	M: Yeah. But just, in the way that you're telling me you talked to him there, just be careful that you don't give him the opportunity to sort of, it's almost like you're reasoning with him. You're asking him would it be okay if the other boys use the equipment. And, you know, I think it's, this is your position of authority. You say, '[Parv], you had the drums last time. Today you're going on the keyboard.' There's no question about it. That's what's happening.	M offers advice, offers example
	T: Yeah.	T signals hearing
	M: And he might say 'well I don't want to do that' but you know, then we've by-passed all that kind of would you mind, please. You know and you're still in the position of authority. If he starts then saying I don't want to do that then you're still in authority. You haven't kind of, you haven't lost that position. So you're then able to say to him, well whether you want to do it or not, that's what you're going to do today. Now I know that you can do really well. What I want you to do is to prove to me just how well you can do that,	T signals hearing M develops advice, offers reason, develops advice
	T: Yeah.	T signals hearing
	M: and you can dangle a carrot at the end of it. You know, I thought that, I really wanted you to do that today because such and such. And, you know, maybe you can perform at the end of the lesson or,	M develops advice
	T: Yeah.	T signals hearing
	M: If it's good enough maybe there's a commendation at the end of it for you, or, you know, something like that. But you're still in control there. You're the boss at that time whereas if you reason and sort of try to, would	M develops advice, offers reason

	you mind? The moment you say, 'would you mind?' he can say, 'I would. Yeah.'	
	T: Yeah. He's diff[rerent], because with some of the children you can, you can just say you are going to do this. The thing is, it is difficult with him because you have, well I don't know. You may disagree. I feel like I have to think of him as being much younger than he actually is because he just does, he wouldn't be able to cope on the same level as the other people in his class.	T offers refutation, offers reason
	M: So don't put him on the same level though.	M offers advice
	T: Yeah. I just, I really, you know. I just don't want to, you know, make him feel as though he's, you know, out of his depth because I, I don't know. Maybe I feel sorry for some children too much. But you know, some of them I just think, you know, it's not their fault that they're like the way they are. You know, I try and be as encouraging as possible and that's why I tend to possibly be a bit too nice to him. Just because I kind of think well, you know, you've got to think of him as being, you know, more like a ten year old. It's difficult to decide.	T offers refutation, offers reason
	M: I understand what you're saying but look, think of it as his wider education here because, you know, God help him. In a couple of years' time he's going to leave school and need to get a job.	M signals empathy, offers reason [for advice]
	T: Yeah.	T signals hearing
	M: And he's going to have to do what he's told and people won't say to him 'well, you know, the yard out there really needs sweeping. Do you think, wouldn't it be nice if, ' you know. They're not going to talk to him like that. It's 'sweep the yard. If you don't do it, you're out'. You know. And for something like this, the rest of the class do need access to the equipment and if he's in there and refusing to get off it, you know. This is, you're entirely within your rights and if he kicks off beyond what's reasonable, that's why the minder's there to take him out.	M develops reason, develops advice
	T: Yeah. This is the other problem	T offers [new] info [Nb35]
	M: You've got to think of the other kids in the class you see.	M offers reason
Nb35 When 'Parvinder' has a particular Learning Assistant he behaves well; when he doesn't, his behaviour is	T: Yeah. See, this is the other thing. When he's got that lady who comes on a Monday afternoon, she's great because as soon as he does start getting silly about things, she'll take him away.	T describes situation
	M: Yes.	M signals hearing

poor. M can't discuss this fully at present, but will help T devise strategies for this pupil later in the week. (Concern: T has a problem with Parvinder, who does silly things when his helper isn't in the lesson. Unresolved, but there are plans to resolve in a later conversation.)	T: On Tuesday morning, we don't have her.	T develops situation
	M: No.	M signals hearing
	T: I don't have anybody on a Tuesday morning and the other lesson, sometimes we have the other lady. Sometimes we have no one.	T develops situation
	M: Yeah.	M signals hearing
	T: So a lot of the time there is no helper there to deal with him which just makes it more difficult.	T develops situation, VOICES CONCERN
	M: Ok. Well look, we, I need to sort of draw to a close because I'm supposed to be doing this thing.	M offers info, signals moving on
	T: Yeah.	T signals hearing
	M: But we'll have a chat about it again, you know, later on during the week and see if there's any other strategies.	M offers plan, RESOLVES CONCERN
	T: Yeah.	T signals hearing
	M: When have you got him next?	M requests info
	T: He's my, he is actually 9B2, isn't he? I'll just check.	T offers plan
	M: So it'll be next Tuesday. Is that right?	M offers info, requests feedback
	T: Yeah, next Tuesday, first thing. Oh except they've got SATS.	T offers info
	M: Well that's good [laughs.] That give you a little more,	M develops plan
	T: So I probably won't have him until the following week. Monday afternoon.	T develops situation
	M: OK. Well we'll design, that'll give us some time to design a separate strategy for him.	M offers plan
	T: Yeah because I mean I just want, I want him to do as well as he possibly can but it's trying to find a way of doing that which doesn't then mean that the rest of the class is suffering because of it.	T signals hearing, offers plan
	M: Yeah. Ok well we'll work out something for him.	M offers reassurance
	T: Ok.	T signals hearing
Nc6-12 T's illness has been a contributing factor to her failing. She needs to look beyond this and look on the third placement as an opportunity – a stepping stone towards the new job. Her first placement, in a sixth form, did not help her develop class	M: I think yes it is unfortunate. What has been unfortunate as well [phone rings] excuse me one moment, is the, let me just get this. [phone conversation.] I think there are a number of things that are unfortunate. First of all that the glandular fever has had a big issue and I think despite what the external examiner has said and despite where we are with things at the moment, it's no bad thing that there's an extra teaching practice being offered and I basically, I feel that you must, you must try and look beyond	M signals empathy, APPROACHES CONCERN, describes situation, offers opinion, offers advice, VOICES CONCERN

management skills. The third placement will be valuable. (Concern: looking beyond the failure of the Northam placement Resolved.)	T: Yeah.	T signals hearing
	M: everything that has happened and all the rest of it and say where am I now? Given that there's a job in September or in fact in July, which could become a good job. It could be a stepping off point for a very good job, what can I do to get to a place where I can make the very most of that job? And you know I, personally, I know it's kind of a bit galling thinking how this has all come about but I would really try and blank that out and I think what you must say is, you know, what is going to be best for me? How, to enable me to firstly survive in the classroom, secondly to thrive in the classroom and thirdly to get out of that classroom and up the tree so that you're running the show yourself and you know building a nice little reputation for yourself as a quality music teacher which at the end of the day is what you want.	M develops advice, signals empathy, offers advice
	T: Yes.	T signals hearing
	M: So, you know, I would, it sounds perverse but I would actually I would really think yes this is a good, a good thing because now I've got a third opportunity to really get some quality lessons behind me.	M offers advice
	T: That's how I'm trying to look at it because, you know, as we've said on several occasions, being in the sixth form was not useful as an eleven to sixteen classroom teacher. I'm not saying it's not a valuable experience because it was.	T signals understanding, describes situation, offers evaluation
	M: Yes.	M signals hearing
	T: But I think, you know that in Jan, in February I got hit. I had no classroom management skills and then I was ill as well.	T develops situation
	M: Yes.	M signals hearing
	T: If I hadn't been ill I still would've struggled.	T develops situation
	M: Less so I think but I think yes. Yeah, I agree with you.	M signals agreement
	T: But we agreed months ago that I would do more teaching practice if it was necessary and from that point of view yes I think it will be very valuable and very useful.	T offers opinion, signals agreement, RESOLVES CONCERN
	M: I mean, you know, just look beyond all of that and think here we are. We've got another teaching practice. What are we going to do to make that a real success and to just really turn it absolutely to your advantage and to come out at the end of it not only qualified but totally confident.	M reiterates advice, develops advice
Nc12	T: One of the main things that worries me is that in order to do that she's	T signals anxiety, describes situation, VOICES

LXI

T is worried by the fact that she will have failed this placement. M says this will not matter, no-one will ever see the record of her failure. He has written a summative statement which says that she will soon be at a satisfactory level. (Concern: failure of this placement. Resolved by M but T does not accept resolution.)	going to have to fail me for this one.	CONCERN
	M: Right.	M signals hearing
	T: And I'm thinking that's going to go in my record.	T develops situation
	M: yeah but no, given that you've got a job now nobody, to my knowledge, is going to ever ask to see that document again.	M offers reassurance, RESOLVES CONCERN
	T: Yeah I mean this is the one thing that worries me. Is it going to come back and,	T signals anxiety
	M: I'm absolutely certain it's not and one of the things that I'm writing in the summative statement is that, how have I worded? Because I've sort of looked at that little bit of it. Basically is not yet at the required, not satisfactory but will soon be,	M offers reassurance, offers evidence
	T: Yeah.	T signals hearing
	M: with an extended teaching practice. Something like that to qualify that actually, given that there have been other circumstances whatever they may be, you know, the illness, you know, a number of absences because of interviews and everything which can't be helped. I mean those things just, you know, at the end of the day it's worth it because you've got the job, you know.	M develops evidence, describes situation
	T: Yeah. I mean I did, I did laugh when she said, 'ooh well, could you be in the school for some of these days?' Funnily enough, no.	T describes incident
	M: No.	M signals understanding
Nc23 T will start off stricter at 'Hayles'. She was too lenient at Northam but knows this now. (Concern: T being too lenient previously. Resolved)	M: What will you do differently at [Hayles] from where you're up to here now?	M requests plan, VOICES CONCERN
	T: I'll start off a lot stricter. I'll start,	T offers plan, RESOLVES CONCERN
	M: Good move, good move, yeah	M signals agreement
	T: Because, again because I came in not really knowing what to do I think I was definitely far too lenient to start with and although I've managed to pull it back a bit at least this time I've got the advantage of knowing I've got to be much stricter to start with.	T offers reason [for plan], describes situation
	M: And this is why an extra practice is going to be really helpful for you. Because once the kids have seen that you're letting things go, that it's that you're too soft in the classroom it's a dreadfully uphill struggle,	M describes situation, offers reason
	T: Yeah.	T signals hearing
	M: to get back on top.	M develops situation

Nc38 T needs to be firm at the beginning of her teaching – not over-friendly to start with. This contrasts with her first placement in a sixth-form college, where friendliness from tutors is expected. (Concern: over-friendliness from teachers. Unresolved but resolved previously in Nc23.)	M: But this is why we're talking about, you know, going in nice and firm at the beginning and you know, you can over the period of a couple of years, you can gradually ease off and you know become a lot more, if you like friendly with the kids. But just do <u>be so careful not to be over-friendly to start with.</u> T: Yes. M: You know, you are the adult. You're paid not to be their friend but you're paid to be their teacher not for them to like you. T: Yeah it's another thing that was different with the sixth form and you know it's just completely different and they're there because they want to. They are basically university students but it's all on a lower level, M: Yes. T: and they do expect the teachers to be friendly and nice and everything, M: Absolutely. T: and, you know, I was criticised a bit for it then and I said but this is how I would have, this is how I expected to be treated when I was a sixth former and that's how my teachers treated me and we appreciated that a lot.	M offers advice, APPROACHES CONCERN, VOICES CONCERN T signals hearing M develops advice T signals hearing, describes situation, offers reason M signals agreement T develops situation M signals agreement T develops situation
Nc39-40 It is important for T to understand the conventions of the school. The way in which teachers and pupils interact are often very different in different schools T taught a lesson in Greenfields. The pupils misbehaved and the teacher told them off. This surprised T, who spent time talking to the teacher to clarify expectations and will do so again. (Concern: fitting in to the conventions of the school. Resolved.)	M: Yeah, but <u>I think important there is to see what the conventions of the school are</u> T: Yeah. M: and if it was something that they were picking up at that college, well maybe that's because of the protocols of that college. T: It didn't appear to be because, you know through seeing other teachers. M: Yes. T: It was mainly coming from [Una] when she came in to observe. M: Yes well, you know that's a, I'm not able to sort of pass judgement on it. T: No. [Laughs] M: Because I wasn't there and I don't even know the college or any of the staff there but I do know that it varies enormously from one sixth form to another because I know the local colleges round here and some are very formal. I know for instance that [one college] students have been sent home because of their mode of dress. If they come in in anything too	M offers advice, VOICES CONCERN T signals hearing M develops advice T offers refutation M signals hearing T develops refutation M signals neutrality T signals hearing M develops advice, offers example

	outrageous. At [another college] it seems that if you want to be recognised by the college, by certain lecturers in the college, you have to be as outrageous as you can possibly be.	
	T: Yeah.	T signals hearing
	M: And, you know, which is extremes of the opposite extent. And those two colleges are two neighbouring colleges so you know there obviously will be different modes of conduct for the staff working within those and it is very important for you to quickly establish when you get to both [Hayles] and to [Greenfields], exactly what is acceptable amongst the staff. Is this professional? Advices as to you know how staff in this school behave with the children.	M describes situation, reiterates advice
	T: Yes. I think that's one of the plus points that was put against me for [Greenfields], because having been there the day before, done the lesson and the teacher had stood up and said this is not quite acceptable in this lesson and I thought it'd been lovely and I thought crikey, you know, I had read their code of conduct for the school and it read exactly the same as here basically.	T signals hearing, describes situation
	M: Yes.	M signals hearing
	T: But I thought when I go in tomorrow I'm going to ask them because although it looks the same on paper it's obviously very different.	T develops situation
	M: Yes.	M signals hearing
	T: And so I spent sort of fifteen minutes saying right what is expected? What would you let go? How would you deal with things? What is the procedure for doing things? So although I'll do that all again when I get there, I think that really helped the lesson because I knew what was expected of the children.	T develops situation, RESOLVES CONCERN
	M: Yes, absolutely, yes.	M signals agreement
	T: It's all these little things that I thought crikey, why didn't I pick that up before? There's so much of it that was very obvious but you don't realise.	T offers [self-] evaluation

Appendix D: Solo conversations

Main elements of knowledge	Conversations	Structure of the conversation
Oa4 It is helpful to have work prepared because teachers always have to deal with unexpected situations. (Solo: dealing with the unexpected)	M: That is the beauty of having the quiz at the beginning of the lesson. Something that's on CD or tape. For example, had you not been here today, I'd have had to, and you'll find this, whatever school you're in, have to deal with, um, the peripatetic coming in, um, if there's a problem there, things like that. You still have to deal with those at the beginning of the lesson.	M offers advice, develops advice
Oa14 T's lessons are mostly good and very good. His planning and differentiation are excellent. (Solo: T's teaching)	M: Right, going through these [the observation sheet he has made] most of these are good and very good. Lesson plans, your planning is excellent. The differentiation on these sheets is excellent as well.	M offers praise, develops praise
Oa18 The target for next week will be setting up. (Solo: target for next week.)	M: Next week, next two weeks, [coughs] the focus is, is totally different. T: Mm. M: Because we, with Year Eights and Nines, are down to a single lesson. T: Yeah. M: The main focus I want you to concentrate on, is setting up. T: Right. M: 'cus if you're not prepared for the lesson the whole thing can fall apart, as we know. T: Yeah. M: Keyboards, while keyboards are good in terms of occupying the students, 'cus they're focused on them if the rules don't apply,	M describes situation T signals hearing M develops situation T signals hearing M offers plan T signals hearing M offers reason T signals agreement T develops plan
Oa19 The keyboard posters will be on the wall by next week and will look good. (Solo: resources)	M: And there are posters now, with keyboard rules on, only three, and they are laminated. They will be up by next week. T: Ah, right. M: [Norah, the NTA]'s a perfectionist on that. If they're not straight, they're no good.	M describes situation T signals hearing M offers info
Oa20a It is important that keyboards are set up properly in time for the beginning of the lesson. (Solo: plans)	M: If they're [keyboards] not set up correctly, T: Yeah. M: then they can be the biggest headache of the week. T: Mm. M: I find it's just awful. 'My keyboard's not working.' 'Have you turned it	M offers advice T signals hearing M develops advice T signals hearing M develops advice

	on?' 'Oh yeah. It's very quiet.' 'You've turned touch response off'. Things like that.	
Oa20b The classes will be playing *Oh when the saints* and will be assessed on their playing. Each pupil will only be allowed a short time to play. (Solo: plans)	M: What I'd like you to do, they're continuing *Oh when the saints* then they've had a break, a week's break. T: They've had a week's break. M: Yeah. What I'd like to happen, they're coming, they've been working on that, T: Yeah. M: It's differentiated in so much as the more able students are going to be working with the left hand bass part. Most of them know what to do, what, they've learnt it off by heart really. They know what to do with that bass part. What would be ideal is, if you're at the front or located anywhere, call the students up, register order, or random order, so they can play for you their work in progress, and you can give them tips. T: Yeah. M: It's got to be quick, I mean, you're talking 30 kids in a lesson, and it's a thirty-five minute lesson. T: Yeah, yeah. M: Or twenty-five kids, you know by the time you're settled, it's almost like a student a minute in some classes; some are smaller. Their main focus is the correct fingering of it, with the bass part if they can. Okay?	M offers plan T signals understanding M develops plan T signals hearing M develops plan T signals hearing M develops plan T signals hearing M develops plan, requests feedback
Oa24b T needs to send an incident sheet to the tutor when there is an appropriate moment. Alternatively, if the problem pupil is not aggressive, he could give the sheet to the pupil or another pupil. (Solo: procedure for dealing with behaviour management)	M: But, but then I mean, obviously, you're tied up with that and you've got a lesson, T: Yeah. M: So do it a break time or lunch time, when you've got a moment. If it's a kid who's going to the duty room voluntarily with no kind of backlash or aggressive [behaviour] then you can send a note up either with them or another student to take the note up, to make sure they've arrived there. T: Yeah. M: You know. Or just send them out the way and phone the duty room when you've got a moment in the lesson. Check they've gone there. T: Right. Okay. M: Yeah. Yeah. I mean, if that, if circumstances arrive when I'm here, T: Yeah, that's [inaudible] M: Hopefully they won't. I mean, nobody's gone to the duty room yet.	M offers advice T signals hearing M develops advice T signals hearing M develops advice T signals understanding M develops advice Fragment M develops advice, describes situation, offers

	That's good.	evaluation
	T: Yeah.	M signals hearing
Ob3 If M is not in the room observing it means he is confident in T. (Solo: mentoring)	M: If I'm not here, take it as a big compliment. T: Okay. [Laughs] M: If I'm out there doing something else, it means that I'm not worried about what's going on in here. People tend to think that it's the opposite, but it's a big compliment because I haven't had to intervene at all, really. Well, once, but that boy was so out of order, I think he had to be dealt with, yesterday. I haven't had to intervene at all, which I don't like doing.	M offers praise T signals hearing M develops praise, describes situation, offers evaluation
Ob14 M is not sure whether it is better for an ITT student to have controlled lessons or exciting ones. (Solo/conversation with me: mentoring)	M: [to me] One of the things that we spoke about earlier this week was, I don't know, when an ITT student starts at a school, is it better to have two really well controlled, but quite dull textbook-based lessons to start with, for the first couple of weeks, or is it better to go in with a really fun, whiz-bang, practical activity? Because if you have, and I've seen this before, because obviously you want to make a good impression on them, you want them to think that it's fun, they then, after two weeks, and maybe that third lesson isn't much fun, or the fourth lesson, say, isn't so practical based, they come to expect that. And then it gets difficult if then, you can't deliver the goods. You know, every lesson cannot be like that. You're only human. There are some dull things that we still have to cover. Do you see what I mean? O: I don't know. There isn't an answer, is there? M: Do you see what I'm saying? O: Absolutely. M: Because come the third week, when you do do something whiz-bang, wow! And you've got them behaving at that point, possibly. Whereas, they come to music now, expecting to be almost entertained.	M describes situation, requests advice, offers reason, requests feedback [from me] [Observer gives feedback, not coded]
Ob35 If M is not in the room this means he has confidence in T. He will find the teaching difficult with the following lesson, but T did well, and the skills she has are transferable to other jobs. (Solo: praise)	M: I'm really delighted in what you've done before and, I'll go back to what I said before, if I'm not in the classroom, take it as a huge compliment. I know I can go upstairs and sit there, and you'll be fine. Obviously I can't do that, [laughs] much as I'd like to, but you have control of them and they're not easy. They're not easy. T: No, I know. M: I know I will encounter problems next Tuesday afternoon, because it's the time of day partly, it's the weather – there's all those combinations.	M offers praise, offers info, develops info T signals agreement M refers to own practice, offers info, offers reason, describes situation, offers evaluation, offers info,

	And you found it difficult, you were stressed, but you still coped, you didn't lose your rag. You still had your goals and the aims of the lessons were still delivered. And that takes an awful lot. I think those skills are transferable to other professions as well. I'd like to think, if I ever went for another job, and said to them, 'I was a teacher at [Oddington] that would count for a huge amount; organisation and all those skills that you've got. You did brilliantly. T: Thank you.	refers to own practice, offers praise T offers thanks
Ra2 T is good at praising pupils (Solo: T's teaching)	M: One of the things that's really good, about what you do, is you're very open to praising them and that's what they need. With a balance of praising you need them to know exactly what their task is, and I think, be even more specific about things.	M offers praise, offers reason
Ra3 T could stop the lesson in order for a group to demonstrate music (Solo: T's teaching)	M: Stopping and starting, perhaps when somebody's done something good and they're in a group, stop the whole class. 'Just listen to this tiny little bit here and then sometimes, if somebody's done something really well, you might make the whole class play it.	M offers advice
Ra5 T should use resources more (Solo: T's use of resources)	M: I think you can afford to use the overhead projector, the board, the piano much more. T: Yeah.	M offers advice T signals hearing
Ra6 T needs to be less scared of telling pupils off. She needs to notice misbehaviour and not to worry about being liked. There are different ways of telling pupils off and it doesn't have to be done in an unpleasant way. (Solo: management of behaviour)	M: And I think sometimes you're a bit scared to tell them off. If, like, someone's mucking round, it's that whole, we were talking about it yesterday, the global awareness of the whole room. So that, you know, you're hearing da da da da da [sings] and they're putting it on demonstration. I think, maybe when you're starting, you're really keen to go and help a particular group because you feel safer doing that. Just be kind of quite laid back, and let them do things on their own, as long as they've got clear instructions. Watch what's going on. Then you notice that [Poppy]'s chewing. Then you notice that somebody's doing something else. These are nice girls, they like you. Don't worry about being liked in teaching. They do like you and they'll respect you. Part of that's because you're always fair with them. But if you're in a rough school, if you haven't got the confidence to say, 'That's not acceptable; what are you doing?' And you don't have to say, you know from watching [another teacher] you don't have to say things in a nasty way to get control. I think I probably use a look an awful lot. And you can just	M offers opinion, describes situation, offers advice

	develop that look of 'not acceptable'. You don't have to say anything. Or just being very close to somebody.	
Ra7 Pupils need to be told to listen to each other (Solo: T's teaching)	M: Sometimes, when they were doing their performances the others weren't really listening, and when you were giving the feedback, the others were chatting among themselves. I think it's important to, always the minimum expectations, when you're talking or performing or explaining something or they're listening, there is total silence. And that's just a sort of respect for each other, and they've got to be sensitive about that. [Interruption, as an adult helper comes into the room and starts opening up cardboard boxes.]	M offers advice
Ra8 The class achieved. (Solo: praise)	M: They are a lovely class and they did achieve, so that's really good.	M offers praise, offers reason
Ra9 T needs to spend time planning. Although boring, this will mean that she has resources which will be useful in the future. (Solo: T's planning)	M: Shall we just go through what I've written down here? I think when you were starting, it's worth really spending a lot of time planning and I know it's a bit of a bore but then you've got that forever. Maybe you might want to get some of the OHPs I've got, and you might want to do them yourself. Some of them I've got on the computer, so you can just run them off the computer so that, when you go to your next job, you've got millions of them and you're not thinking, 'Oh, what am I doing this time?' And once you've got a plan for the year, that end of the summer holidays. I still get it now. At the end of the summer holidays I think, 'I can't do this job; what am I going to do?' and then it's sort of there [prepared] and in fact, I've got most things in place now anyway, so it's good, but you do get that feeling, 'Oh, I can't do this', and that's very normal at the beginning of term. I think that's what you had yesterday, just having a week off. T: Yeah. M: That is very normal; that's okay. I said, use the plans again, but keep them with you and put them on computer, that's probably the easiest thing, and then you've got them [inaudible].	M offers plan, offers advice, offers reason T signals hearing M offers reassurance, offers advice
Ra10 T established a nice atmosphere at the start of the lesson and should take her time at the start of the lesson. (Solo: T's teaching)	M: A nice atmosphere at the start. Have the confidence to really take your time at the start.	M offers praise, offers advice

Ra11 Demonstrations are good but there is a problem if pupils merely copy them. (Solo: T's teaching)	M: It's worth doing the technical demonstrations like I was doing that little thing, and maybe even, the trouble is, in the past, when I've done demonstrations and got them to do it, if I say, 'do D, C, A, D' which is one I've done before, then all their waltzes use that idea. So it's a real dilemma. How much do you give them to start with? How much freedom do you give them to start with? Maybe only use those ideas for the ones who are really struggling with an idea.	M offers advice, qualifies advice, offers advice
Ra14 T should have a Q&A session to check pupils' understanding. (Solo: T's teaching)	M: I think, after you've explained things, it's worth having a question and answer session so that it checks their understanding and it also re-iterates what you've explained. And the person who's daydreaming, it allows them to sort of catch up as well. If I was doing that in an ideal world, I think I might have stopped and started them a little bit more. But, having said that, that's in an ideal world. [Both laugh] I'm not saying I do it.	M offers advice, offers reason, refers to own practice
Ra15 T should hear parts of performances during the lesson. If the pupils aren't ready to play she should give them a further 10 minutes and then hear them. (Solo: T's teaching)	M: And hear snippets of performances at any point 'cus that keeps them on their toes. What I liked about what [the other student teacher] did the other day, was, she stopped them to perform and said, 'Are you ready to perform?' and some of them said, 'No'. And she didn't pressurise them, she said 'Right, I'll stop again in ten minutes, eight minutes or whatever and I'll hear it then.' And I thought that was really, I don't know where she got that from, but it was really good. Because it was, 'Okay, that's alright, but you are going to be focused in the next ten minutes.' By then, they suddenly realised they couldn't get away with it, and it gave them an opportunity. It's not about telling them off for not doing things, it's about giving them opportunities to be able to do things. Does that make sense? T: Yeah.	M offers advice, offers reason, offers info, offers evaluation, requests feedback T offers agreement
Ra17 It is important for T to keep listening to the whole class. (Solo: T's teaching)	M: The other thing is, it's really important to keep listening to the whole class, even when you're focused on your one class [group]. Some of the groups had some demo noises. Just have the confidence to stop them, get them back on track.	M offers advice
Ra19 T doesn't need to worry about being nice; they like her because she is fair. (Solo: the pupils' response to T.)	M: Because sometimes I think you're very eager to be nice to them. That's not an issue: you are a nice person, you're very approachable to them. Don't worry about that. Yeah. Don't worry about being too nice. It doesn't actually matter whether they like you but they do respect you if you have control, but you are fair. [Further interruption as helping adult is joined by another adult. After 30 seconds or so, M asks them to leave and they do	M describes situation, offers reassurance, offers advice, offers reason, offers opinion

	so.] If you're in a rough school, that's where it's going to . . . this is quite a nice school.	
Ra20 T should require the pupils to be more specific when they assess each others' work. (Solo: T's teaching)	M: When they're performing, oh yeah, you asked the others to say what they think, and their response was, 'Oh it's very good.' And I think you can be really specific with the whole class with that. 'Did that note really fit? Okay, just play that bit again. Did we really like that note? Okay, what can we change that to? Why didn't that work? Why did that work? You know, put it on the overhead projector, play it on the piano, sing it, get them to sing it. One person sing that note, and one group to sing that note. As a class, they're doing things. Using vocal and hand things, while they're doing something like this, is actually quite important. 'Can we all sing that melody?' and it gets them singing, because that's so much part of Key Stage 3 work. Yeah, I like the structure of the second piece, but I think they need suggestions of how to improve it. You started doing that, that was good. If I liked a little bit of somebody's piece, I might go and play it on the piano, and then put it in octaves and then add chords here, and ask them to say what I've done with it. But when they hear their tune that they've made up being played by somebody else, the kind of thrill of that is actually quite exciting. I don't know if you've composed stuff and heard it performed, being performed is dead exciting. And it's just the same for them, you know. That's their music and you're then playing it. So you've got to develop a skill of being able to go to the piano, using your aural things, just being able to do that. That's also quite impressive for them and it's quite a nice thing to do.	M describes situation, offers advice, develops advice, offers reason
Ra21 T is ensuring that there is no background chatter but needs to be aware of the class as a whole. (Solo: T's teaching)	M: Right. Yeah. It's just making sure that nobody's talking when they're discussing things. Right. Top Tips. Global awareness, we've talked about that. Don't rush straight in to helping one group. Keep an ear out for what everybody's doing.	M offers advice

Ra22 A pupil was chewing gum. M stopped her because other pupils will follow her example then the gum gets stuck under the table. (Solo: management of behaviour.)	M: [Polly] was chewing. She will definitely do that next time. She started doing it at the beginning of last lesson. T: Oh right. M: And I stopped her. And then somebody else will do it, and then, by the end, you will get 90 per cent of that class chewing gum. That all gets stuck under the table.	M describes incident, develops incident T signals hearing M develops incident, describes situation
Ra24 Although it is good for T to repeat her instructions it can sound patronising. Learning such skills is time-consuming. (Solo: T's teaching)	M: The thing about saying everything twice is very good, but don't be patronising. I think teachers, quite often they even do it in relationships. They say everything twice because they're so used to people listening to them. Say it twice, but in a different way, or get them to say it, 'Right, so what are we doing? You're not listening. Hang on a minute over there.' So it's always focusing on one person and being totally aware of the others at the same time. I mean, this all takes time.	M offers advice, qualifies advice, offers reason, offers reassurance
Ra25 T is successful but needs to be more assertive in her teaching. (Solo: T's teaching)	M: I think sometimes, when I'm giving a feedback like this, you must think, 'Oh, I'm doing everything wrong'. You're not. I mean, that was a successful lesson. They achieved an awful lot. So I think you can be really pleased with yourself about what they did. I just worry that, if they weren't a nice class, how you would fare with them. Because you don't like confrontation, you don't like telling people off. And I think you're going to have to address that one so that, in a rough school, you have control. T: Yeah. M: And even using words like, 'That's not acceptable, is it?' I had a girl yesterday who, I can't remember what she said, I think she said something was a pile of pooh or crap, I can't remember what she said. And I, rather than telling her off, I said, 'If I said that phrase, what would you think?' And that rather startled her. But also, sometimes, I just say the words that they said. 'If I said that was a pile of crap, what would you think? Or if [the Headteacher] said it. I think it's important for them to know that we can all use whatever language we like, but we have to know where and when it's appropriate. Obviously that's not a problem with this class, because they're so nice, but you will come across it to some extent.	M describes situation, offers evaluation, offers reason, offers praise, offers advice T signals hearing M develops advice, refers to own practice, qualifies advice

Ra26 T is positive and praises them well. (Solo: T's teaching)	M: On the positive things, it's lovely; you're always congratulating them. Even if it's just getting quiet or putting their beaters down, you say well done. That's really nice. You're quite democratic about decision making, 'What do we think about that?' and you give them choices which enable them to succeed at some level. There's a calm, relaxed atmosphere, you're very fair to them and you're also very approachable. If they need help, it isn't like they can't come and ask you, so that's nice.	M offers praise, offers evidence, describes situation, offers evaluation
Ra27 T's timing was good, but she could manage the putting away of the instruments better. (Solo: T's teaching)	M: Timing was good. I think at the end, possibly getting them sitting down to do that questioning session and being quite specific about that, then you've got, because a lot of them are tall girls anyway, T: Yes. M: so when they're all standing up, you're not going to get control. And I say, 'Right, the instruction now is put the instruments away. That means absolutely not a sound. Nobody talks. And please, help each other.' Because you get somebody who's really short trying to put the gong up on the top, and there's going to be an accident. I always encourage them just to be sensitive to each other. And if they leave, even if they don't know much about music, they learn to grow up being sensitive to each other, that's a pretty useful, and just kind to each other, that's a pretty useful skill. It's really good.	M offers evaluation, offers advice T signals hearing M develops advice, offers reason, refers to own practice, offers reason
Ra29 At the start of the lesson there was confusion about giving the instruments out and who was going in which groups but the pupils coped well. (Solo: pupils)	M: When they were starting off, there was confusion about what instruments they were going to have and who was in what group. T: Yeah. M: And I think the girls who had so many people away in their groups were actually very focused, considering. I mean they could've been quite tricky, actually, in a situation like that. T: Yes. M: I thought that was really good.	M describes situation T signals hearing M offers evaluation T signals hearing M reiterates evaluation

Ra30 The next lesson will continue with *Danse Macabre* but should involve a range of activities. (Solo: plans)	M: So you know, I think, where you're going on to the next lesson, and joining up the one that's the dynamics of when the dance gets frantic and possibly gets faster, but certainly gets louder. And then it gets quieter when they all get tired and then the cockerel: how they're going to do the cockerel crowing. Maybe play that to them on the tape. I think, rather than saying, 'Right, now we're doing a composing session', be much more, 'It's a listening session, it's a composing session, it's a singing, it's a clapping the rhythm' [session].	M offers plan, offers advice
Ra33 T will need to prepare the resources for next lesson (Solo: T's plans)	M: And, you know, having the tape in the right place or knowing the number for the cockerel bit, and asking them how they are going to be doing that. Of course, they can use voices, but maybe you'll get them to think about that. [Interruption as two adults come into the room and start a conversation together]	M offers advice
Ra34 T will need to go through the next part of the *Danse Macabre* story and teach them the word tremolando. This will contribute to her teaching of literacy and will link to the next year's teaching of *Sinfonia Antarctica*, which involves the same skills. It helps to reiterate the teaching of musical elements. (Solo: plans)	M: Maybe going through this overhead and they've got this list written down, and some of the things I talked about. When the skeletons rush off to bed, on the tape, it's shimmering; tremolando. And I've talked about that and I said it sounds like trembling, so that's the word, tremolando. But they won't have remembered that word, so that might be a bit of your literacy thing. As long as you're explaining words, writing them up, saying, giving a method of remembering it, then you're including your literacy thing. So you might want to put that up and talk about how you get music excited or how you get it calm, how you get it feeling weary. Because, when they're in Year 9 doing *Sinfonia Antarctica*, they're having to use the same skills. Go over pitch, tempo, dynamics; those sort of words. I don't think you can do that enough. If every lesson starts with pitch, high low [singing the words to high and low pitches] dynamics loud soft [demonstrating again] I don't think it matters how often you do it because, either they'll think it silly or, after a term, get bored with it, as long as they know that at the end of it.	M offers plan, offers advice, offers reason, offers [another] reason, offers advice

Rb1 T planned the lesson, prepared her blackboard and went through this with the pupils. (Solo: T's teaching)	M: The first thing is, I didn't see the planning, but you'd obviously planned it. T: Yeah. [laughs] M: If you are going to be observed, it's quite a nice idea just to spend a couple of minutes going through before, then at least I've seen it. I thought it was good, because you had stuff up on the board when I came in, and you spoke them through it. They won't notice unless you speak them through it, so that was good.	M describes situation, offers info T signals agreement M offers advice, offers evaluation
Rb2 The pupils learned about percussion but probably not all understood tuned and untuned. T should have a plenary at the end to reinforce this. (Solo: T's teaching)	Overall, in that lesson, there were loads of good things. They went away with a knowledge of percussion instruments they didn't have before. I'm not sure all of them understood the two categories of tuned and untuned by the end, and personally, I would have had a recap session at the end, okay? Just to reinforce.	M offers evaluation, qualifies evaluation, offers advice, requests feedback, offers reason
Rb3 One of the pupils pretended to be asleep and it was helpful for T to give her a job to do. (Solo: managing a pupil)	I don't know if you noticed, [Philippa] pretended to be asleep most of the lesson. T: Right. M: She's a pain in the neck. I thought it was good, you picked her out to be the one to hand the sheets out. That was an excellent idea.	M describes incident T signals hearing M offers evaluation, offers praise
Rb4 T's teaching included a personal story; this was very good. Her subject knowledge is good and she will be a teacher. (Solo: T's teaching)	M: And the other thing I thought was lovely was when you bring in a personal story like the bell that was made, like talking about Big Ben. You've got very specific, brilliant subject knowledge. So there's no question in my mind that you are going to be a teacher.	M offers evaluation, offers praise
Rb5 T's control is holding her back because, although she gets silence, it soon gets noisy. (Solo: management of behaviour)	The thing that holds you back is the control. And I don't know how many times, in that lesson, you said, 'Can I have silence? I'm waiting for silence'. And you can get it, but you don't get it completely, so within five seconds it's built up again. I've got loads of ways and strategies and things I've written down. So if we just go through things I've written down.	M describes situation, offers plan
Rb6 M can observe the whole class in her lesson observations (Solo: mentoring)	M: It was a little bit hard on me observing in there because, while I was typing, I can't see, whereas, when I'm in here, I've got such a good overview of the whole class, exactly what's going on.	M describes situation

Rb7a T shouldn't get the pupils to take the register. (Solo: T's teaching)	M: Getting the pupils to do the register: personally, I wouldn't do that with a class I didn't know, and you'd never seen them before. T: No. M: Just the act of taking a register means, I'm in control, I'm looking at you, I've logged your name and your name.	M offers advice T signals agreement M offers reason
Rb7b T needs to learn names and needs techniques to do this because otherwise she will forget. (Solo: T's teaching)	M: You actually picked four or five, you picked up [Padma], you had [Pamela], and, T: [Paige] M: Yeah, I mean you were using those. I would've tried to use names much more. Every time you ask somebody a question, say, 'Sorry, what's your name? Right I'll try and remember that' but then it's that sheer concentration and it comes with practice. But if you get used to doing it now, it will be easier for the rest of your life. If you don't do it in the next year, you will always have problems with names because I find that now. Last year I used them and I make myself use them. I kind of do it for three weeks and then I forget. T: [laughs] M: but you find a way of doing that.	M describes incident T offers info M signals agreement, describes situation, offers advice, offers reason, refers to own practice Fragment M reiterates advice
Rb8 T praises pupils well and moves around the room better. (Solo: T's teaching)	M: I like the way you praise the pupils for being quiet when the register's being taken. That's quite nice. You're also moving around the class much more now. You're not scared to come out. I think before you used to hide behind the piano or hide behind something and that's good having that because immediately if you're close to somebody you've got control so that's much better.	M offers praise, describes situation
Rb9 A pupil was behaving inappropriately and T should have checked this without being unpleasant. (Solo: T's teaching)	M: When you said we've been studying Williams and Brahms, one of the pupils was [inaudible] and then her hand sort of, I don't know whether you didn't notice or you chose not to notice or what was happening there but I would've been on that not necessarily even said anything just to kind of look [whispers] thank you and then get back and just you don't have to be nasty to get that control. I mean a look, I mean quite often what do you think you're doing? It can be quite humorous. It doesn't have to be heavy-handed. I'm in control and you all have to be quiet. It doesn't have to be like that.	M describes situation, offers advice, develops advice

Rb10b T needs to teach pupils to care for the instruments more. (Solo: T's teaching)	M: And I'd also be very specific. These instruments, this is very careful. I mean you heard me say, 'Treat this like a newborn baby. Ooh would you do that to a new born baby?	M offers advice, develops advice
	T: Yeah.	T signals hearing
	M: And you can all pretend you've got like a baby in your arm and drop it. I mean I use [that] a lot because that works for me but you've got to find what works for you and I think because you are quite [inaudible] on this and I think it might work for you but it doesn't have to be heavy-handed, it doesn't have to be you be quiet all the time	M develops advice
	T: Mm.	T signals hearing
	M: I mean there was a glockenspiel somebody was playing it with a pen but then actually got the whole instrument upside down so they got the black notes nearest to them and all the notes the wrong way around.	M describes situation
	T: Right.	T signals hearing
	M: So I mean, to us it's so basic but when you've given an instruction it's quite a good idea, a class instruction, to then go round the whole class to see what everybody's doing and then come back to being more specific about things.	M develops situation, offers advice
	T: Right	T signals hearing
Rb11 T should ensure that all the pupils are on task (Solo: T's teaching)	M: But to make sure everybody's on task. So that's another idea. Um yes I've written that down. Yeah, make sure they're all on task and then go round and give individual help.	M offers advice
Rb12 T should help pupils with the technical aspects of playing. (Solo: T's teaching)	M: And technical help. That was the thing I liked about what [the other trainee] did, where she was using two beaters on the instrument and talking about that kind of thing. Obviously if they're different lessons you can't fit everything into the lessons, so, or a lot of what I'm giving you is something you'd cover over a few weeks rather than trying to fit it all in.	M offers advice, describes incident, offers reassurance

Rb13 One pupil had her hand up for a long time and wasn't noticed by T. She needs to develop her awareness of the whole class. (Solo: T's class management)	M: Yeah [Peggy]. Eleven ten, she was sitting in the corner with her hand up and you had no eye contact with the whole of that area for five minutes. Now if I was, she's a nice girl and she's quite bright, but I think if I was [Peggy], I would've by that time been, 'Teacher hasn't noticed me', therefore, well, I know I'd have been making people laugh, I'd have been drawing pictures, I'd have been making faces, doing silly things. She wasn't because she isn't like that but I think it's kind of frustrating if you feel not noticed so it's that global awareness just always scanning around, seeing what's going on and not being scared to do that. You're getting better because you used to just go straight into group activities and then focus on that one because you feel safe like that. But when you do feel safe with a whole lot and you've got control that positive feeling is such a good feeling that it's so worthwhile mastering. Because I think once you've mastered this and it's such a small problem, you are going to be brilliant T: Mm. M: You know, don't worry about this at the moment, T: Thank you M: but you've got to have various things in line that you think you know you're going to do.	M describes incident, develops incident, offers advice, offers praise T signals hearing M offers reassurance T signals thanks M offers advice
Rb17 T should insist on silence during her lessons. (Solo: T's teaching)	M: I would say insisting on silence at all times when you're speaking or working at your performing is vital. T: Mm. M: And even the way I said that, I actually slowed down, I've come to realise you know how would I get people to do it? And I do think some observation, I've written this down later.	M offers advice T signals hearing M refers to own practice

Rb18 T doesn't have to get cross when there is noise but she needs to expect and insist on silence because noise is difficult for people with learning difficulties. (Solo: T's class management)	M: Humour, eye-contact, you don't have to get cross, I've said that before. When you asked them to write the date and you told them what it was, there were loads still talking and playing instruments. If you had a slightly dyslexic child and you may or may not have noticed if they're dyslexic at that point, their brain can't cope with sound going on and an instruction. T: Mm. M: I'm like that basically because with sound I listen to it T: Yeah M: So either somebody who's a good musician or somebody who's got a learning problem or somebody who's dyslexic, will have a problem with receiving instructions over sound. T: Right M: And that's one of the things about dyslexic pupils is they can't cope with that and then they're naughty because they can't cope. So having that sort of calm atmosphere in which to put kids is quite important I think for the whole class not only the dyslexic child and showing a really high expectation of complete silence and then insist on it.	M offers advice, offers reason T signals hearing M refers to own practice T signals hearing M develops advice T signals agreement M develops situation, develops advice
Rb19 T should observe other teachers and see how they get silence. (Solo: plans for placement)	M: I've put down here observe some other teachers. It could be me or ['Francis': the other music teacher] or somebody else and write down different ways of getting silence or maybe when somebody doesn't have control seeing how you would've got silence. At the end I've put down on targets observe lessons and write down ways of getting silence and perhaps watch [Reena - another teacher] and I'm saying her because she's on practical subjects and she might have completely different ways of getting silence and I'm very aware that I'm just telling you how I do it and you've seen how I do it and my way doesn't work for [Francis] and vice versa. I watch him and think, well I couldn't cope with that level of noise. You might think I'm being a bit over fussy about it. I find his lessons too noisy but I'm just thinking about people in the back row who's kind of like a fairly average, slightly under-achiever are they going to be able to achieve in that situation? I would've said they would achieve a lot more if they were near silence and I don't believe that has to come in and it has to be regimented, that it has to be horrible.	M offers advice, develops advice, offers reason, offers opinion

Rb20 T should make routine activities fun. (Solo: T's teaching)	M: You know how I do a register but trying to make it fun. I don't think it should be heavy all the time. And even putting instruments away could be competition - a game. Ok, you've got ten seconds and change your voice and you know be a radio presenter.	M offers advice, develops advice
Rb21 T needs to vary her voice use more. (Solo: T's teaching)	M: It doesn't matter how you're doing it but vary the pace of your voice a little bit because it's always the same, and the pitch. Keep them interested because after a while you do if it's the same dynamic level you do switch off, don't you? T: Yeah M: I mean I've been there [T laughs] so I know. It was good when you were talking about Big Ben because that was bringing the personal element in and you had some in depth knowledge on that.	M offers advice, offers reason, requests feedback T signals agreement M refers to own practice, offers evaluation, offers reason
Rb22b There are many ways of getting a class to be quiet and T should watch other teachers to see how they achieve this. (Solo: T's management of behaviour)	M: But you don't have to do it that often because once they realise that that's going to happen they're going to lose their interest in playing up. Or quite often just stopping, eye-contact and then straight back again or just do the eye-contact. Now I think I've developed a rather sarky look, T: [laughs] M: and that's quite useful but I think it would be fascinating to write down I mean there must be I don't know how many ways that I've talked about getting silence probably ten but there must be fifty ways of getting silence. All of us have a different way of doing it and I think maybe one lesson just sit down and that's the only thing you do [inaudible] and possibly do it with somebody who hasn't got control then you can be thinking right how would I have done that? Watch some good people, you know possibly the PE [teachers]. How do they get silence? Because they've got a real problem because they've got a lot of noise going on there. It's the same kind of thing. Drama, some history lessons are quite loud. I mean, you've seen [Richard - another teacher] teaching, T: Yeah. M: and he manages to get silence and he has a nice combination doesn't he of work and buzz and silence. But he has a calmness and I think to start with you tried to be very, very calm which was lovely but you've also got to have pace with that and not be scared to say that is not acceptable.	M offers advice, offers reason, refers to own practice Fragment M develops advice, describes situation T signals agreement M develops situation, offers advice

Rb26 There was a low level of noise which T attempted to check but not successfully. (Solo: T's behaviour management)	M: Right, what's next then? I think we've been round quite a lot of this. Oh yeah, when [Pamela] was performing [Padma] was talking and [Philippa] was pretending to go to sleep and then after a while you said, 'Excuse me' but because you didn't then keep looking at her, five seconds later she was back talking again. So it's that reinforcing it and sometimes you might have to stop the whole lesson. So you said I can't start until you're all quiet. That's a good sort of phrase to have but it's the making sure you've got it. I just felt there was this slight battle all the time. There was this low level of noise that you didn't want there so they weren't really achieving quite what they could've been and it wasn't really being dealt with. It's such a small problem and that's it. That is the only problem in your teaching.	M signals focus, describes incident, offers evaluation, describe situation
Rb31 T thanked the pupils well. (Solo: praise)	M: I like the way you said, 'Thank you' at the end; lovely, that was.	M offers praise
Rb32 T should have included a plenary session at the end of the lesson to check their learning. (Solo: T's teaching)	M: I would certainly have had a recap session at the end. I think recaps and explaining what you're doing at the start, I think recaps are probably more important than even explaining what you're doing at the start because when they leave they focus on something they have learnt. The difference between this and this. What have you learnt? Because people have walked out of that class yeah that was an ok class, that was quite fun, move onto the next one and it's kind of gone so that recap kind of puts it, maybe even writing down the recap at the end of the lesson, you know in an ideal world I'd have done that for every lesson. I could if it was an ideal world.	M offers advice, offers reason, develops advice, refers to own practice
Rb34 T's subject knowledge is good and she is good at praising pupils. (Solo: praise)	M: So straight subject knowledge is fantastic and you do have a nice calm air of confidence which is yeah. I mean you're a skilled musician and you're good at praising pupils so those are all pretty positive things.	M offers praise

Rb35 T's target is to watch other teachers to see how they get silence. (Solo: plans for the placement)	M: So the targets to observe and watch, I mean just all the time, observe, but be really specific. I'm observing to see how they're getting silence in a tricky situation or, how would I get silence if they're not getting it? What levels of noise are acceptable? Go and watch ['Michelle' - another teacher]. She's a French teacher because she has massive noise in there. I mean, it would drive me bonkers. T: [Laughs] M: But see how she then gets it quiet. See how you'd change it. See what happens to her voice. I suspect the noise goes up more when I just walk past. Lovely lady but I know I couldn't cope with that level of noise in a classroom and you've got to work out what you can cope with.	M signals focus, offers plan, offers advice Fragment M develops advice, offers opinion
Rb36 T should vary the use of her voice more. (Solo: T's teaching)	M: Think about the timing of each activity. Things like the pitch and the pace of your voice, try and vary it. It does help the concentration. I mean I get bored very easily [laughs]. But there are people obviously, who've got wonderful voices. [Another teacher] used to be head of English, you know, comes in to do supply? T: Oh, yes. M: She pops in but she's, she's up here and then she's down here but she's interesting. You can't fall asleep with that. It's good.	M offers advice, offers reason, offers evidence, requests feedback T signals hearing M describes situation, offers opinion
Rb37 T needs to assess pupils' understanding. They need to be comfortable enough to say they don't understand something. (Solo: T's teaching)	M: So checking people's, that's another thing, you say, 'Right. What have you just done?' And go back and ask them. And then ask, do a hands up thing and say does anybody else think they know the answer? And then don't always go to somebody with their hand up but then explain why you've gone to somebody who hasn't got their hand up and when somebody tries to call out the answer say, 'I've actually specifically asked this person because I need to know what they know so that I can help them'. Not say, 'oh you don't know it so I'm picking on you'. T: Yeah. M: It's, I can help you if I know what you don't know and the other thing is for them not to be scared to say, 'Actually to be honest I don't actually understand that' because it could've been that you were being boring so they weren't listening but it could've been that they were thinking about something. You know I get into a daydream and you come back again and you haven't a clue what's going on and that's normal but I think a lot of people do that and then they're scared to say, 'I don't understand'.	M offers advice, offers reason, develops advice T signals hearing M develops advice, describes situation

	[Francis] has a lovely, well we both did actually. He often says, 'Well, if you don't understand it's my fault because I obviously haven't explained it already' and in a way that's right because our job is to get them to understand things, to enable them to do things. If they can't do it, we haven't done our job properly. Ok there might have been a laziness [both laugh] or whatever,	
Rb38 T should use pupils' names more. (Solo: T's teaching)	M: but using the pupils' names more often. I mean you were doing it and you hadn't seen them before so it was good but much more often.	M offers advice
Rb39 T will be good and has the skills to teach A Level. She needs to keep up to date with her knowledge of music. M has changed in her own knowledge and now listens to a lot of jazz and world music. (Solo: the need to develop interests in different styles of music.)	M: So overall the weaknesses are just the control really. That's it but I mean you've got so much strength there. So if you could just sort that out and to me it just seems like it would just be fantastic. T: [Laughs] M: The whole thing would open up because I can see you doing very well at the, being able to teach 'A' level or something. I mean you'd be able to do well in that because you like that side of it and certainly the skills, the IT skills and being able to record stuff and keeping up with technology but also it's quite important to keep up with music and know. The whole time I was at [my previous school] I don't think I listened to anything pop, T: [Laughs] M: and now I actually listen to a lot of jazz stuff. I don't actually listen to much music at home, I think because I've got music all the time here and the more you keep up to date with [inaudible] or whatever it is you're interested in, it could be you know. You've got a passion for Stravinsky or, but you don't want to, I'm an oboe player, I know masses about oboe stuff so I'm going to teach them just about that. You've got to keep really open about everything. That's why I'd like to tell you about this African drumming because it's really useful. I've got a sheet on the other African drumming I've already done and I'll go through that with you and I'll go through what I learnt the other day because that could be quite useful. T: It would be very much so seeing as I don't really know, I didn't ever study world music at all, ever. M: Well that's a big part of it. Also this pop music up to the sixties you need to learn and [the other trainee], her knowledge of that is amazing. T: Yeah.	M offers evaluation, offers advice, offers praise T signals hearing M offers praise, offers advice, refers to own practice T signals hearing M describes situation, refers to own practice, offers advice, develops advice, offers plan T offers agreement, offers reason M offers reason, offers advice T signals agreement

	M: You've really got to keep, stay with it. Right so are you happy with that? T: Yeah.	M reiterates advice, requests feedback T signals confidence
Rc1 If people do, see and hear something they remember it well. (Solo: a theory of learning)	M: You've done theories of learning, haven't you? The doing person, the thinking person, all that stuff? I don't remember it all. It's something like, if they hear something they remember 10 percent, if they see it they remember 20 percent and if they do it they remember 50 percent. But if they do it all together, you know, seeing and hearing and doing it, it's something like 90 percent.	M describes situation, requests feedback, describes situation
Rc2 If pupils talk while T is talking her teaching is not effective. (Solo: T's teaching)	M: If you talk over the top of them, it's like singing a wonderful aria next to a drill.	M offers advice
Rc4 M was taught to be unfriendly with pupils but this was in the context of a boys' school. (Solo: M's experience of ITT)	M: I remember being told, 'Don't smile until Christmas'. I do keep them at a distance, but I think that's because I used to teach in a Boys' School	M refers to own practice, offers reason
Ha2 The pupils thought I was an Ofsted inspector when I was observing the lesson. This changed the atmosphere. (Solo: class atmosphere)	T: They all assumed that Tim was Ofsted and I wasn't going to tell them anything different. And so the atmosphere is always different when you've got people watching, especially since you were there as well.	T describes situation, offers reason
Ha3 T talked to the pupils about their behaviour and they behaved better as a result. (Solo: T's behaviour management)	T: I had a quick chat to them about their be[haviour]. They knew that they'd been, because they were a bit naughty last lesson and so I talked to them and said, 'Look, your behaviour really was quite abysmal last lesson, wasn't it?' And they were like 'Yes' and I said, 'I have no qualms in sending you to what [Patty]'s getting outside at the moment', and they, you know, they worked really well for the rest of the lesson.	T describes incident, offers reason, offers evaluation
Ha16 M is not a good example for T because he can say things that T can't. (Solo: M's position in the school)	M: I know 9R did that [misbehaved] with me at the beginning, but they know me and, if something went wrong, I'd be able to stop it. Do you know what I mean? I'm not a very good example for you really. [T laughs] I'd be able to say, 'Right, that's it. Everybody back in.' whereas you, being a newcomer, would have a bit more difficulty doing that. So you need to have structures yourself to make sure that it doesn't get out of hand.	M describes incident, describes situation, offers advice

Ha20 Pupils were giggly and M had to intervene with one pupil. (Solo: T's lesson)	M: [reading from lesson observation sheet] 'A bit giggly doing the register', and then I've put, 'I had to intervene with that horrible girl'.	M describes situation
Ha21 T had good lesson objectives, relationship and questioning. (Solo: praise)	M: Lesson objectives were well defined. A good relationship developing. Good questioning technique.	M offers evaluation, offers praise
Hb2 The pupils' behaviour changes from one week to the next. (Solo: pupils' behaviour)	T: The boys, that class, sometimes I have them one week in the morning; another week I have them right at the end of the day and the change of them is. . . . At the beginning of the day they are absolute angels, they really are, fantastic. And every time I've had them in the afternoon they've been really quite riotous. The boys were being kind of not keen to sing, I mean they weren't really keen on it at all. The girls were even really, really chatty. They just carried on when they were supposed to be singing.	T describes situation, describes incident
Hb3-6 T's lesson started with some confusion but they responded well to warming up. The girls didn't sing well because the boys were watching them. *The Three Lions* song will be better for the boys. (Solo: T's lesson)	T: The beginning was alright. Bringing them in, they were a bit confused. I could have sat them by the video. I didn't sit them in front as if they were going to watch a video at the beginning because then they would have been set up for the whole thing. I wanted to see if they could sit and then look across. But then I had to move some of them anyway, so I would change that another time; move the video into a better position for them. They responded really well to warming up and they remembered some of it from last time as well. And I actually managed to get a summing up thing at the end. I would have liked to have got further because [Pauline] didn't work so well today. Because I was trying to put in some harder stuff and the boys weren't content to sit there and either join in and help the girls learn it. Because they were just like, 'Oh the boys are just watching us'. And then, when I tried to get them to join in, they weren't going to; they weren't happy. I think the *Three Lions* project, there's going to be a lot more enthusiasm from the boys, which is kind of why I've chosen it, to try and keep their interest, rather than it being all girly. Because the chorus is very boy-based, but the verse of it has potential for some good, small-group singing and it's slightly higher-pitched as well, so the girls will be able to sing it, probably, better than the boys. I can bring lots of other stuff into it, so I think they're going to be a lot more enthusiastic.	T offers evaluation, describes incident, offers reason, describes incident, offers evaluation, describes situation, offers reason, offers plan, offers reason, offers evaluation

Hb8 One pupil was being attention-seeking and another was uninterested. However, the class talked about the singing well and remembered what they had learned. (Solo: T's lesson)	T: [Pablo] was being very attention-seeking, anyway. He always, always wants attention and I try to not react to everything that he does to get my attention, and that was going quite well. But he was trying more and more things. [Phoenix] is sometimes really, really good, and this afternoon he was not interested, he didn't want to do it. He missed last lesson, but that didn't stop him being able to catch up. I went through everything at the beginning and they all knew what they had to do, and he'd heard the song as well. I thought the comparison of songs was good. They managed to get some very good talking about that and they remembered, at the end of the lesson, because I'd moved the board, and they couldn't see what I'd written down on the board for them. I wrote those notes from their suggestions. So I was really pleased that they'd actually remembered some of what they did.	T describes incident, describes situation, develops incident, offers evaluation
Hb12-14 T had taught three lessons. Two of them went well but the third was difficult. It was in another building, which was the reason for the misbehaviour, and T was accompanied by a supply teacher. Various pupils misbehaved. (Solo: T's lessons)	T: I had three lessons yesterday. My Year 7s were absolute angels. They were just lovely. And they're really keen on, we talked a lot about technique, and I did some breathing. I didn't do anything loud because I was in the English block. We did some breathing and stuff and we talked properly through the techniques of things that we need to do in singing, so they should have got that fairly well ingrained in them now. And they remembered it at the end, as well. They'd all been very keen. 9R were very good, but 9M were a complete nightmare, yesterday afternoon. I've got to still, I went to see [the Head of Year] about it. Because it was the supply teacher at the moment, what's her name, with the glasses and the gingery hair. They were just totally not listening to me. I didn't count, that I was in the room, or anything. I tried raising my voice, I tried waiting, and I tried repeatedly telling them; picking on different individuals who talked: nothing at all worked. Because we were in [another building] and they're 9M I was tempted to go and get their KEG but, in the end, the supply and I coped with it. She sort of helped out and we sort of calmed them down. She almost shamed them into behaving themselves; they were alright after that, but they weren't good. [Pauline] got the giggles and had to be sent out, but she came back in and she was fine. She wasn't like she can be. But it was just this whole attitude. [Patrick] was back in, and I've only had him last lesson and this lesson, and he's been really disruptive, both lessons. I've got to refer him. And [Perry] had to be moved, but he did manage to	T describes incidents, offers reason

	redeem himself, just about. But it was just the whole of them. We put the radio on as well, because there's a radio in there, so we put it on, quietly. And that worked for a little while, and then it just went back to where it was. Even the good girls were all nattering, because normally, they're nice girls, they're really good. But all of it was just this whole mentality, because they'd gone all the way up to music and then all the way back down and it was raining, and they were late and they weren't in their normal place. Yeah. So I had three really good lessons and, well, two really good, one mediocre and one really quite horrific. That's about it, really.	
Hb18 T likes teaching singing but needs to sort out her backing track. (Solo: use of resources)	T: I like teaching singing, but I need to get my backing track sorted out, because my piano's getting better, but it's not confident enough to just go 'bloor': just play anything.	T offers opinion, offers plan, offers reason
Hc1 T is confident with most subjects but not always aware of misconceptions by pupils. (Solo: T's teaching abilities)	T: I'm now confident with most, is it easier if I just read it out? M: Yeah. T: Confident with most subjects, concepts and skills in the school curriculum, answering most questions and developing competence in areas outside my specialism. I'm not always aware of misconceptions and mistakes by my pupils which I generally agree with.	T signals focus, requests feedback M signals agreement T offers evaluation, signals agreement
Hc2 T has been able to develop areas of music such as singing. (Solo: T's teaching abilities)	T: I've really been able to expand, develop things I've never done before. I've never been a major singer, I've never taught singing but I've been doing that with the year sevens which has been, and I did it with a year eight group as well which was very good. It went on really quite well.	T offers evaluation
Hc8 T has improved her ability to manage progression within a lesson. (Solo: T's teaching)	M: And progression as well. T: Yeah. I got a lot better at actually properly going through the thing, especially with the Year Sevens. It worked really, really well, actually, having a list of stuff that we were going to do today, on the board. I know it sounds a bit, not very adult, but it seems to work for them, just to list the points we were going to go through. And it helped me remember exactly the progression that I'd planned for the lesson but it also helps them know where they are as well. And they know that they've got to get to the end of it and I was surprised. There was one, there was one Year Seven group that I was really quite surprised how pleased they were with themselves when they managed to complete everything that was on the board. It seems to	M signals focus T offers evaluation, offers reason, describes situation, offers evidence

	round it off really well as well and it helps with the summing up of things because that was an area that I wasn't very good at, the summing up and it seems to help. You know, it does help me when I sort of can say, 'Right, so we've done this, we've done that. Someone tell me', that sort of thing, put some decent sort of conclusion to it.	
Hc9 T's marking and understanding are good (Solo: T's teaching abilities)	M: Marking work's good. Yeah, understanding, that's good.	M offers evaluation, offers [another] evaluation
Hc15 T wrote a lot during her university course. (Solo: T's previous experience)	T: That is one thing, I am actually quite a prolific writer as well and I think at the university they just had lectures and that was it. That and your own research would go towards your essays and that was it. It was very lecture based rather than loads of seminars or anything in the music department I suppose. So I think I do write a lot now as well. I don't help myself. I write a lot more than I, M: You think you could get away with less. T: Yeah. I expect I probably could. I remember when [Una] first came she said to me, 'Excuse me', [inaudible].	T describes situation, offers reason M signals understanding T signals agreement, qualifies agreement, describes incident
Hc17 After her first term, T will not want to return to school because she will think only in terms of working, as a trainee, for a school term. This happened to M. However, when she has a job, her mistakes and achievements will matter more. (Solo: the difference between being a trainee and a teacher)	M: and also you, subconsciously after thirteen weeks, you'll want to, you'll want to go home and never go back again. It's true because suddenly you realise that you're there for a lot longer and what you do matters for your mentality. It's not like, and suddenly. Do you know what I mean? I remember starting my first job and because I, I got to Christmas and, thinking subconsciously I wasn't going back after Christmas. Do you know what I mean? Because you can, as a student you know you're only there for a certain period of time so you can, it doesn't really matter too much to your own mentality. If you've got a class, you know you haven't got them forever. You've only got them, and you've finished Whereas when, whatever you do [have a job], the mistakes you make matter and the things that you, the good things as well matter.	M describes situation, relates to own practice, offers advice

Hc18 Some teachers have been at 'Hayles' for twenty years and, because T is about to be a teacher, she might end up in a similar position. She finds this scary. (Solo: teaching as a career)	T: It's, the number of people, teachers in the school, staff that are in the school, who've been here as long as I've been alive. I suddenly realised that the other day. People like [Tom and Richard - other teachers] have been here like twenty years and I'm only twenty one. You know. It's shocking. I can't, because, you know, in my short life I've known you go to school and you go there for five years then you move on. College two years and then you go to university three years and now I'm here one year. And then I'm going to work and that's going to be indefinite, isn't it? It's terrifying. It's very scary, you know.	T describes situation, offers opinion, requests feedback, offers opinion
Hc19 T assumed that, because the pupils at 'Hayles' were pleasant, she would be able to relax. Now she is due to start work at a challenging school she will approach the job differently. (Solo: pupils' behaviour)	T: I know I'm going to a very, very challenging school as well but in some ways at least I know. I'm preparing myself for it rather than, because I relaxed far too much when I was here, when I first got here because everyone was like, 'Oh it's such a great school. The kids are so nice and so easy'. With five weeks teaching experience and that hugely naïve person that I was, that I still am, that I didn't approach it in the right way. If I'd expected them to be a tough, tough school with tough, tough kids, I think I would have approached it, well I know I would have approached it in a completely different way.	T describes situation, offers reason, offers evaluation
Na3 T has had a few problems with individual pupils but has sorted this out. (Solo: behaviour management)	T: The only people I've had real problems with was, there was [Polly], but she's, I sat and had a chat with her and she's been fine since. And [Parvinder] didn't get a chance to be anything but fine. And it's just the occasional person, but I've found that taking them to one side and just saying, 'Look, come on, sort it out'. M: Yeah.	T describes situation, describes incident M signals hearing
Na6 T should approach 'Paul A' in a quiet, non-confrontational and assertive way. (Solo: behaviour management)	M: I think you're right to sort of target [Paul A]. A quiet word as he comes into the room, you know, that last lesson didn't do you any favours, didn't do me any favours. You did fine on the test, you can do all this sort of stuff, but I'm really looking to you to give a lead to the rest of the group. You know, sort of appeal to his male ego, you know, all that sort of thing. But also make it clear to him that, if he starts kicking off, you're not going to stand any trouble because this is the warning he's getting. And so, if it goes on like this, it's just a question of straight out the door. And then he'll be dealing with me over it. So just lay it on the line to him, nice and clear. Non-confrontational T: Yeah.	M offers advice, develops advice T signals hearing

	M: Just at the end at the lesson, assuming he's been fine, which he probably will be like that, I have to say that he did kick off with [the previous trainee] last term as well, alright?	M develops advice, describes situation
	T: Yeah.	T signals hearing
	M: We did exactly this and he calmed right down. He was actually quite good by the end. And it was the listening lessons again that he kicked off in, it wasn't the other ones. And once he's calm and he's in work mode and he knows that you're the boss, he'll be fine.	M develops situation
	T: Yeah.	T signals hearing
	M: And at the end of the lesson, make sure that you have a quiet word. 'That was great, you did superb, look what you've achieved, you know? This can really help you with the listening exam.' You know, stuff like that.	M develops advice
Nb11 T should show the pupils where to sit in the lesson. This will establish herself as being in control. (Solo: class management)	M: And you know if you haven't got the control of them out there straight away you could even stand at the doorway and as they're coming in, indicate where you want them to sit in that lesson. You know, you could be in charge of that rather than them sitting in their usual positions. If you do something different then that's throwing them off their, off their sort of security we can muck about in this position because I'm sitting next to my mate kind of thing. You know, you can design your whole lesson activity around the notion that they will need to sit somewhere different for this and you know some kids will say well you know I want to go and sit, no you're in control. You're the boss. So that's where you're sitting for this part of this lesson. You don't have to let them think that this is going to be the whole of the afternoon, you know. You can just that's where you're sitting for now. It's important. Just go and do what I'm asking you please, right? And straight away you've thrown their kind of their comfort zone so they're on their mettle then for a moment or two.	M offers advice, offers reason, develops advice
	T: Yeah.	T signals hearing
	M: [phone rings] Just excuse me a minute. [Phone conversation.]	M signals focus [phone ringing]

Nb20 Pupils who are doing *Mission Impossible* must turn it into a dance track. (Solo: plans for T's lesson)	M: So just quickly coming, you mentioned dance tracks. The *Mission Impossible* guys, I would, if you're happy for them still to do the *Mission Impossible* thing, I would insist that they turn that into a dance track. You know computer's ideal to do that anyway so you know I think I would go that way. That'd be my personal preference because it leant itself to it quite easily.	M signals focus, offers advice, offers reason
Nb28 T needs to think about other lessons in the same way as she has considered the next lesson. Control is an issue. (Solo: plans for T's lessons)	M: Okay. So you've got some strategies for that specific lesson and you can take those now and you can apply those to other lessons as well and, you know, obviously vary them to a degree. Your overall targets for the week we'll keep as you had on Monday but obviously some of those that are, we're basically putting a little more detail onto those targets in what we're suggesting for that lesson. But you do need to think about the other lessons in the same sort of way. T: Yeah. M: Because now we're putting something on the backbones of control and, you know, it's obviously an issue.	M offers advice, develops advice T signals hearing M develops advice, describes situation
Nc14 T's new job is in a tough school. She needs to prepare for this in her next placement. (Solo: T's plans)	M: When you start at [Greenfields] that, which is a tough school, let's make no bones about it but it's not going to be an easy ride. T: No. M: I would look upon that job myself with a bit of trepidation. T: [laughs] M: You know, I kind of think I would survive but, you know, not necessarily totally unscathed and you know great that there's lots of support there and all the rest of it but, you know. What can we do between now and then starting that post and be literally absolutely the best you can be by the time you get in there?	M describes situation T signals agreement M refers to own practice Fragment M offers advice
Nc18-19 On his ITT course, M didn't do a teaching placement in a secondary school and found it difficult when he did teach. T's experience in a Sixth form will be valuable when she comes to teach A or AS level. She should look at the future in a positive light. (Solo: M's previous experience	M: Let's deal with the issue of the sixth form that you were in before. I did one of my teaching practices in a sixth form, my second teaching practice. My first one was in a primary school. T: [laughs] So you didn't actually do the actual sixth, secondary school at all. M: Didn't do a secondary school at all and since I went to an all-boys' grammar school, I didn't even do any lesson observation because of circumstances, you know it didn't happen so when I got my first job in a comprehensive school, I just did not know what had hit me and it was a	M signals focus, refers to own practice T signals understanding M describes incident, refers to own practice, offers reason

and T's future)	school probably along the lines of [Greenfields]. It was a tough, inner city school in Salford and it took me a long time to come to terms with what I was really taking on. However, when I went for promotion to another school that had a sixth form what swung it for me was the fact that I had sixth form experience on a teaching practice and that's not to be sniffed at because in [this LEA] particularly, there aren't many schools that have got sixth forms.	
	T: No.	T signals hearing
	M: So whilst one or two of your colleagues on the course can say, you know they've done maybe a unit of study in a sixth form or they've done a week in a sixth form, you can say I've done a whole teaching practice.	M offers advice
	T: Yeah.	T signals hearing
	M: And you have the subject knowledge so if you end up in a school with a sixth form and you're teaching AS level and A level you've got all the skills required to do it and you'll do it well. So, you know, let's look at that as a positive experience as well and yes ok, it was then a bit of a culture shock. I mean coming into a secondary school but we're working through it.	M develops advice
	T: Yeah.	T signals hearing
	M: Yeah. So I think there's an awful lot of positive things. I think we could take a completely negative view and, you know, the world is dreadful and all the rest of it but I think in teaching you've got to look at the positive because otherwise you'll follow all the other hundreds and hundreds and hundreds of teachers out of the profession after only two or three years because it's just all too negative.	M develops advice, describes situation
	T: Yeah. Maybe somebody should have told the external examiner that.	T relates to her own practice
	M: Well, maybe, maybe.	M signals neutrality
Nc21 T is concerned that she will have difficulty remembering pupils' names in her next placement. (Solo: remembering names)	T: I think the main thing that bothers me about going to another school is going through the whole process of learning names and stuff again because I know some teachers don't mind not knowing the names but I kind of feel that it makes it so much easier if you do.	T signals anxiety, offers reason
	M: Yes.	M signals hearing
	T: And you can say, 'Right, George, stop it', rather than going, 'You over there, whatever your name is' and it also puts over to the children that you actually do care and you do actually know who they are.	T develops reason

Nc30 T will find up-to-date songs and plan her curriculum around them. (Solo: T's plans)	T: Also I'm interested in that new *Pure and Simple* thing for the Year Sevens.	T offers plan
	M: Yeah.	M signals hearing
	T: That led to them doing a lesson based on it which could have been extended for several lessons.	T develops plan
	M: Sure.	M signals hearing
	T: And I'm trying to, you know, find songs which are up to date and all the rest of it which the children will take to, which we can do as keyboard exercises and then sing.	T develops plan
	M: Yeah.	M signals hearing
	T: And that's one of the things I'm going to be doing in my scheme of work I'm going to hand in.	T develops plan
	M: Right, yes.	M signals hearing
	T: Sort of songs which can be gradually built up and you know you could have just one song lasting for, I think I've got one of them lasting for nearly a term because you start off by singing it, then you sing it in parts and then you go and learn it on the keyboard, put the bass with it, the beat with it and then, you know one song, they could get really really into it and do big performances at the end.	T develops plan
	M: Yeah	M signals hearing
	T: But they're not getting bored because they're doing different things each week.	T offers reason
	M: Yes, yes.	M signals hearing
Nc32-33 T should not spend too long on a project. She should concentrate more on pupils' learning than on simply doing projects. (Solo: T's planning and teaching)	M: I'd caution against spending too long on any one project with the class. Half the term maximum I would say, because otherwise, even though you're approaching it from lots of different angles, the children will ultimately get tired of it and you know, be very clear about what you're wanting them to learn through it. I mean the whole notion of doing projects, you know which has been around in music teaching for such a long time now, can sort of detract from actually what do we want the children to learn?	M offers advice, offers reason
	T: Yes.	T signals hearing
	M: And part of the whole notion of the National Curriculum 2000, is around how we want this to be learnt and the project becomes only a vehicle only for learning that. That's the way it should have been for a	M describes situation

	long, long time but I know that some schools have ended up doing projects for the projects' sake,	
	T: Yes.	T signals hearing
	M: rather than for the actual learning that goes on within the project and so, you know, you must think within your planning exactly what will the children go out of the room with today that they didn't come in with? And why do I want them to learn that as opposed to learning this or so that you're really, really specific about,	M develops situation, offers advice
	T: Yeah.	T signals hearing
	M: what things they must learn.	M develops advice
Nc43 T is not as confident as she appears but this has changed recently. (Solo: T's confidence)	T: I think that's been quite a big thing is that especially before Christmas, I was not very confident about stuff. I, you know when I went to see [Una] she said, 'Oh but you seem such a confident person'. No, actually and she just didn't believe me. So yeah, that's because I've always been very confident in public	T describes situation, describes incident, offers reason
	M: Yes.	M signals hearing
	T: but that doesn't necessarily mean that I am when I'm not in public.	T develops situation
	M: Yes.	M signals hearing
	T: You know, when I was at school I did have a tendency to carry it on when I got home and I'd get home and if something had bothered me it just kind of went straight over my head and I forgot about it. And just in the last couple of years that's changed and I found that you know, I can't just let it go over my head and I suppose that's just with, you know, all the different things that have been going on.	T desribes situation, offers [self-] evaluation
	M: Yes.	M signals agreement

Appendix E: Short conversations

Main elements of knowledge	Conversations	Structure of the conversation
Oa17 T should state, at the beginning of a lesson, what will be learnt. This isn't always appropriate. (Advice/ reception: Communicating aims of lessons.)	M: One thing at the beginning of the lesson, T: Yeah. M: I guess harking back to Ofsted, but it is a good point. T: Yeah. M: Always, always say what they're going to be learning. Not necessarily what they're going to be doing, T: Right. M: Which you did. You said, 'Today we're going to be doing this', et cetera. What by the end of the lesson will they have learnt? T: Mm. M: Now I don't do it every lesson 'cus you can't do it every lesson because sometimes it's not applicable. T: Mm. M: I mean next week when you do Year eights and nine stuff, it's not so applicable because it's continuation of existing learning. T: Mm. M: If you just very clearly, I think you can actually put it on the board or that board [indicates] and have, so you can point to it, 'We're going to be learning . . . this, this'. T: Aims and objectives. M: Yeah. As opposed to, right we're going to be um, playing a game, playing the keyboards or whatever. It's what, actually they're learning. Okay? T: Yeah.	M offers advice T signals hearing M develops advice T signals hearing M develops advice T signals hearing M develops advice Fragment M qualifies advice Fragment M offers example [for the qualification] Fragment M develops advice, offers example T signals understanding M develops advice, requests feedback T signals hearing
Oa21 Certificates, to be awarded to pupils, need to be prepared in advance, either by T or a teaching assistant. (Advice/reception: preparation of certificates.)	M: The certificates are all printed, they're in there. T: That'll be for the week after. M: Yeah. But you'll need to arrange for their names to be put on the certificates. Now either you do that or get an SNA to do it. T: Okay, okay. M: It might not be a bad idea to ask [Norah – NTA] to do it this afternoon. T: Yeah, okay. M: Er, I'll sort that out.	M offers info T develops info M offers advice T signals hearing M develops advice T signals hearing M offers plan

Oa22 To pass, pupils need to play with correct fingering, from memory. Extra credit is given for having a bass line. Credit is given even if performances are halting. (Advice/reception: assessing pupils.)	M: To pass, and they pretty much know this anyway, but, er, it doesn't hurt to remind them, to pass they will need to play it with the correct fingering, from memory if they can. And with the bass part, they will achieve a higher standing, higher status. You will give them an extra mark on the certificate, if they apply the bass part – add that to it.	M offers advice develops advice
	T: Right.	T signals hearing
	M: In that way, at the end of the day, I'm happy for every kid to leave here with a certificate because they've achieved something. Um, if it's just the melody and it's slow and there's mistakes, fine, you know. You'll know, after you've done a couple, you'll know whether they, you've seen it happen before, anyway.	M develops advice
	T: Yeah. Yeah, I've seen a couple of classes. That was with er, *Ode to Joy*.	T signals understanding, offers example
	M: Yeah.	M signals agreement
	T: Yeah.	T signals agreement
Oa23 Next week will be harder for T because Y8 & 9 pupils are less biddable than the Y7 pupils that he has taught. (Advice/reception: T's prac, plans)	M: So the main focus is setting up. Er, classroom management on that. It's a whole different ball game. You'll find more confrontations, potential confrontations in terms of, because with Year 7, if you say to a student, 'Right, I want you to do this', they will do it. They're more argumentative and there are certain individuals who you've seen who, it's harder for you to manipulate, to do things. Manipulate's probably the wrong word but, er, it can be trickier to deal with certain classroom situations. Hopefully it won't arise.	M offers advice, describes situation, qualifies advice
	T: No. Hope not. [Laughs] It will be a good experience if they do, though.	T signals agreement, develops advice
	M: Yeah.	M signals agreement
	T: Yeah.	T signals agreement
	M: Yeah. And you, you've kind of got an experience of year sevens now. Helps to deal with that. It, it's a little bit different. Okay?	M offers reassurance, requests feedback
Oa24a M has incident sheets which T needs to fill out in case of problems with pupils. These need to be filled out and given to the tutor at the end of the day. (Question/answer: incident sheets)	T: Just talking of behaviour, just before we go. Um, have you got any of those sheets, just in case of anything? Like an incident sheet or whatever, 'cus I know [another trainee] had the same problem a couple of days ago and she needed to send someone to the duty room and she didn't have the sheet.	T signals focus, requests advice, offers reason
	M: You don't have to fill the incident sheet out there and then.	M offers info
	T: Oh you don't.	T signals understanding
	M: No, no. But do fill it out,	M offers advice

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	T: Yeah.	T signals hearing
	M: By the end of the day to give to the tutor.	M develops advice
	T: You've got some spare here	T requests info
	M: There are just, through the cupboard through there and there's	M offers info
	T: Okay.	T signals hearing
	M: yellow files, just through the door there. They're in there.	M develops info
	T: Right.	T signals understanding.
Oa25 Other students have sent pupils to the duty room, but not T. (Question/answer: other trainees)	M: Have other students had to send people to the duty room? T: Yeah. [Andy] has, in Maths. Quite a few actually. Sent three in one lesson the other day. M: Yeah. . . . you haven't had to do that.	M requests info T offers info, offers example M describes situation
Ob7 Pupils like to do what they already know. (Advice/reception: pupils)	M: And the other thing that will happen – you've seen it already to a certain extent, with the singing – whatever you want to sing with them, or play, they won't really want to do it. And you'll force it upon them and they'll learn it. And then next week, that's what they want to sing. They don't want to sing the new one. The old one's become cool suddenly. The old piece of music. I guarantee, whatever piece we play on the keyboard next, the kids will be playing the Blues. T: Because they can do it then, that's the thing, because they can do it. M: Exactly, yes. It happens every time.	M describes situation T offers reason M signals agreement
Ob25a Y8 and Y9 will have the same quiz, but with easier questions. T will explain terms on the sheet. (Advice/reception: explaining terminology.)	M: Year 8s and 9s? T: Year 8s and 9s are exactly the same, except I've got the two different sheets. M: Same pieces of music? T: Same pieces of music, just easier terms and questions. Less information. M: You might want, again, put in brackets, 'tempo (speed).' T: Okay. M: I spent a term doing elements of music with them but it's a reminder.	M requests info T offers info M requests info M offers info M offers advice T signals agreement M offers reason
Ob26b It is helpful to start with a piece the pupils know. (Advice/reception: making the task accessible for the pupils)	T: Do you think, the first example, I should do something they're more likely to be familiar with, or pick something that they really wouldn't have a clue about? Because, if I put the *Titanic* piece on first, they're all going to know it, aren't they? Going to recognise it, anyway. And if you put something like *1812* on, they'll be like, 'Oh my God.' M: Yeah, probably begin with *Titanic* actually. T: *Titanic?* Yeah, okay.	T requests advice, offers reason M offers advice T signals agreement

Ob28b T should repeat the lesson in the following week, but with different examples. The plan might last for even three lessons. (Question/ answer: planning for the following week.)	T: Do you want me to do exactly the same thing in the second week, but just with different examples? M: Yeah, because you've prepared that, a lot of preparation has gone into that. That should cover two weeks. T: Fantastic. M: In fact, it could even, in theory, when you're on your own in there, cover three weeks. Or certainly you could go back to it later. These sheets, once you've got them, cover you for a long time. T: Cool.	T requests advice M offers advice, offers reason, describes situation T signals agreement M develops advice T signals understanding
Ob28c T is happy with her plans for Y10. (Question/answer: how happy T is.)	M: Are you happy with that? T: Yeah. M: Are you happy with the Year 10s? T: Yeah, that's fine. M: Okay.	M requests feedback T signals confidence M requests clarification T signals confidence M signals hearing
Ob30 The timetable for next week will need to be changed because the music adviser will bring an NQT to observe in Oddington School. (Question/answer: plans)	M: [The Music Adviser] is coming in next week, so we've got to change the timetable round, slightly. T: What is he coming in for? M: He's bringing with him a young lady who's started at, I can't remember the school. She's a newly-qualified teacher, and she's having to teach GCSE music and is unconfident in it, hasn't done it before. So he's coming in to observe a Year 11 GCSE music lesson and they're staying for a Y7 lesson because we're doing junk percussion.	M offers info T requests info M offers info, offers reason
Oc12 T needs to plan for pupils who have finished their work. She did plan, giving them keyboard pieces and a quiz. (Question/answer: T's preparation)	M: I'll tell you what I find, still find hard is I mean there was an example this week. You're assessing all the *New World Symphony* performances but the kids who've passed because your goal is to get all kids passing. What do they do when they've passed? You know, you've got to plan things like that and that is so difficult. T: I did actually plan because I gave them the keyboard pieces. I tried to pick, like, different levels of difficulty so everybody would be happy and I actually did plan a quiz as well like just a quick quiz at the end in case everybody finished but it never actually got to that stage where everyone had finished in time. So I had got something ready. M: That's good.	M describes situation, offers advice T offers info, develops info M signals understanding
Oc13 T has learned about world music,	M: Right. Well, what particular knowledge do you think you gained, subject knowledge do you think you've gained since you've been here?	M requests evaluation

musical forms and elements of music. She has enjoyed finding out about these things and now knows them. She already knew some of the information, but now has looked at things differently. (Question & answer: T's subject knowledge)	T: World music. I've done a lot on world music that I didn't know before. I only knew about a couple of countries so loads of stuff on that and musical form as well because I really didn't know much about musical form before. I didn't get much of that at school. M: Those lessons were really good actually. T: So I learnt a lot from doing that and I really, sad as that is, I really enjoy going off and finding out about these things so that I know them so they're in my head. So that was really good. And the elements of music as well because I've never done anything looking at things like that. Why they're specifically like, I mean, well obviously I know what they are, I'm not that bad, but actually looking at things differently.	T offers evaluation, describes situation, offers reason M offers praise T develops evaluation
Ra1 The class worked well and T had a sense of achievement. (Question/ answer: T's lesson)	[M questions, not on tape] T: They all worked really well, so much more than they did yesterday, I felt, even though there were lots of people away. M: So you have a sense of achievement from it? That's good. T: Yeah, I think so. They actually got something. I went over to them yesterday and said, 'You'll work so much better if you can see each other.' 'Cus they were playing metallophone looking that way and the drums were looking this way and there's no way you can communicate, especially where there's,	M requests info/evaluation T offers evaluation M signals understanding, offers praise T offers evaluation, offers example
Ra13 T can demo how to play oom-cha chord patterns on the xylophone. (Advice/reception: teaching chord patterns)	M: Yeah. Maybe even getting a xylophone out, put one beater in one hand and two in the other, so that you've got [sings] 'oom-cha' [demonstrates playing the pattern with hands in the air] so that they can realise, T: Oh yeah, that's a good idea	M offers advice T signals agreement
Ra23 T shouldn't talk over the pupils. Staring at individuals helps to stop them from talking. (Advice/ reception: talking over pupils.)	M: Don't talk over them. If they're talking, just stop. That's what I do. You know, find different ways of getting them quiet. Just a stare is so good. [Demonstrates] 'Excuse me?' [they laugh] You can do it in quite a humorous way. You don't have to be 'grrrr' [making a face to suit the sound.] T: Yeah, I like the way you do it, actually, because it's effective as well. M: It's funny, because I don't now know how I do it. But it might be worth you logging in your head different ways of doing that.	M offers advice, offers demonstration T signals agreement, offers praise, offers reason M qualifies praise, offers advice
Ra31 T could help a group to keep in time	M: The one group that got out of time, you could get them 'oom-pa-pa' [demonstrates clapping in triple time].	M offers advice

by getting them to clap the pulse. (Advice/reception: keeping pupils in time)	T: Yeah, I thought about that myself. M: Doing that. You know, I say all these things, I don't know, [T laughs]	T signals agreement M reiterates previous turn, qualifies advice
Rb25 Another trainee uses sweets to motivate pupils. This is acceptable, but a smile is also helpful. T shouldn't praise unless it is warranted. (Advice/reception: use of rewards.)	M: I'll tell you what [Ann-another trainee] does, she has bagfuls of sweets in every lesson. T: Does she? [laughs] M: Oh yes. We're talking about motivation and she says that you know she bribes them [both laugh.] and work for those for credit. It doesn't matter what it is but I mean a smile is, people like it if they do something good and you smile. You've got to remember not to praise where it's not really, like at the end you said oh you've worked really well but just before that you said you should have been quieter. T: Yeah, I did think about that, yeah.	M offers info T requests clarification M offers clarification, develops situation, offers advice, offers example T signals agreement
Rb28 Using paper is helpful. (Advice/ Reception: resources)	M: I like the way you gave the papers because once they've got a paper in front of them they're happy they can write something down. T: Yeah, something to do	M offers praise, offers reason T signals understanding
Ha1 The class behaved well; they were quiter. (Question/ answer: T's lesson)	M: What did you think to that then? T: I thought the beginning was quite g- [she nearly says 'good'] alright, it was, I know that they were quieter straight away.	M requests [self-] evaluation T offers [self-] evaluation, describes incident
Ha4 If M hadn't told the pupil off, T would still have talked to her. She isn't expected in the next lesson, so T has given her a different task from the others. (Question/answer: T's lesson, pupil)	M: What would you have done if I hadn't done that? T: I would have, I was going to talk to them anyway about their behaviour from last lesson [interruption as a pupil asks a question of M] I was going to talk to her, yeah. I was going to set them on a task and then speak to her afterwards and talk about what was going on. I had a chat to her, but not a chat about that. But I got on slightly better with her for the rest of the lesson. Because she's not going to be here the next lesson, so I gave her a supporting job with another group. I asked her to sort of listen and appraise people of what they were doing.	M requests plan T offers plan, describes incident, develops incident
Ha5 The introduction to the lesson was good, questioning went well. (Question/answer: T's lesson)	M: What were the good points, what do you think was good about it, then? T: I thought that I introduced the lesson well. I think the way I was questioning them and sort of helping them along as they were trying to remember was alright. And that's probably the best I've done it in the past. Because they were so much focused they were actually really wanting to listen and they were really enthusiastic. So as soon as I asked the first	M requests evaluation T offers [self-] evaluation, offers evidence

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	question about twenty hands went up and I went, 'ooh! Wow! Hello!'	
Ha7 T forgot to ask the pupils to write down what they learned. (Problem/solution: forgetting to implement plan.)	T: I wanted to tell them to, I had it in my plan but I forgot, to say to them, 'remember what I said last lesson; we need to write it down. It needs to be written down because otherwise you forget.' M: You can do that next lesson.	T offers self-evaluation M offers plan
Ha10 T forgot to tell the class something. (Question/answer: forgetting something in the plan)	M: Was there anything that you thought, 'I should have done that better'? Just the first 15 minutes. [Interruption as a peripatetic teacher comes in to fetch some music.] T: As I said, I forgot something. I should have told them to write it all down but, as I went round, I knew that I hadn't as soon as I sent them off. I thought, 'Oh no, I didn't say that' and I couldn't get them all back because that would have just been, [laughs]	M requests evaluation T describes situation, describes incident, offers reason
Ha12 A big group deserves to have a practice room. (Advice/reception: resources)	M: And you could then see if, you see, if there's a bigger group, they deserve to have a practice room really. Unless there's lots of small groups, then the big group can go in the big room. T: Go in the big room, yeah. M: So.	M offers advice T signals understanding Fragment
Ha13 A particular pupil's mother died recently. (Information/reception: a pupil)	[Interruption as someone knocks on the door. M answers, lets a boy in and there is a short conversation between them.] M: [Referring to the boy] He's lovely, he is. His mum died of cancer two weeks ago. T: Good grief. M: Go on, then. T: I've forgotten. No, you were telling me. [Laughs]	M offers opinion, offers info T signals understanding M signals movingon T describes situation, signals focus
Ha24 T shouldn't use phrases that teachers use (Advice/reception: using stereotypical language. Resolved)	M: The other thing I personally wouldn't do, is use phrases that teachers use. Like, 'let's all hear the joke.' [both laugh] I thought I was in Grange Hill. But that's me, personally. Because I think, if they hear you say things that they expect teachers to say, T: Yeah, they'll just laugh. M: [laughs] Well I laughed, I'm afraid. But that's not a bad, T: That's fair enough, yeah. M: I'm just saying that's me. But instead, you can't replace it with nothing.	M offers advice, qualifies advice, offers reason T signals understanding M signals agreement, qualifies agreement T signals understanding M qualifies advice
Ha25	M: You've got to have things that you think. You have to have, in the back	M offers advice, develops advice, refers to own

T needs to set expectations and strategies for when these are not met, which avoid the use of stereotyped phrases or idle threats. (Advice/reception: teacher expectations of pupils. Partially understood – T's comment doesn't entirely match the advice)	of your mind, what you expect. Not as a teacher, but what breaks your code. Like, I can't bear people talking when I'm talking. It drives me mad because the bottom line is, it shows that they don't respect what I've got to say or they don't respect me and I don't like that. So in the back of my mind, I will have stock things to do or say in order to stop that happening. Not because I'm a teacher, but because I don't like it. It affects my work. So I think you need, I've put 'You need a range of strategies which work when things go wrong.' Not that things did go wrong. But if things go wrong, what are you going to do? Try to avoid stereotyped phrases or idle threats. Use threats as a last resort.	practice, offers reason, offers example, qualifies advice, offers advice
	T: Yeah. M: If you say, flippantly, 'Oh, right, I'll be keeping you in,' you know what I mean?	T signals hearing M develops advice
	T: Yeah. M: For something like that, I think you need to say, 'No, I don't want that happening, thank you.'	T signals hearing M develops advice
	T: Be straight, rather than, M: I'll only generally use threats as a very last resort. Basically because I'm lazy. And I don't like them to stop in after school because it means I've got to look after them.	T signals understanding M refers to own practice, offers reason
	T: Yeah, exactly.	T signals understanding
Ha26 T's lesson was very good, considering the nature of the class. (Praise/reception)	M: So it's brilliant. It's very good. With that class, it's a big class and they're noisy. T: They are big, actually. M: And it was very good.	M offers praise T signals agreement M offers praise
Ha33 T's lesson was really good and M is encourage. (Praise/reception)	M: It's really good. T: Okay. M: I was feeling very encouraged. Because that's the first one.	M offers praise T signals hearing M reiterates praise, offers reason
Hb1 T feels that the lesson went alright. She hadn't got her backing track, but the pupils did sing in harmony. (Question/answer: T's lesson)	M: Right. How do you think that went then? T: It was alright. I could have done, it was not ideal conditions because I still haven't managed to get my backing tracks thing. I need to get it. But they managed to do some harmony.	M requests evaluation T offers [self-] evaluation, offers reason
Hb11 T has been mobile, taking a group in	M: Yeah. And how about generally, then? I haven't really seen you very much, recently.	M requests info, describes situation

another room. The class misbehaved but subsequently calmed down. T did a writing lesson with them. (Question/answer: T's lesson)	T: Well, I've been a mobile teacher. Monday, I had 7P and they were in 26 [another room] which their tutor base and is where they have English and I know that they have problems, and they were not the best. They were okay, but it was very much the mentality, 'ooh, we're in our tutor base and this is really cool and we're just going to muck around.' They did [inaudible] themselves. They calmed right down, and they were fine. I'd never done written lessons, complete written lessons, which was an interesting thing to do.	T offers info, offers reason, offers info
Hb15 The group T found difficult was one that she had been too friendly with. She now knows not to be over-friendly. (Advice/reception: attitude to pupils)	M: That was the first group you took when you arrived here, wasn't it? The first group you sat in on. T: Probably, yeah. M: You were too friendly with them. T: That's totally messed it up, the whole time. I can't do anything about it, now. M: No. So you know, when you go to [the school where she will be working in her first post] not to be nice to anybody. For at least six months, I'd say. You can't afford it; they'll wreck you. T: It's a hard thing to do, because I'm generally quite a friendly person. M: You just can't be. It's suicide.	M requests info T offers info M describes situation T offers evaluation, offers opinion M signals agreement, offers advice, offers reason T offers refutation, offers reason M reiterates advice
Hb19 T will teach on two days during the forthcoming Ofsted inspection. (Info/reception: plans)	M: You won't be teaching during Ofsted. Well, you can teach on Monday and Thursday. T: Monday and Thursday, right. M: Not Tuesday and Wednesday. T: Okay. When do you want to have a meeting about that? M: Some time next week. I don't know what I'm doing yet.	M offers plan T signals understanding M develops plan T signals agreement, requests info M offers info, offers reason
Hc6 T's planning is good but it needs to support the teaching more effectively. (Advice/reception: teaching, as distinct from planning for teaching.)	M: Planning's very good. I've put there that the emphasis has got to be on teaching. T: The action in the classroom. M: Yeah. What's going on in the classroom is more important than the planning. That is important but I think you've got to add that the teaching can't support your planning. It's got to be the other way round. T: Yeah. You mean, [inaudible under M] M: You go into fabulous detail, Yeah. The planning's got to support the teaching whereas sometimes your teaching supports your planning. You need to put more effort into the teaching side I think. Planning is important	M offers evaluation T signals understanding M develops evaluation, offers advice T signals understanding M describes situation, offers advice, offers reason

	but, if you spend too long on just planning it and not doing it, you know.	
Hc7 TM on the documentation refers to teaching and class management. T is improving but needs to manage the learning of the whole lesson. (Advice/reception: class management.)	M: what's TM? T: Teaching and classroom management. M: Yeah. You probably need to watch – you're getting better, but you need to watch the overall lesson. You know what I mean? Managing their learning. T: Yeah.	M requests info T offers info M offers advice T signals hearing
Hc12 T needs to vary her methods and direct her efforts into the teaching. (Advice/reception: varying teaching methods.)	M: The behaviour thing, we've just talked about and methods, yeah. Varying your, the way you're doing things. T: Yeah, not being all the same. M: Yeah just the teaching.	M signals focus, offers advice T signals understanding M signals agreement
Hc16 T has improved, although she dipped after a few weeks. She will need to monitor this in her job. (Advice/ reception: a dip.)	M: But overall I think you've improved. T: That's nice to know. [Laughs] M: But you just need to watch that. There was a dip after about eight weeks, or was it six weeks? T: It was yeah, after the first report, wasn't it? M: So you need to watch, five or six weeks after you start, you know, in your job. T: [inaudible]	M offers evaluation T signals understanding M qualifies evaluation T signals understanding, requests feedback M offers advice Fragment
Na1 T will spend half the lesson on keyboards and half on the round. (Question/answer: plans)	M: Will you do fifteen [minutes] of keyboard and then into the round? T: Would it be really stupid to do half and half? M: Half a lesson of each? Yeah, that would be fine. The only thing is, whether you get through doing the round. You'd teach it to them in half a lesson but you wouldn't necessarily get it into a round.	M requests plan T offers plan, requests feedback M signals understanding, signals agreement, qualifies agreement
Na14 T has two new targets. She needs to stop being ill. (Question/answer: targets)	M: How many targets does that give us? T: One. [Laughs] One for this week and one for last week. Got a new target, 'stop getting ill.' M: Yeah, that's a good one. [Laughs]	M requests info T offers info, introduces humour M responds to humour

Na21a T would like to know if any of her pupils have medical problems. (Question/answer: dealing with medical emergencies)	T: That is the one other thing. I don't know, I think it would be quite useful for me to know if there's anyone here I'm teaching who does have any medical problems, if they're diabetic or epileptic or anything. M: Okay. T: But there's nothing on the sheets that I have. M: There's none of the kids in any of the classes that you've got that should have any health problems that would impact within the lesson that we know about.	T requests info M signals hearing T offers info M offers info
Nb2 In the course calendar, the current week is Week 29 (of 36). (Question/answer: placement)	M: Just remind me what week we're in at the minute, [Tracy]. T: We're in week one. [Laughs] M: No I mean in, on this thing. T: Oh, no idea actually. M: We're on the 7th. Week 30. T: Yeah. That's about right. M: No, week 29. T: We've got three or four weeks after this. M: Yeah, yeah, yeah.	M requests info T offers info M requests clarification T signals uncertainty M offers info T signals agreement M signals disagreement, offers info T offers info M signals agreement
Nb15 T's plan is that the group will develop the Mission Impossible advice using computers. Others in the group will make a pop song, using the drum kit. They have made a start in this, during a previous lesson. (Question/answer: plans.)	M: What are they going to do with it? T: What I've told them to do is, they've got to learn all the parts as everyone else has done but I want them to develop it a bit more and they're using the computers to do, you know, something a little bit more towards the pop song idea, without the words but using that as the basis, M: Okay. T: and then I got, some of them are using, doing a pop song. Quite a few of them are doing pop songs and I'm just trying to think what the rest of them are doing. I was talking to ['Sally' - another teacher] about it yesterday. She thought it was a good idea. I really can't remember. [inaudible] Yeah, some of them are having a go, just this last lesson I let them, the girls have a go on the drums. M: Right. T: They're going to go on and do song writing but all the term the boys have always got on the drum kit and they said we really want to have a go and I said ok. This lesson you can have the drum kit. M: Okay. T: So yeah, because we were sort of finishing off other projects I said,	M requests info T offers plan M signals hearing T develops plan, offers reason, describes incident M signals hearing T develops plan, offers reason M signals hearing T offers info, describes incident

	'You do that for this lesson', and they had a really good time and they really enjoyed themselves, they all had a go. They were playing along with it. They were playing the keyboard stuff with it.	
	M: Right.	M signals hearing
	T: So the next lesson they're going to then start writing their song as well.	T develops plan
Nb16 T will incorporate the drum skills into the next project. (Question/ answer: using the drums.)	M: And are you going to incorporate what they've done on the drums into the next thing? I mean they could include that into their pop song so then rather than using a backing on the keyboard.	M requests plan, offers advice
	T: Yeah. That's what I suggested.	T signals agreement

Appendix F: Disputational & parallel conversations

Main elements of knowledge	Conversations	Structure of the conversation
Ob26a There is a problem asking for BPM when the tempo changes. T should break the questions down more, using boxes on the worksheet, so as not to alarm the pupils. (Parallel monologues because M's response does not relate to T's concern)	M: Is it short examples you've got? How long are they? T: It depends on the piece, because some of them, like *1812*, gets slower. It's a little bit longer because I wanted to get that bit in. The problem was, with the beats per minute thing, if you've then got a piece which is getting faster, I thought, 'how are they going to work out the beats per minute and work out it's getting faster as well?' So I've tried to put in a little bit extra for those ones. M: Yeah, yeah. So yeah, break it down. Indicate that on there. Maybe boxes, maybe box it off more. Like a 1, 2, 3, 4, 5, next to it. T: Right, okay. M: Do you see what I mean? Because they'll look at it and go 'wo!' [horror] But, if you break it up into small boxes, and say, 'We're going to do box 1 now, answer the questions in that – how would you describe the tempo of the piece?' [imitating a pupil] 'What's tempo?' Then you put the music on. [Imitating pupils] 'Is it *Titanic*?' 'No it's not, it's *ET*, it's *ET*' [T laughs] 'I hate that film, it's rubbish.'	M requests info T offers info describes situation, offers plan M signals hearing, offers advice T signals agreement M requests feedback, offers reason, introduces humour
Ra12 One group was using clashing notes (discords). T noticed, drew their attention to it and asked them to think about it. (Disputational.)	M: In fact, the first group, I don't think they were aware that they were using clashing notes. So you could have picked that up. T: Yeah, they did. I went over and talked to them. M: Oh right. Good. T: They said they meant to. I said, 'as long as you've thought about it, you know that's what you're doing.' M: Oh right. T: They actually had thought about it.	M describes incident, offers advice T offers refutation, describes incident M signals agreement T develops refutation M signals hearing T develops refutation
Rb10a T shouldn't put the instruments out with a class she doesn't know; it is better to hand them out herself. She has done this previously and considered doing it again. This is just advice. (Disputational.)	M: I'd think about the strengths and the weaknesses of putting instruments out because there are good things about what you did that they can get straight in and get on with it but with a class I didn't know I would never do that [laughs] because you don't know how they're going to come in. You don't know what lesson they've just had, what kind of mood they're in. I think I meant we're the same. If we walk in a room and there are instruments there we want to play them. I mean, T: Yeah.	M offers advice, offers reason T signals hearing

	M: It's just such a natural thing. I was thinking about possibly other ways of doing it and obviously it's all in retrospect isn't it? Of having them all around you on the floor and handing them out and talking about each one as they're being handed out,	M offers reasons [for advice], offers advice
	T: Mm.	T signals hearing
	M: and saying, I mean, like, 'The bongos would be hit with somebody's hand' er no, 'with a beater'. I would've said, 'Hold this in your hand [inaudible] the only drums that are hit with a drumstick is the kit, you know' and talk about things like that. So,	M develops advice
	T: I've done that lesson before, at the beginning of the week,	T offers info
	M: Yeah.	M signals hearing
	T: and I put the instruments out at the beginning and I think, I did think about it and I thought well maybe I could,	T develops info
	M: I mean I'm not saying, I'm not criticising, I just,	M offers reassurance
	T: No, no I know.	T signals hearing
	M: I think it's worth thinking about and I personally wouldn't do it with a class I didn't know.	M reiterates advice, refers to own practice
	T: Yeah.	T signals hearing
Rb16 Although it is sometimes good to confront a strong pupil, in some situations it can be better to confront one of the weaker ones. (Parallel monologues)	M: You said an interesting point that you went for the one who was the centre problem and the biggest problem.	M signals focus [recaps something T has said]
	T: Mm. She was the one that, the others were sort of getting pens out and so	T signals hearing, describes incident
	M: Sometimes, say you've got a Year Nine class and, [with] one in a group, I would possibly pick on the weakest because, you know, you're going to get that one to do it whereas the strongest one, sometimes you get a fight, [Inaudible]	M offers advice, offers reason
	T: Yeah.	T signals hearing
	M: Often in a corridor situation you know and you don't know what the situation is or how to deal with it, you don't necessarily go for the strongest one because you're going to get the most verbal	M develops advice
	T: yeah	T signals hearing
	M: back from them and if you pick on somebody weaker you might get them to do it and then slowly you can get the others so it's an interesting point which one you go for.	M develops advice
	T: Mm.	T signals hearing

	M: And it's a gut reaction but I think there are options.	M develops advice
	T: See, I was quite interested because I thought she'd just go, 'Oh no Miss dadeeda' and be quite verbal to me and she didn't, and then I thought, 'Ok, maybe I can get her on my side'. I don't know if she's normally difficult but she came in and looked like she normally was difficult just the way she walked into the class,	T describes incident [referring to Rb15]
	M: Yeah, yeah.	M signals hearing
	T: quite strong.	T develops incident
	M: Quite an interesting lot.	Fragment
Rb24 T should include more stops in the lesson by asking pupils to demonstrate. T is still trying to work out how she had a problem with timing. Pupils like competition. (Parallel monologues – M's comments don't relate to T's problem.)	M: During the twenty minute period that was supposed to be for the practical, I think you could do much more stopping and starting. As you're going around and somebody's got something stop and, 'Can everyone listen to this? This is an example' or whatever or, 'She's playing like this but the real way is like this' but you know, take two seconds, you know, five seconds out of something and it doesn't actually interfere with what they're doing particularly.	M offers advice, develops advice
	T: I'm trying to remember how I lost time in that lesson completely because in the last one they did have five minutes practice. We played it as a class and we played it as tables and we listened to each table and one table won the credit, you know.	T describes [another] situation
	M: Yeah. Competition. They like that, they like that.	M signals hearing, signals focus, describes situation
	T: Yeah.	T signals hearing
Ha27 T has two targets. M means to present these as advice, not as criticisms. (Disputational)	M: Two targets. Have some ways that are you, not 'the teacher' but you,	M offers advice [summarises targets]
	T: Yeah, because I'm still developing me as a teacher. That's one of the things that's [inaudible, M's voice drowning it out]	T signals understanding, describes situation
	M: Yeah, of course you are. That's fine, yeah. That's absolutely fine. This is only, this is advice.	M qualifies advice, offers reassurance
	T: I'm not taking offence or anything. It's great.	T offers reassurance
	M: It's a target, it's not a criticism.	M develops qualification
	T: Yeah.	T signals hearing
	M: But have stuff that you can say, you know. If somebody did, if they argued with you,	M develops advice
Hb7 There was too much talking in the lesson. T allows it because she is	T: What did you think? M: I only saw snapshots, really. Was there anything you could have done to stop the talking?	T requests evaluation M offers info, requests [self-] evaluation

trying not to be too naggy but the problem is now that she isn't checking the talk; she needs to find a measured approach. (Disputational because T doesn't acknowledge hearing the final statement.)	T: I'm still trying not to be too naggy about it. M: But you've thrown out the baby with the bathwater. T: Sorry? M: You go from one extreme to the other. T: I know. M: Now you're not telling anybody off for anything, basically. T: I moved one boy at one stage and that calmed it down for a bit. M: I'm not saying that you shouldn't tell people off, but not for every little thing. Now you're not telling anybody off at all. You've got to have a medium because otherwise you get the same effect from both. If you're too strict and pick up on every little tiny thing, they rebel. And if you don't pick up on anything, they rebel. You've got to have the mid-way.	T offers info M offers evaluation T requests clarification M develops evaluation T signals understanding M develops evaluation T offers refutation M offers advice, develops advice
Hb16 The pupils are lively but nice individually, but horrible when they get together. As long as T can learn from the experience of teaching them this doesn't matter. (Disputational)	M: Those kids are nice, in 9M, really. They're lively, but they're nice. T: When they're by themselves. They're lively as a group. Each individual kid, as you're talking to them round the tables, they're really nice and I do actually really like them. But when they get together, they're just really horrible. They were really bad, yesterday. M: As long as you learn from it, it doesn't really matter.	M offers opinion T signals agreement, offers refutation, offers example M offers reassurance
Hb17 T would like M to sit in for some of the lesson because the class behaves better when he is present. (Parallel monologue/disputational)	T: It would be nice if you could sit in or something, just for the beginning of it. I mean, when you're in there, they know; obviously they're not going to do anything at all, they're going to really behave. And then you walk out, and they go, 'rarr' [Laughs] M: Mm. It happens. Okay?	T offers plan [requests help], offers reason M offers reassurance, requests feedback
Hc4-5 The term 'misconceptions' on the PGCE documentation has to do with either curriculum mistakes or their understanding of what is acceptable behaviour. T needs to improve in terms of managing this aspect. (Disputational)	M: I think the misconceptions is about the way the kids believe about the way they can behave. Mistakes made by pupils isn't necessarily curriculum mistakes. T: Because that's what it's presented as, curriculum mistakes. Curriculum-wise, really, because of learning new things. M: Knowledge and understanding is also about the way they should behave. T: Right. M: Not just the subject material. So you need to watch that. Because you can't have, concentrate on one little group while there's anarchy everywhere else. Which hasn't necessarily happened, but could, easily, in a different school.	M offers info T offers refutation, offers reason M develops info T signals hearing M develops info, offers opinion, offers advice, qualifies advice

	T: Yeah. [LONG PAUSE]	T signals hearing
Hc10-11 T needs to improve her relationships with pupils in the sense of not being too friendly and knowing what her expectations are in terms of behaviour. (Disputational.)	M: Relationships with students, you need to watch yourself on that. You've got to be a control freak as far as you're concerned, with your own behaviour. Do you know what I mean? So you can't just really, be really friendly to them because they seem nice at the beginning.	M offers evaluation, offers advice, requests feedback, develops advice
	T: Yeah. That was the mistake I made and I wonder if that's affected,[inaudible]	T signals understanding
	M: And you need to prioritise what you, what your priorities are in behaviour generally. Like if there's anarchy in the classroom, you point out something like the kid's shirt isn't tucked in.	M develops advice, offers example
	T: [inaudible]	Fragment
	M: It's unnecessary. Yeah but, you know. That's just an example. [Pause] Course plans, very good. So those things really are just further developments needed, is what we've said really.	M offers opinion, offers reassurance, offers evaluation, offers reassurance
	T: Yeah.	T signals hearing
Nb32-34 T should design something different for a problem pupil, something he can cope with, which doesn't involve him using equipment that others could use. T has tried this but he didn't want to do it. She should enforce this, but finds it difficult because she feels sorry for him. (Disputational.)	M: Even with his special needs assistant, he's not coping. And so I would design, for him, something completely different which is on his level, ideally that he could do with a keyboard and a pair of headphones so that he's, you know, doing that somewhere where he's away from the drums, you know, he's not locking up a whole load of other equipment that kids can't use.	M describes situation, offers advice
	T: Okay.	T signals hearing
	M: And, you know, you've just got to design something for him that's appropriate.	M develops advice
	T: You see, I tried to do that. What I said to him was, his help was with him, and I said, you know, I said to him 'well, you know, I think it would be really nice, I think the boys would really appreciate it, you know. Just let them have the lesson, you know. They haven't used the drums for a long time and they've been being really nice and letting you have them. And I said, 'You know, what I'd like you to do is I'd like you to use the keyboards' drumkit and see if you can come up with some beats.' 'No I don't want to do that'. And he ended up getting in a real strop about it. He just would not do it.	T offers refutation, describes incident
	M: Yeah. But just, in the way that you're telling me you talked to him there, just be careful that you don't give him the opportunity to sort of, it's	M signals hearing, offers advice, offers example

	almost like you're reasoning with him. You're asking him would it be okay if the other boys use the equipment. And, you know, I think it's, this is your position of authority. You say, '[Parv], you had the drums last time. Today you're going on the keyboard.' There's no question about it. That's what's happening,	
	T: Yeah.	T signals hearing
	M: and he might say, 'Well, I don't want to do that' but you know, then we've by-passed all that kind of, 'Would you mind, please?' You know, and you're still in the position of authority. If he starts then saying, 'I don't want to do that', then you're still in authority. You haven't kind of, you haven't lost that position. So you're then able to say to him, 'Well, whether you want to do it or not, that's what you're going to do today. Now I know that you can do really well. What I want you to do is to prove to me just how well you can do that'.	M develops advice, offers reason, develops advice
	T: Yeah.	T signals hearing
	M: And you can dangle a carrot at the end of it. You know, 'I thought that, I really wanted you to do that today because such and such'. And, you know, 'Maybe you can perform at the end of the lesson' or,	M extends advice
	T: Yeah.	T signals hearing
	M: if it's good enough maybe there's a commendation at the end of it for you, or, you know, something like that. But you're still in control there. You're the boss at that time whereas if you reason and sort of try to, would you mind? The moment you say, 'would you mind?' he can say, 'I would. Yeah.'	M extends advice, offers reason
	T: Yeah. He's diff[erent], because with some of the children you can, you can just say you are going to do this. The thing is, it is difficult with him because you have, well I don't know. You may disagree. I feel like I have to think of him as being much younger than he actually is because he just does, he wouldn't be able to cope on the same level as the other people in his class.	T offers refutation, offers reason
	M: So don't put him on the same level though.	M offers advice
	T: Yeah. I just, I really, you know. I just don't want to, you know, make him feel as though he's, you know, out of his depth because I, I don't know. Maybe I feel sorry for some children too much. But you know, some of them I just think, you know, it's not their fault that they're like the	T offers refutation, offers reason

	way they are. You know, I try and be as encouraging as possible and that's why I tend to possibly be a bit too nice to him. Just because I kind of think well, you know, you've got to think of him as being, you know, more like a ten year old. It's difficult to decide.	
	M: I understand what you're saying but look, think of it as his wider education here because, you know, God help him. In a couple of years' time he's going to leave school and need to get a job,	M signals empathy, offers reason [for advice]
	T: Yeah.	T signals hearing
	M: and he's going to have to do what he's told and people won't say to him, 'Well, you know, the yard out there really needs sweeping. Do you think, wouldn't it be nice if, ' you know. They're not going to talk to him like that. It's, 'Sweep the yard. If you don't do it, you're out'. You know. And for something like this, the rest of the class do need access to the equipment and if he's in there and refusing to get off it, you know. This is, you're entirely within your rights and if he kicks off beyond what's reasonable, that's why the minder's there to take him out.	M develops reason, develops advice
	T: Yeah. This is the other problem.	T offers [new] info [Nb35]
	M: You've got to think of the other kids in the class, you see.	M offers reason

Appendix G: Cumulative conversations

Main elements of knowledge	Conversations	Structure of the conversation
Oa1 T has taught an excellent lesson. He taught his first lesson 'full-time' on the Tuesday of the previous week and has met the targets set in the previous week. This is important because, when he has a job, there won't be someone watching him. (Cumulative: praise)	M: Excellent lesson. T: Right. M: Okay. Er, because, um actually its really difficult if (laughs) yeah. This is, (to me) is it okay to give background? I: Yeah, go on. I don't mind. M: No. It's probably better if we, if that's ok. I: Okay. M: [Tony], your first lesson last week? So it's been, T: First lesson as in? M: Yeah, in full time. T: Full time was last week. Yeah it was. M: Before the Year 7s T: Yeah. M: Um. And, I mean it's incredibly difficult, being thrown in at the deep end like that with a full week of Year 7. T: Yeah, we started the Tuesday afternoon, didn't we. M: Yeah. Um, Your learning curve has been voof [arms indicate straight up, fast] hasn't it? T: I think so, yeah. Hope so. M: And what is brilliant, those targets I set you last week, T: Yeah. M: Um, was it on the Friday? T: Yeah, it's when we started. M: You've done, you've done this week. T: Yeah. M: Those have really become obvious. T: That's good. M: Definitely. And as I said to you the other day, your leap upwards. . . has, whereas with previous students, they've, they've started, and have kind of, gone up a little bit and then evened out, you've kind of shot up really quickly and really achieved a high level there, which is superb. You've just, you're taking on board all those things and the main thing is,	M offers evaluation T signals hearing [M refers to observer, not coded] M signals focus T requests clarification M offers clarification T signals understanding, signals agreement M develops clarification T signals hearing M describes situation T describes incident M offers praise, requests feedback T signals agreement, qualifies agreement M signals focus T signals hearing M requests info T offers info M offers praise T signals hearing M develops praise T signals agreement M develops praise, describes situation, offers evidence

	you're realising what's going wrong, what needs improving, you know, T: um M: That's the main thing because, at the end of the day, if, somebody won't be sat there, watching you forever. T: No, that's fair enough. M: You know, it's only a little bit longer, really, in the scheme of things. T: Right. M: Er, Unless you know yourself, and think through, how am I going to deal with that situation, thinking on your feet, then that is the most important thing and you're doing that, and you're listening. That's brilliant.	T signals hearing M describes situation T signals understanding M develops situation T signals hearing M develops situation, offers praise
Oa16 T may photograph room with posters. M has electronic copies, will lend to T. (Cumulative: resources)	T: I was going to ask you actually, if you didn't mind, if I could bring my digicam in and take a few pictures of the rooms. M: Of course, of course. T: As ideas, you know, of things to put on the walls. M: Er, I've got all these on disc actually, if you want the disc to print T: Have you, that would be brilliant. M: They're done on *Coral Draw*. T: Oh, right.	T requests permission M signals agreement T offers reason M offers info T signals understanding, signals agreement M develops info T signals hearing.
Oa26 T is making good progress, as evidenced by the fact that M can leave him in the classroom. T feels happy with this – he doesn't always notice if M is present or not – and this will have benefits later on. (Cumulative: praise, mentoring)	M: I just, just finally, you know, you're making such progress, you really have shot, you're on the ball now and you know what's going on. That's brilliant. T: Yeah. Good. M: I'm really pleased. T: That's good then. [Laughs] M: It's actually a big compliment, the fact that I'm able to go out of the classroom and go off home, if you see what I mean. T: Yeah. M: I know I'm not in here, I should have been observing today but I couldn't, you can't do that when really, T: I didn't actually notice you were out there, for quite a while. [Both laugh.] M: What time do the pubs open? [both laugh] T: No I just didn't. I'm not conscious that someone is watching. M: That's good.	M offers praise T signals understanding M develops praise. T signals understanding M offers evidence T signals hearing M offers example, describes situation T offers info M introduces humour T develops info M signals understanding

	T: At the end of the day . . . I wouldn't mind if there's someone else in the room observing or whatever. Which is just as well, because then we've got to do peer appraisal at one point or something. Some time.	T develops opinion, offers reason
	M: We'll take that as a compliment.	M offers praise
	T: Should be good practice.	T signals agreement
	M: Yeah, the fact that I can do that. It's possible.	M signals understanding
	T: Yeah.	T signals hearing
Ob1 T and M have already met this week. T occasionally met with her mentor at Northam to debrief after lessons. (Cumulative: mentoring)	M: This is different from the other meetings because we've already met two or three times this week, haven't we?	M describes situation, requests feedback
	T: Yeah.	T signals agreement
	M: After the lessons. So, was that the case at Northam? [school for 1st placement]	M develops situation, requests info
	T: Depended really on timetable and things.	T offers info
	M: I know we are meant to meet at certain times like we are now, but did you meet after the lessons to debrief at all?	M describes situation, requests info
	T: No, not really.	T offers info
	M: Right. Okay.	M signals understanding
	T: Sometimes, depending on how it went. Whether or not we had the time, really.	T qualifies info
Ob2 T finds that M's approach to lesson observation better than her previous placement school. (Cumulative: mentoring)	M: How do you feel it's gone so far?	M requests evaluation
	T: Good, yeah.	T offers evaluation
	M: You're enjoying it?	M requests clarification
	T: It's a lot different in a way, because, when I was at [Northam], I didn't have anyone in the room with me. He might be in the office or wherever and, if I needed him, I'd get him. And I liked that. So when I came here I was like, 'oh my God, there's somebody in the room all the time.' But it's better.	T develops evaluation, offers example
	M: I'm not here all the time.	M describes situation
	T: No, but you're either sat over there [indicating the office/store room just off the main music room] or in a corner. I feel better about that as well because I think you might not be watching all the time, but you know what's going on. You can probably give me a bit more information about what I'm doing wrong and what I'm doing right.	T develops situation, offers opinion
	M: What you're doing right. Yeah, yeah.	M reiterates previous turn, signals understanding
Ob4	M: Is it easier than [Peacock's - the school where she worked as an	M requests opinion

Oddington School is easier for T because the school where she worked previously gave her no support and no resources. Pupils had done very little before her arrival at the school, disliked T and were not used to working hard. (Cumulative: other school)	unqualified teacher]?	
	T: Yes.	T offers opinion
	M: It is easier.	M requests clarification
	T: I don't know. I didn't actually have any support at [Peacock's]. I was on my own, completely. None at all. I was literally in the department on my own; nobody else in there. And they're supposed to have a system where, if you need help, you send someone and you get it, but I didn't often get it so I was down there on my own.	T develops opinion, describes situation, offers evidence
	M: Yeah. And resources?	M signals hearing, requests info
	T: No, none.	T describes situation
	M: None at all?	M requests clarification
	T: Very few; what they did have had been vandalised. So it was like, yeah, it was bad. And the kids' attitudes towards me were a lot different to me than they are here. That was the biggest problem, what they thought about music. They thought music was rubbish.	T describes situation
	M: Why was that?	M requests reason
	T: Because they hadn't had any decent teaching for so long.	T offers info
	M: What had they done?	M requests clarification
	T: When I got there, they'd been playing *When the saints* and *Titanic* since the beginning of term on the keyboards, and I got there in April. That was it.	T offers info, describes situation
	M: Right. So what's wrong with that? [Laughs]	M signals understanding, requests clarification
	T: Single finger. [Laughs] And I got there and said, 'can you do something else?' and they were like, 'no, we don't like you. Okay?'	T offers info, describes situation
	M: What did you do with them?	M requests info
	T: I did Reggae with one year, Blues with one.	T offers info
	M: Was that not harder? Because, particularly *Titanic* – Blues and Reggae aren't actual pieces in the charts, they're styles of music. Was that not harder to do?	M requests clarification, offers reason
	T: In some ways, yeah. But the Reggae wasn't; they got really into the Reggae. Loved Bob Marley.	T signals agreement, describes situation
	M: Because you referenced it to Reggae pieces of music that they knew?	M requests clarification
	T: Yeah. I always started with something they knew, whatever I did.	T offers info
	M: Yeah, that's great.	M offers praise
	T: Then tried to get them into it from there. Didn't always work. The	T describes situation, offers [another] example

	Blues, yeah, it was slightly harder. But I got them writing their own pieces and they liked that.	
	M: Did they learn the 12-bar Blues as they were learning here?	M requests info
	T: Yeah, but not as well. They had a go.	T offers info, offers evaluation
	M: [Laughs] Not as well? Blimey. [Both laugh.]	M introduces humour
	T: To get them to actually play a note would be an achievement.	T develops evaluation
	M: How many keyboards did you have?	M requests info
	T: About 15.	T offers info
	M: And the class sizes?	M requests info
	T: 30 to 35.	T offers info
	M: That's big, isn't it?	M offers opinion, requests feedback
	T: Yeah. They were huge. Discipline's the biggest problem there.	T signals agreement, offers info, describes situation
	M: Did it become easier when they started to enjoy the subject?	M requests evaluation
	T: Definitely, yeah.	T offers evaluation
	M: You were there about six months?	M requests info
	T: A little bit less. It was never really easy but, yeah. When they started to like me, more than anything else. Because, the problem was, the teacher who, well, he was there some of the time, he wasn't there all of the time, he was more their friend than anything else. He used to let them miss lessons, to go and sit and talk to him. And they thought of him like a big idol figure. And with me, I was like the enemy, because I wanted them to do work and I wouldn't let them come down and miss lessons. So it took a long time to get them to like me.	T offers info, offers evaluation, describes situation
	M: A similar thing happened here, before I came. That is very difficult.	M refers to own practice, signals empathy
	T: I just couldn't get them on the idea that music was good. They thought music was absolute rubbish. The biggest thing was the keyboards. Keyboard demos, all the time. Worse than here. Every time you spoke, the keyboard would be on.	T offers info, develops situation
	M: Right, with the demo button. Did they have headphones?	M signals understanding, requests info
	T: No.	T offers info
	M: Oh. [Laughs] That is purgatory, isn't it? Okay.	M signals empathy
Ob5 Oddington is 'better' than Northam because, although the class management is less problematic, the	M: So, are you finding it quite easy here?	M requests opinion
	T: I wouldn't say easy but better than there. Not as easy as [Northam], but for different reasons.	T offers evaluation, offers opinion
	M: What reasons?	M requests clarification

support does not encourage an independent approach, e.g. in T producing her own resources. (Cumulative: other school)	T: For one thing, classroom management isn't really a problem in Northam. Mostly, they'll all be good. They'll do what you want, they won't cause a big fuss. And also for teaching. Because I was given my stuff, like, 'this is what you'll teach.' All I had to do was write a lesson plan. I prefer it here because I get to go and look it up for myself and see how I want to do it. I'm doing more work here but it's good.	T develops opinion, offers example, offers [another] example, offers evaluation
	M: Right. That's good. It's better that way, then.	M signals understanding
	T: Yeah.	T signals agreement
	M: It's interesting, because I could quite easily give you what you're doing.	M offers info
	T: I wouldn't want to be now, though. I need to do it for myself, otherwise,	T signals agreement, offers opinion
	M: You'll get your own resources?	M requests clarification
	T: I'll never have anything of my own, and I like to go and think about it myself.	T develops opinion
	M: Yeah. I like to think that you then open up the channels of where you're going to find the information. The internet, what books you're going to use, et cetera.	M signals agreement, develops [T's] opinion
Ob6 T did well to provide resources for the calypso lesson but the pupils learned little. (Cumulative: praise, resources, pupils)	M: And you've done that with Calypso. You've resourced your own materials, which is excellent. It was kind of reassuring today, because it was such a good lesson last week, the calypso one. [to me] And [Tash] said, they really worked hard and they learned an awful lot about Calypso. And [Tash]'s first question today was, 'what did you do last week?' Blank. [They laugh.] It's not the blankness, it seems like, 'Did we do Russian music?' [They laugh.] Where does it go?	M describes situation, offers praise, offers evidence, describes incident, requests feedback
	T: African, I think one of them said.	T offers example
	M: I don't think anyone would have got Calypso had I not been whispering in that girl's ear. [demonstrates] Calypso, Calypso. It was to build your confidence back up. But that does happen.	M describes incident, offers reason, offers reassurance
Ob8 T's classroom management is sometimes good, sometimes not. She doesn't yet know how to approach different classes. Generally it is okay. (Cumulative: T's practice)	M: Right. How do you feel your classroom management's coming on?	M requests evaluation
	T: It depends on the class. Some of it's good, some of it's not so good.	T offers evaluation
	M: I know it's early stages. You've really only seen the classes twice.	M offers reassurance, offers reason
	T: It's knowing which approach to take with different classes and how they're going to react to it, whether or not it's good. But some of them – yeah, today was pretty okay. There were a couple of moments when I just thought 'ughh' but generally it was okay.	T develops evaluation, describes incident, offers evaluation

Ob10 T has adopted a class management strategy and it has worked. (Cumulative: praise)	M: I'm really pleased to see you've taken on the strategies that we spoke about. Walking around. T: That definitely works a lot better. M: It does work, doesn't it? T: Yeah. Definitely, yeah. M: I wasn't able to see all the lesson today, but I know it was a lot calmer anyway.	M offers praise, offers example T signals agreement M signals agreement, requests feedback T signals agreement M describes situation, reiterates praise
Ob11 M has advised T to vary the use of her voice, particularly by speaking quietly. He will demonstrate this in his teaching. (Cumulative: voice use.)	M: Have you thought about using your voice more? Have you had opportunities to use it more? T: I did. I did try it yesterday, and it didn't work at all because they just talked over me. [Laughs] But today I didn't really think about it. I didn't think I needed it a lot. M: No, you wouldn't today. But try [to me] I'd better put this into some perspective. It'll be gibberish on the tape. When we've met earlier on this week, there were a couple of difficult lessons, weren't there? Tuesday afternoon, T: And yesterday. M: And yesterday. That was the morning, wasn't it? First double. And we went through some strategies to contain and deal with the difficult behaviour. One of the ones we highlighted was use of voice. And basically, what I said to [Tash] was, if you get the class quiet at the beginning of the lesson and, indeed, at times during that lesson, if your voice level just drops down to a whisper level – something that they will really strain to listen to you – you will have absolute silence when they listen, because they will be focusing on you. And if you combine that with walking round the room sometimes, and, whatever you say, if you make out that it's the most interesting thing in the world, ever, even if it's not, you know it's not, you're selling it, aren't you, really? You'll find that will work. I'll try and demonstrate it with the year 8s today, when we introduce the Blues assessments, if that helps at all. T: Okay. M: I'll do it next week, as well.	M requests info T offers info, offers evaluation, offers info, offers reason M [refers to me] describes situation T develops situation M describes incident, re-iterates advice, offers reason, offers plan T signals agreement M develops plan
Ob15 T finds it difficult to use worksheets in Oddington, because at Northam	T: It's difficult for me, though, because this is the first time I've ever done worksheets. I didn't use any written stuff at [Northam], ever. It was all practical, so it was very difficult for me to put it in, because I was not used	T offers evaluation, describes situation

she was used to teaching entirely practical lessons. M suggests that practical lessons at Oddington would lead to teacher burnout.	to doing that, which is another problem. M: I think, and we've spoken about this before, if, and I have had whole practical lessons before, there are, obviously with Year ten and eleven it's a different ball-game. I think any music teacher doing all practical lessons with Year 7, 8, 9 would burn out after about a year. You'd be exhausted in a school like this, because the practical part of your lesson is the hard part.	M offers opinion, qualifies opinion, offers reason, offers advice
Pupils at Northam concentrate for longer, this is why they can do entirely practical lessons.		
T prefers the approach at Oddington, which is a mixture of practical and worksheets, because the kids learn more. (Cumulative: previous school)	T: Exactly. I was going to say, it depends on how well disciplined the kids are as well, doesn't it? Northam, you've got no problem, you can do it. Because they'll all go with you, mostly. But here, it's like fighting a losing battle, sometimes.	T signals agreement, develops advice, offers opinion
	M: Yeah. Hopefully, the non-practical part of your lesson should be just as much fun. Because, if it's structured in a way that is interesting. Because we're not really textbook-based at all, are we, really?	M signals agreement, offers advice, offers reason, refers to own practice
	T: No, we're not.	T signals agreement
	M: It's designed purely for the focus of that lesson.	M reiterates reason
	T: I think it's better, in a way, anyway, to give them something written down to learn about it, and then something practical to relate it to.	T reiterates agreement
	M: Absolutely, yeah.	M signals agreement
	T: So they've got both in the lesson. That's why I did both of them; the written bit first and the practical afterwards.	T reiterates reason, refers to own practice
	M: Which type of lesson do you prefer? I mean, forget the type of kids. Here or Northam, in terms of the whole structure of the lesson?	M requests evaluation [of his practice]
	T: Here.	T offers evaluation
	M: Because of the written element?	M requests clarification
	T: Yeah.	T offers clarification
	M: Because it's easier on you, or because,	M requests clarification
	T: Not necessarily because it's easier on me. I just think maybe they, I'm not knocking Northam, because they've got really good music going on there, but I think that giving them something written first gives them more information. They learn more from it.	T offers clarification, offers reason
	M: And why does that not happen at [Northam]?	M requests clarification
	T: Just depending on the scheme of work, what they were doing at the time. I mean, Year 7s were doing a keyboard skills course. They were doing a lot of independent keyboard work; that's the way it was at that time.	T offers info, describes situation

	M: But they would maintain work for an hour on keyboards?	M requests info
	T: Yeah. No problem. They'd sit with their headphones on, on their own, and they'd work. So it's just a different situation.	T offers info, describes situation
	M: To be fair, if I were a music teacher there, I'd probably do the same.	M refers to own practice
	T: But they're really good at the keyboard; they've got the skills there. They can use all the different fingers, they can play melodies. That's the way it is, really.	T develops situation
	M: That's interesting. But they do do textbook,	M signals understanding, requests info
	T: Yeah, they do do written work, it's just the particular ones that I was teaching, they weren't. They did a film music project with one of them and they had a clip from *Wallace and Gromit* and they had to write a piece of music to go with the clip. That was all practical, because they were working on a composition. It was just the particular schemes of work that I was doing at the time that meant I was doing practical.	T offers info, offers example, offers reason
	M: That's interesting.	M signals understanding
Ob19 T has included a mixture of pieces and could add a question about period to the worksheet. (Cumulative: repertoire)	M: Okay. So what are the pieces you're playing?	M requests info
	T: The piano piece from *Titanic*, I've got a panpipe thing that's based on *El Condor Pasa*, that gets faster as it goes on.	T offers info
	M: Have you not seen the notice on the door? We do actually ban panpipe music. [Laughs]	M introduces humour
	T: Do you? Sorry. I was going to do that Greek plate-smashing stuff, I was going to do that. But could I find it? No, so I thought, 'It's got to be panpipes'. *1812 Overture, Bolero*, The other one's the Finley Quaye song. The pop song; just guitar and voice.	T responds to humour, develops plan, offers info
	M: Good, a real mixture.	M offers praise
	T: I've got all different things, yeah.	T signals agreement
	M: What you could add; I don't want to change it, but, in future, what you could add is musical period, at the bottom.	M offers advice
	T: I've got that on the Year 10 one.	T offers info
	M: Oh great. That's brilliant.	M signals understanding, offers praise
Ob27 A purpose of music education is to introduce pupils to music they wouldn't otherwise hear. T's choice of repertoire reflects an	M: One of the things we were talking about, earlier on this week, was playing, I see our role as partly playing music to the kids that they won't hear anywhere else, so that, there are occasions when, if they bring a CD I will put it on - I know in some schools, it's part of the lesson, isn't it, if they've brought a CD, put it on - but I think that's music they're used to;	M offers opinion, qualifies opinion, refers to own practice, describes situation, offers reason, qualifies opinion

understanding of this. (Cumulative: repertoire, praise)	they hear it anywhere. If we play music that we don't hear, I think that's crucial. Whether they like it or not, it's exposing them to different types of music. And if they get to like it, and get to have a wider experience of music, that's really what it's all about. That's not to say don't, on occasions, play music that they've brought in,	
	T: That's why I chose that *Titanic* piece, because I thought, they won't immediately recognise it. It's got bits of it in that they will know, but it's a bit different.	T refers to own practice, offers reason
	M: It's great, I'm glad you've brought something in that they do know, and you've got popular music as well as what they would class as classical. It sounds like you've got a really good mix there, that's excellent. Yeah. It's going to be really interesting, really interesting to see how it goes.	M signals agreement, offers praise
	T: I hope it doesn't go too badly, especially with [Una] coming in.	T signals anxiety
Ob28a Y8 & Y9 will be given the same worksheet to start, although T might have to produce different sheets if one year group finds it too easy or too difficult. Y8 & Y9 are at the same stage because they have only 30 minutes per week. T will probably only do the first piece in the first week, although more will be achieved in the second week. (Cumulative: M's practice, T's plans)	M: Now ordinarily, Year 8s and 9s would have a totally different, differentiated sheet. Because they only have single periods, the gap between the two years now is actually not that noticeable. If you feel, after Monday, that the Year 9s are finding it too easy, or too hard on the Year 8s, you might then need to produce a separate sheet.	M offers info, describes situation, offers a reason, offers advice
	T: Yeah, okay.	T signals agreement
	M: I know some people wince about the fact that we ask Year 8s and 9s to do the same but, because it's only 30 minutes a week they get,	M develops situation
	T: It's not a lot, really, is it?	T signals understanding, requests feedback
	M: Yeah.	M signals agreement
	T: It's not the first time I've done the same with Year 8 and Year 9, so it's not a big deal to me.	T refers to own practice, offers opinion
	M: You've seen,	Fragment
	T: [Peachock's] School, no difference in Year 8 and Year 9, mostly.	T describes situation
	M: You've seen with the Blues, there are whole classes of Year 7 that can play it,	M offers example
	T: Better than some of the Year 9s.	T develops example
	M: Absolutely, yeah, and they've had the same amount of time. And it's a whole class, it's not,	M develops example
	T: Not individuals.	T signals understanding
	M: It's bizarre, isn't it? That's great, that's really nice. I'm looking	M offers opinion, requests feedback, offers praise,

	forward to seeing that. So you're doing that 12 times next week.	describes situation.
	T: Oh my God. [Laughs]	T introduces humour
	M: So you'll be brain-dead. You'll probably only get through one piece, actually.	M describes situation, offers advice
	T: You reckon?	T requests clarification
	M: Yeah, for the first week.	M offers clarification
	T: With the half an hour lesson, it's going to be difficult to get a lot done, especially if you need to go through it and explain it first.	T describes situation
	M: Absolutely. But by week 2, the explaining part will be down to a few minutes.	M signals agreement, develops situation
Ob29 Next week they will discuss T's future teaching. T was expected to include ensemble work in her Y10 plans and can do this in two weeks time, after the planned work. (Cumulative: plans)	M: If, this time next week, we talk about what you want to do after that. Because you've got two weeks on this, haven't you? Ensemble for Year 11.	M offers plan, offers reason
	T: Yeah. Was I meant to put ensemble in the Year 10 one, because I have got some time for it in the lesson.	T signals agreement, requests info, offers reason
	M: Sorry, yeah. My fault. You do that with the Year 10s this week,	M offers apology, offers advice
	T: As well as this?	T requests clarification
	M: And next week. So the ensemble, you'll do after that.	M offers clarification
	T: Okay.	T signals hearing
	M: You can go back to the Year 11s then.	M develops clarification
Ob31 An LEA adviser visited T when she was teaching as unqualified teacher. He gave her a worksheet but it was unsuitable. It contained ideas for group rhythms which M recognised (Cumulative: Previous experience)	T: He [the LEA music advisor] came in for about half an hour, when I was at [Peacock's school] and said, 'teach the cycles of music'. And he gave me this little worksheet. Obviously he didn't have a clue what they were like.	T describes incident
	M: And what was on the sheet?	M requests info
	T: Cyclic patterns and getting them to use different parts of their body to make percussion rhythms, of different cycles, in groups.	T offers info
	M: Not the *Switch* game?	M requests clarification
	T: Yeah, that was one of the things he had on there. [M laughs]	T offers info
Ob32 M doesn't do much composition. This is because the kids can't cope with this. There is an argument which defines composing as making sounds but both T & M reject this.	M: One of the things I'm guilty of here; we don't do a tremendous amount of composition. We do do it, but I must be honest, I pay lip-service to it, because it is so difficult to teach, here, composition.	M refers to own practice, describes situation, offers reason
	T: I'm not being funny, but some of the kids haven't got enough musical skills to do it anyway, have they?	T signals understanding, offers reason, requests feedback
	M: No.	M signals agreement

When M has tried to teach composing the results have been poor. (Cumulative: M's practice, pupils)	T: Well, looking at some of the Year 9 classes, if they can't play the blues, how are they going to write something themselves?	T offers evidence [for her reason]
	M: Well there is an argument that says you don't really need those skills because you're creating 'sounds' on the keyboard.	M offers opinion
	T: You need to have some sort of musical thing, though, don't you, really, to know about rhythm and things like that.	T develops reason
	M: I think so, I think so. The one thing that our kids can never, ever do, in quantity, is songs. I have spent times when we've done songs and I've had to fragment it so that I give them text boxes, with starting lines in, with melodies, so they're writing to a melody. We've done that. They cannot. In every class, I guarantee, you'll get a couple of kids, usually girls, who work really hard and produce a really nice song, but the actual quality of the rest of the work is, sadly, not as it should be.	M signals agreement, offers opinion, offers example, refers to own practice, offers evaluation
	T: That is the major problem with different schools. You can't do the same thing everywhere, can you?	T offers reason, offers opinion, requests feedback
	M: I've done lessons where I've sat at the keyboard with a class and we've written songs as a whole – words on the board, et cetera. You burn out after that sort of lesson, because you're asking for ideas, lyrics and lines, and it's so poor. When we did 'Voices of Promise' [to me] remember Voices of Promise? The Marks and Spencers – the prize was, you went to the Millennium Dome. I spent a term with each class, getting them to write songs. It was just hellish. It was hellish. Even the best song, I spent a couple of evenings at home, doing a nice recording backing, so that we could record it, even then I thought, 'I can't save this'. I wanted to win, because I wanted to take our kids to the Dome.	M refers to own practice, offers example, describes incident, offers evaluation, offers reason
Ob37 Pupils should work; teachers shouldn't do it for them. Many pupils are lazy and their teachers help them too much, e.g. provide pens Pupils have pens in their bags Other teachers encourage laziness through low expectations. (Cumulative: pupils, other teachers)	M: Always – this took me a long time to learn – they do the work, you don't have to. Ofsted have picked up on this. Quite often I sit down here and I've written reports in the lesson and things like that. But every kid in the class is working. Every kid is working. That's not to say you should sit every lesson and write reports, et cetera. But in a school like this, if you've got every student working and enjoying the subject, you can take it easy to a certain extent. It takes a lot to get that. What I'm saying is, don't think you've got to run round every lesson and kill yourself, made sure you've seen every kid, made sure they're all working, things like that. I think quite often, teachers do too much and flog themselves. It's the kids who should	M offers advice, offers reason, refers to own practice, describes situation, qualifies advice, reiterates advice, offers [another] reason, refers to own practice

	be working. Quite often teachers do too much preparation for the lesson, and it's the sort of stuff the kids could be doing in the lesson. It's taken me a long time to realise that.	
	T: Some of them are really lazy, aren't they? They say to me, 'can you come and help me?' and all they want you to do is write stuff down because they can't be bothered to do it themselves. That's their way.	T offers opinion, offers example .
	M: Because it does happen. I think we do too much for them in this school. I don't think we should provide them with pens. Because if we never provide them with pens in Year 7, by Year 8, they've got the message. That's my opinion.	M develops opinion, offers example
	T: Some of them, because I'll never bring in any extra pens, so they can't have any off me, they actually have got pens in their bags, and of course they know, so they get them out. [Laughs] Lazy.	T develops example, offers opinion
	M: Absolutely. It's so much easier to get your attention, say you haven't got a pen. And I see it when I'm in other lessons. 'Can I have a pen, miss?' 'Yes, here you are'. There's no 'Where's your pen?' it's just handed out. It's a rod for your own back, isn't it?	M signals agreement, develops example, offers opinion, requests feedback
Ob38 T has planned a good lesson. This has taken time and it will be fun to deliver. (Cumulative: praise)	M: But, delighted with what you've done so far. I'm excited about that, because it looks like it's a really good lesson.	M offers praise, offers reason
	T: I hope so. I spent quite a while doing that.	T signals agreement, describes situation
	M: And quite fun to deliver. Because, if it's not fun for us, then that comes across. I think you'll enjoy doing that, as well. So I'm pleased. Well done.	M develops praise, offers reason, offers praise
	T: Thank you.	T offers thanks
Oc6-7 T has gained from rehearsing an extra-curricular group. This helped to develop her skills. She didn't do this at 'Northam' because someone else was doing it. Kids who T has met in her extra-curricular group have behaved better in her lessons. This generally it holds good, although not always. Pupils copy her in the extra-curricular group. They like her. (Cumulative: the effect of extra-	M: The extra curricular activities. What have you gained from that and what do you think you've given the kids?	M requests evaluation
	T: I think it's good for me to actually have a group to be able to do on my own. Not necessarily on my own but doing a separate rehearsal with vocals that's something I'd never done before. I had a group on my own without anybody else there.	T offers [self-] evaluation, offers clarification, describes incident
	M: Is that because it wasn't very good at [Northam]?	M introduces humour
	T: Not at all, no. Just because there was somebody already there running it. You're so horrible. [Both laugh.] So that was good because I got a chance to just do what I thought I should do so it developed my skills. The kids that have been in [the extra-curricular group] who've then been in my lessons have then been so different.	T offers info, responds to humour, develops info, describes situation

curricular activities on pupils)	M: Is that the case?	M requests clarification
	T: A lot of the time, yeah. There's a few that don't do it but a lot of them it's made it a bit easier to break the ice with classes, I think they've gained something from me being there. They're copying what I'm doing,	T develops situation, offers evidence
	M: Definitely.	M signals agreement
	T: and I think they do like me.	T develops situation
	M: Oh I'm sure. Definitely.	M signals agreement
Oc9 T is concerned about her lack of knowledge in three areas; the role of the tutor, technical matters to do with keyboards and her keyboard skills. (Cumulative: T's confidence).	M: Is there anything that you feel unprepared for if you were to go into a school now on your own? I know you've done reports and things like that but I'll imagine you'll go in as a second in department. Is there anything that still worries you?	M requests evaluation, describes situation, reiterates request
	T: Ok. From the tutor point of view I don't feel I know enough about being a tutor which is something that's probably going to happen and I'm probably going to be a tutor.	T signals hearing, offers [self-] evaluation
	M: I'm sure, yeah.	M signals agreement
	T: And I don't feel I really know enough about that and I'm a bit worried about technical things because I always seem to get them wrong. When keyboards don't work I can never make them work.	T develops evaluation, offers example
	M: Right.	M signals hearing
	T: So I'm a bit worried about that as well about knowing how to do it and about my keyboard skills in general. It's something I need to work on.	T develops evaluation
	M: Ok. Anything else?	M signals hearing, requests feedback
	T: No I don't think so.	T offers feedback
	M: I mean that's only a few things.	M offers reassurance
Oc10 T is confident that she can control classes. Class management is a matter of both control and motivation. (Cumulative: T's confidence, control of class. Fails to be exploratory because M does not respond to T's final turn.)	T: I think I'll be okay with controlling classes. I think I can.	T offers evaluation
	M: That is the main thing.	M offers reassurance
	T: I think I can do that. I mean sometimes they're a little bit up in the air but I think I can do it if I need to.	T develops evaluation
	M: Is it control?	M requests clarification
	T: I don't know. We don't know.	T signals uncertainty
	M: I mean that's the word we all use. Is it control or is it motivation?	M describes situation, requests clarification
	T: I think it's both. I mean you're supposed to give them a working environment where they'll get motivated, stimulated, enthusiastic, all those things but it's very hard to do with some people so it's more like that than but then they've got to have respect for you as well so that's where the	T offers opinion, describes situation, offers opinion

	control comes in. M: So you'd be quite prepared to.	Fragment
Ra4 A group composed a backing with a lovely melody but forgot to perform the middle section of their piece. (Cumulative: pupils, music)	M: The group at the back, by the telephone, they didn't just start with the waltz, did they? They started with [inaudible] but they did a lovely melody over the top of them. Was that the bit you said you liked? T: ding ding ding ding [singing the music] Yeah. M: I can't remember what it was, but it was really nice. T: Yeah. It was in fifths. And they were playing the bottom three and the top three together. When they rehearsed it earlier on, I said to them, 'You've only done about twenty seconds worth but you've got good ideas, so use those ideas and keep repeating them'. And so they did, and the one that I saw before they performed it was so much better. And then when they performed it they forgot about the middle section completely. [Laughs]	M describes incident, requests info T offers info M describes situation, offers evaluation T develops incident, offers evaluation, describes incident
Ra32 T can watch M teach later in the week but it won't be perfect because she has many other things to do as Head of Dept. T doesn't know the music well and only recently realised that it featured on TV. (Cumulative: plan, music)	T: Are you going to be doing that the next lesson that would be in this thing, to any other groups during this week? M: Yeah, yeah. You can come and watch it. Mind you [Laughs] you're not going to see perfection [both laugh] The other side of it is realising that not every lesson is going to be the one that you want Ofsted to watch. You've seen good lessons and you've seen lessons where it's all sort of pretty laid-back and I'm not giving them all my undivided attention because I'm doing something else at the same time. And certainly, if you're going to become a Head of Department, you're having to do that all the time. I think almost it's easier. I'm quite tempted to go back to being mainscale, to be honest. So that you can actually just do the teaching, and really focus on that, and not get side-tracked with everything else that goes on. But it might be worth, I mean I don't know how well you know the piece of music. T: Not very well at all, actually. M: Oh right. T: I only realised last week, it was Jonathan Creek [Laughs] M: Oh yeah. That's if you watch television, isn't it? [both laugh, M says something else which is inaudible, drowned by the sound of the laughter]	T requests info M offers info, offers plan, offers advice, refers to own practice, describes situation, offers reason, describes situation, requests info T offers info M signals hearing T develops info M signals understanding
Ra35 T will see her friend teach at another	T: I think I might go and organise a trip to [Sutton – another school], because my friend's teaching at [Sutton] and she's got a job at [Eastwood],	T offers plan, describes situation, offers reason

school, to see how she keeps control. This is good because different teachers do things differently M's control strategies are automatic. They don't always work, although most of the pupils are quite nice. (Cumulative: plans for placement)	starting in September, but I know she's having, she's one of these people who's so quiet, she's a lot quieter than I am, but she can control a class. I'd like to know how she can do it. M: That's really good doing that because obviously, I'm telling you, you're seeing ways that I do it, which happen to work for me. I know it isn't quite the same for [Francis] when he's doing that kind of thing. T: I know she said she raised her voice for the first time last week and it surprised her that she had to do that. [Sutton], she said, is a bit of a difficult school. So it will be interesting to see how she keeps control. M: I kind of wish that, from when I'd started teaching, I'd written down various strategies of how you do it because, as I said, I now don't know how I do it, because it's automatic now. But it doesn't always work, there isn't, you know, with some of the Year 9 classes they will push you and push you as afar as they feel they can. But generally, these girls are quite nice girls. Right, so long as you're happy with that. T: Yes, thank you very much.	M signals agreement, offers reason, offers example T describes incident, reiterates reason M refers to own practice, offers info, requests feedback T signals hearing, offers thanks
Rb14-15 T thought the lesson went well, despite some trepidation caused partly by the report of another teacher and partly, by a remark of one of the pupils. One reason for the success of the lesson was that T had successfully confronted one of the pupils [Pasha]. (Cumulative: management of pupils.)	M: One thing that might be quite interesting is for you because obviously I've talked quite a lot, for you to tell me how you felt that went. T: Um, I was quite pleased. Purely because one of the girls came in, first thing she said to me went, 'Hello, Miss [Smith]'. I don't know how she knew my name, I'd never seen her before. 'We're a bad class.' [Laughs] I thought, 'Oh great' because I'd already spoken to [the other teacher] about it and he'd said that they're quite a lively bunch but they're not bad and I thought that was quite funny. I said, 'No you're not. You'll be alright.' And um I was actually quite pleased with how it went. I thought I had quite good awareness and I kept going back, I was really pleased with how I dealt with [Pasha] because she sat there with her coat in front of her and she wasn't going to do any work and the whole of that table didn't get their pens out at all and when I went over to see them they were sitting there with paper in front of them and no pen and they weren't going to write anything down. So I went to [Pasha] because she looked like the one that was going to be the most problem and I sort of said 'can you put your coat on the chair and get your pen out' and she was like [groan] and then I thought, right I'm not going to be harsh with her because I think she just, she won't do anything then so that's why I started being jokey with her	M requests evaluation T offers [self-] evaluation, describes incident, reiterates evaluation, offers reason, describes incident

	and then with the rest of the class saying, 'Ooh look, she's got her bag off her back',	
	M: Yeah, that's nice.	M signals understanding, offers praise
	T: and, 'Oh, now she's got her pen out' and,	T develops incident
	M: They do respond to that.	M offers info
	T: Mm and she seemed to,	Fragment
	M: You have to be careful not to be too sarky and obviously because,	M offers advice
	T: Yeah, yeah.	T signals hearing
	M: I think that works well.	M develops praise
Rb29 T has taught M how to spell cabasa. (Cumulative: musical term)	M: Well thanks for teaching me how to spell cabasa which I haven't spelt before	M offers thanks
	T: That's alright [Laughs]	T accepts thanks
	M: for forty two years [both laugh.] Every single time I always spell it with two s's.	M describes situation
	T: The only reason I knew is because it's weird on the end of them.	T offers reason
	M: and I've never seen it written down.	M offers reason [for the prior situation]
Rb41 T will observe the teaching of English. She has talked to PE teachers about getting quiet and has learned that they don't use whistles. They have loud voices but not high-pitched ones; high-pitched voices can sound panicked. (Cumulative: plan)	M: And are you going to do some observation?	M requests plan
	T: Yes. I'm trying to think of who I can approach. I'd love to go and see some English because I just remember English as being really boring and trying to make it and everyone. ['Ann' - another trainee] had been to see English because she's going to teach it and she said it was really interesting and good and I've love to see how they bring, they make it interesting because like they enjoy it. [Laughs] And see how, what the kids think of her to make it interesting and how they keep the pace going. I was talking to the PE people and saying, you know, 'How often do you use your whistles?' And they said, 'Oh, we don't use our whistles because my PE teacher, to make us quiet, whistled straight until everyone's quiet' and they said, 'No, we don't want to do that in the PE department'.	T offers plan, offers reason, develops plan, offers reason, describes incident
	M: I think they've all got loud voices but not high-pitched. If you want, well you know that from your singing you know really do it from your diaphragm and a sound like that is so much more effective than. The moment you go high-pitched you sound panicked and they realise that.	M describes situation, develops plan, offers advice, offers reason
Rc3 The Hindi word for music [Sangita] is also applied to dance. The term,	M: In India, there's no such thing as a word for music. The word for music is the same for dance because, if there's music, there's dance. It's all in together, which is wonderful really, because it's more like performing arts,	M offers info, requests info

'tampura' is a transliteration from Hindi and can be spelled in different ways. (Cumulative: music).	more than we have here. Did you look up the spelling for tampura? T: Yeah, but I only found it with a p. M: Sometimes it's spelt with a b. It can be confused with tambour. T: Perhaps it's a translation.	 T offers info M develops info T offers a reason
Ha6 The class is enthusiastic but knowledgeable. T tried to involve several people in the discussion, not only the most able pupil. (Cumulative: pupils, praise)	M: They are like that, that group. I know they're loud but they're very enthusiastic. T: But they knew what they were on about. I was trying to ask different people. I mean [Pauline] is one of the main people in the group, who knows loads of stuff and she was sat right opposite me and she was the one my eyes automatically went to and I was trying, after a couple of times, trying not to ask her, I was trying to ask other people. Because there's nothing worse than one person answering everything. The rest of the group lose confidence, don't they? M: Yeah, you questioned better than me. I just say, 'right, that's it.'	M offers evaluation [of pupils] T develops evaluation, describes incident, offers reason, develops reason, requests feedback M offers praise, refers to own practice
Ha17 A keyboard has been broken, probably because of careless behaviour (Cumulative: resources)	M: Because that's probably how that [indicates a keyboard] got broken. One key got broken. T: Did that happen today? M: No, that was yesterday. I'm not saying you did it, T: No, no. Because I hadn't seen it before and I was going to say that to you. M: It was probably how that happened, because somebody, T: Thrown it in or whipped it out or whatever.	M describes situation T requests info M offers info, offers reassurance T signals understanding, fragment M develops info T signals understanding
Ha18-19 T's lesson was very good. The class was rather noisy, but are not naughty. (Cumulative: pupil behaviour during the start of the lesson)	M: Anything else? T: What did you think? M: I thought it was very good. Do you want to see what I've written? T: Yeah. M: I've put, 'they came in and sat down in a circle as usual. Rather noisy, but not overly so. Eventually calmed down, which is what I'd expect from that group because they are very loud. T: They are hyper, because sometimes I like to meet them outside and calm them down outside. But they were hyperactive, they were as high as kites. M: They are, they are. A lot of staff have trouble with that group. They're not naughty, they're loud. T: Yeah.	M requests feedback T requests evaluation M offers evaluation, offers plan, requests feedback T signals agreement M describes situation, offers evaluation, describes incident, offers reason T develops incident M signals agreement, offers info, develops evaluation [of pupils] T signals agreement

Ha22 T demonstrated confident subject knowledge through her questioning. (Cumulative: praise)	M: Displayed a good range of subject knowledge. Confidence in the subject. Because, the way you were questioning, and it went, 'bang, bang, bang, bang,' you know. You were clued on. It showed them you know what you were talking about. Which is really good.	M offers evaluation, offers evidence, offers praise
	T: Which is important, because then they don't think, 'er, ['dumb' noise] she doesn't know what she's talking about.'	T signals understanding, develops evaluation
	M: No, it was obvious to everybody, you knew exactly what you were talking about. That's probably the most important thing about that lesson. And you gave clear instructions.	M signals agreement, offers reason, develops evaluation
Ha23 T needs a method of dispersing pupils to practice rooms. Hoping that they will behave is not sufficient. (Cumulative: pupils)	M: I've put, 'think about dispersing the kids off to practice rooms; you need a method, rather than leave it to chance.	M offers advice
	T: Yeah. [Laughs] I hope you're going to behave yourselves.	T signals understanding
	M: Yeah, chancing the good will. Because there isn't any good will, really. There is, but you have to,	M develops evaluation, describes situation
	T: Well, they're all good intentions, but they're so excited, aren't they? They come to music to play stuff; make a loud noise. That's what most of them do.	T describes situation, offers reason
	M: That was the thing I think you ought to [have], as a target. You need to think of a few others	M offers evaluation, offers advice
Ha28-29 A pupil was 'out of order'. She has problems and has told T that she is leaving her home. T needs degrees of sanctions because there are no real sanctions in school. (Cumulative: pupil)	M: and [Patty] was out of order. I know she's got a lot going on with her mum and everything. But she's still out of order.	M describes incident, describes situation, offers evaluation [of pupil]
	T: She's moving out.	T offers info
	M: Oh well, we've heard that so many times.	M offers refutation
	T: She told me she's not here next lesson.	T offers info
	M: Right, well let's hope not. But if she'd kept up, what would you have done? Because you've got to have degrees of, [sanctions] basically teachers can do nothing. You have to act that you can.	M offers opinion, requests plan, offers advice, offers reason
Ha30 Two girls had walked out of T's lesson, knowing that there are no effective sanctions. It wasn't T's fault, she didn't know it had happened and the girls have done this previously. (Cumulative: pupil)	M: You can't do anything really; that's why those two girls walked out, because they know ultimately there's nothing that can be done.	M describes incident, offers reason
	T: Well I didn't even know. Because I was talking to another group in a practice room and it was someone else who came and told me they'd gone.	T develops incident
	M: It's not your fault. That's what those two are like. They've done it lots of times before.	M offers reassurance, develops incident

Ha34 M will observe another Y9 class to observe next week and will observe the end of the lesson. The following week he will observe a full lesson. (Cumulative: plans)	M: So next week, we'll look at the end of the lesson. I'll probably choose another year 9 group. T: Yeah, okay. M: But it won't be that one. And then, the following week, we'll do a full lesson. T: Alright then. M: Anything else? T: I think I'm alright. [Laughs] M: You must say if there's anything I can help with. T: No.	M offers plan T signals understanding M develops plan T signals understanding M requests feedback T signals confidence M describes situation T signals confidence
Hc3 T is unfamiliar with steel bands but taught a lesson on steel pans because she observed two lessons from the other teachers. The thing that gave her sufficient confidence was watching it and 'putting it into her own way of doing it'. (Cumulative: T's subject knowledge)	T: I've never ever played the steel band in my life, hardly ever heard it even but I've been teaching that and that was really hard at the beginning. I had to devise sort of strategies for teaching method but when I saw [Mike] teach it and [Lizzie – another music teacher] teach it during Ofsted then it helped me change mine and in actual fact I had a really excellent lesson with the group I'd had a complete nightmare with the whole way through because I was too friendly with them at the beginning and then they just came, M: This was on steel band? T: This was on steel band, yeah. And I had a really excellent lesson with them this morning so an excellent result this morning right at the end. Because I'd never been taught steel band, it was different. Such a specific style of music, it was very difficult. I found it difficult to assess how I was going to teach it. M: It was watching it that was the crucial thing? T: Watching it being done and putting it into my own way of doing it. And it worked really well.	T describes situation, describes incident, offers evaluation, describes situation, offers reason M requests clarification T offers info, describes incident, offers evaluation, offers reason M requests reason T offers reason, reiterates evaluation
Hc13-14 Paperwork is very important for the course. T's file is very big; it seems that the paperwork is more important than the practice of teaching. There needs to be a certain amount of paperwork because it helps with	M: Putting more effort into the teaching rather than the planning. That probably sounds daft but you know what I mean. T: Yeah. M: Making sure that the teaching it is the priority, not the planning it. T: The thing is, the danger of the PGCE course. All the paperwork is so, seen as so important and so, if this little piece of paper isn't here well that's a horrific, terrible thing, you know. And everything has to be	M offers advice T signals hearing M reiterates previous turn T offers refutation, describes situation

learning. (Cumulative: course)	evaluated to the letter and everything's got to be, and there have got to be perfect plans and everything. Paperwork is just such an important part of the PGCE course, it seems and assignments and doing written work is just so, so important. It's quite often that I feel that the teaching bit isn't actually concentrated, isn't valued so much by the actual university.	
	M: How big is your file at the moment?	M requests info
	T: My file? I've got two about that thick. So two thick lever arch files. Not sort of a little bit full but two thick lever arch files. I've got some for this practice, I've got one from the last practice, possibly two. I can't remember. One from the last, two from the last practice. Ones from the university as well and it's just stacks and stacks of paper.	T develops situation
	M: Yeah.	M signals hearing
	T: which is fine but it should, it's valued too highly over the actual stuff in the classroom and it's something that I don't think is quite right [inaudible.] So, it is, isn't it? It's all sort of like, this piece of paper, this box has got to be ticked or this box has got to be ticked or you've got to have that, you've got to have this. It just goes on and on and on. Is that, do you agree with that?	T develops situation, offers example, requests feedback
	M: I don't know. I think there's got to be a certain amount of that really.	M offers opinion
	T: Oh no. I'm not saying. Yeah.	T qualifies [her previously stated] opinion
	M: Because otherwise how do you know or they know, there's a theory or there's, or there's some sort of proof that the more you write down, the more you retain in your head. I don't know.	M develops qualification, offers info, signals uncertainty
	T: That is true for me actually.	T refers to own practice
	M: It's a general principle that, that if you listen to a lecture and don't write anything down, you retain twenty five per cent or, I don't know what the exact figures are. But if you write things down it goes up to sixty per cent or something, even if you never read the notes again.	M develops info
	T: I am one of these people that can't, I am also one of these.	T refers to own practice
	M: I can't really claim. [they laugh]	Fragment
Na2 T is enjoying teaching. The kids like her and this helps in terms of her self image. (Cumulative: pupils, T's self-confidence)	M: Give me a resume about how you feel you've got on so far.	M requests evaluation
	T: Well so far, it seems, I'm really enjoying it. It's actually doing real, fun, practical music stuff. The kids don't seem to hate me too much, which is probably a good thing. [Laughs] One of the things [Una] said last term, she said, 'You're not there to be their friends, they don't necessarily have to	T offers [self-] evaluation, offers reason, qualifies reason

	like you.' But it helps. [Laughs]	
	M: Yes. It helps in terms of your self-esteem at this stage, yeah.	M signals agreement, offers reason
	T: Well yeah. And also, if they really don't like you they're going to be trying harder to play up and whatever, especially, as I say, when it's a new person.	T signals agreement, offers reason
Na7 Y10 have a listening exam coming up and need to know more about World Music. T has taught some world music and it was successful. (Cumulative: plan/T's practice)	M: That's the other thing that I needed to say to you about the two Year 10 classes, they've got the listening exam on the 22nd of March and they're beginning to worry about it a little bit, and I saw one class Monday and one class Tuesday and I did a little bit of World Music with both of them on those days. Just sort of laying a foundation because they've not done a lot of it before. Just fundamental features of what's going on in these various countries.	M offers info, refers to own practice, describes incident, offers reason, develops incident
	T: I was trying briefly to describe to them what a gamelan was, the other day. Because in a listening test I gave them a piece of gamelan, just to see if they knew what it was. And they said, 'what's gamelan?' I said, well, the way you can recognise it if you're listening to it, it sounds like a soft xylophone, glockenspiel sound. Sounds like gongs being hit quite softly. So if you hear lots of that, it's probably going to be a gamelan.	T describes incident
	M: And they'd actually, quite a number of them had remembered that, up to the lessons this week, so that's quite positive.	M describes incident, offers evaluation
	T: Yeah. [Laughs] One thing.	T signals hearing, introduces humour
	M: [Laughs] Remembered once. One word. Okay.	M responds to humour
Na9 Targets need to be set. Last week's targets can be things like classroom organisation and getting to know kids. It is not applicable to review previous targets. (Cumulative: plan)	M: Okay, let's have a look at these targets and things.	M signals focus
	T: I suppose we ought to write something for last week.	T offers plan
	M: Yeah. Last week's ones can actually be fairly general. I know we talked before, didn't we, about what sort of stuff you were going to be aiming for. [inaudible] Things like classroom organisation and getting to know the kids and,	M signals agreement, describes situation
	T: Yes. Get to know the children and that.	T signals understanding
	M: [Reading from the documentation] 'Review of previous targets' don't apply, do they, because,	M describes situation
	T: Not really.	T signals agreement
Na10-11 T's targets from previous placement were 'to work at distancing myself	M: Did you have targets at the end of, you will have done, at the end of your last teaching practice?	M requests info
	T: We basically had, right, my ones were, 'to work at' [laughs] this is a	T offers info, offers [more] info, offers reason

from the students and try to be more strict at times when necessary' and 'Improve lesson planning by being more clear about clear directions and outcomes' and [provide?] evidence of music technology'. There were reasons why these targets were set. M can 'tick off' ICT which he will do anyway. Her final target was, work at evaluating my teaching more critically' which relates to her thinking things had gone badly when they hadn't. Her placement at Northam has gone well so far. (Cumulative: previous experience)	good one, 'to work at distancing myself from the students and try to be more strict at times when necessary' which I said, 'well it's a sixth form. You're more friendly towards them anyway.' 'Improve lesson planning by being more clear about clear directions and outcomes' That stems from the lesson where I turned up with a video and was convinced that you didn't need a video machine to actually play it. M: Ah. T: I just sat there for half a lesson. I thought, 'I need something to play that with. Oh dear.' And that was a bit of a disaster. 'Work at filling gaps in subject knowledge.' ['Alan' – mentor at previous school] was basically saying, 'I haven't seen much evidence of music technology' but then that was because he ran it as a separate 'A' Level, after school, which, as I didn't finish till four o' clock anyway, and I was in [another town], I had to get back. So that was basically IT which, to be honest, I don't really have a problem with anyway. But if I can show you, you can tick it off. M: Yeah. That's got to happen within Key Stage 3 anyway, so you know, T: Exactly. I've been helping some of the kids with it anyway, M: Sure, sure. T: and, 'work at evaluating my teaching more critically'. Sometimes I kind of think that something went really badly and it didn't. But so far, I think most of what's happened here has been quite positive, even if the kids have been messing around. So those were the four targets.	M signals hearing T describes incident, offers info, offers reason, offers info, offers plan M signals understanding, develops info T signals agreement, describes situation M signals understanding T offers info, describes situation
Na12 T's targets will be getting to know the kids and how to access resources. (Cumulative: plan)	M: Alright. Well, let's just do the new targets. We're talking about Week 20, aren't we? Do that first of all. So you could do things like working at actually getting to know the kids, T: Yeah. I've put, M: familiarising yourself with the class. T: I've just written down, 'Get to know the pupils and where resources are kept'. M: Yeah. That was the other thing I was going to say. Resourcing is quite useful, and who's got the keys to the various different cupboards. [T laughs] And draws in different filing cabinets and things.	M signals focus, offers advice T signals understanding M reiterates advice T offers info M signals agreement, develops advice
Na15-16 T's knowledge & understanding is good. She is reading books, listening	M: I don't have a problem with your knowledge and understanding so far. I think that subject knowledge, you're fine on. Key Stage 3, Key Stage 4, I mean there may be holes later on that we notice but nothing significant yet,	M offers reassurance, offers evaluation, offers praise

to CDs and looking at web sites to plug the gaps. She will either teach the names of famous jazz musicians or do some class improvisation at the start of the Y10 lesson. The rest of the session will be spent doing a jazz composition in which she will give one of three chord sequences and will have limits. She must use the keyboard assessment sheets. (Cumulative: plans, but M's target not acknowledged by T)	which is good.	
	T: To be honest, I think the main bits that, basically, I think that, if I can happily sit down and teach it for 'A' Level, then I know it. The two things I wouldn't be happy about at the moment would be World Music and Jazz. But I've got a couple of decent Jazz books which I'm gradually reading through.	T offers evidence, offers info, offers plan
	M: Right ho, okay.	M signals understanding
	T: Oh that's what it is! [With body language and voice she is demonstrating reading a passage and understanding it.] And World Music, again, I've just been trying to get hold of CDs and listen to it and stuff. Oh, that's a good point. You can have your World Music CD back that I've been carrying around. [Hands it over.]	T develops evidence, [returns CD-not coded]
	M: Thank you. I'll lose it no doubt, but there you go. [Puts it on the piano]	M offers thanks, introduces humour
	T: I've just been trying to read up on it and just find things out about it. Looking at web sites, that kind of thing. But the jazz should be reasonably sorted because I'm doing that with Year 10. And what I was going to do, to make it useful for the GCSE, do it so that we spend a bit of time at the beginning of the lesson doing something along the lines of either just going through the names of a couple of famous jazz musicians so that they can write it in an exam, and maybe listening to a piece of music by them, or with them playing. Or maybe doing a bit of class improvisation. And then for the rest of the lesson, going on to do a jazz composition. And I've been finding out some 12-bar chord sequences. Basically, give them a reasonably free rein, because it's going to be a reasonably free composition, but they're to start off with one of these chord sequences. So I've got a Blues one, a Ragtime one and a fusion-type one. So they've got three different things and then, say if they choose the Rag one, they should be using a piano. Whereas if they use the Blues they can use saxophone for the melody or something. As long as they keep within the style of that kind of music, then they can go off and write themselves a piece which I'll set limits on. It must be at least this long. So they may be able to use that for their GCSE piece.	T develops evidence, offers plan, develops plan, describes situation, develops plan
	M: Yeah. Good. Okay. One of your other targets I'd like, certainly for this week, is for you to, it's tied in with the Year 7 thing of doing the keyboard scheme, is to actually start using the keyboard assessment sheets. And see	M signals understanding, offers plan

	how you get on with those. I want to have a chat with you about them next week. Okay, to see that you're coping with that.	
Na17 T has been involved in a tutor group. She respects the tutor because an unruly member of her group behaves well for her. In the forthcoming PSHE day T will take Y10. This will be useful experience for her. M will talk to the tutor and arrange an appropriate target for T within the area of professional values & practice. (Cumulative: other teachers/plans)	M: Are you spending any time talking with ['Suzie', another teacher] about the tutor group? T: Yeah. I've been going to all the registrations and stuff and chatting to her afterwards about any issues that have come up. They've got one girl who, she's absolutely lovely in tutor time but apparently she's been causing havoc all over the place. She behaves herself in tutor time because ['Suzie' - the tutor] had her all the way through the school. They're absolutely lovely, and then they go off, M: Behave for her, T: Yeah, and then they go off and start messing around. Yeah, going to everyone in the group. When it's the PSHE day, apparently I've been nominated to take the Year 10 kids. Sounds like a bit of a cop-out. [Laughs] M: That's right. Somebody's got to be drinking coffee. [Laughs] T: That'll be good for my assignment because I'm doing that. That's going well, as is the Art. I've got a couple of projects that I've been making demos for and stuff. M: Okay. Well look, as far as your, I'm just aware of targets and things because I know you've got to fill in the forms, basically, T: Ah-hum. M: For your other professional requirements and everything like that, I guess we could probably put it under there. I will talk to [Suzie] about them, see if she can sort you out a target based on your other professional things. Because it's more relating, there's more opportunities, shall we say, relating to the tutor group.	M requests info T offers info, describes situation M signals understanding T develops situation, introduces humour M signals understanding, responds to humour T develops situation M signals hearing, offers info T signals hearing M offers plan, offers reason
Na18 A target for T will be to establish herself with extra-curricular ensembles. There will also be a target relating to the tutor group, possibly connected with control of pupils. (Cumulative: plans/pupils)	M: I think one of the targets I'd like you to do, it's an easy one really, it's establish yourself with the extra-curricular ensembles that you're going to run. And work out what it is you're going to do with them, what pieces. So that, by this time next week, you're fully up and running with those. [T writes this down] If you can leave a space for one that we can get [Suzie] to set. In fact, you could perhaps just have a chat with her yourself for that one, so that she's, T: Yeah, sure.	M offers plan, develops plan T signals agreement

	M: She's able to set one of those. [Reading from the document] It's 'Detention, physical restraint and chastisement.' [T laughs]	M develops plan
	T: Lock them in a room and beat them.	T introduces humour
	M: As I read that, I just had a vision of [Parvinder] sitting [both laugh]	M responds to humour
	T: He does all the hitting people thing.	T responds to humour
	M: He does, yeah. Okay.	M signals agreement
Na20 A particular pupil is on ritalin; M considers this unnecessary. (Cumulative: pupils)	T: [Dave - Head of Faculty] kind of very briefly said something about, I don't know whether he was joking or whether he was serious, mentioned that, 'oh they're offered these drugs now.' I was thinking that,	T offers info
	M: For [Parvinder]?	M requests clarification
	T: Yeah.	T offers clarification
	M: No, that is true. Basically, he's been on Ritalin and, or they've put him on Ritalin now. He wasn't on it, first of all. And they thought that perhaps this was why he was being a pain. Actually it's just, turn the machine off, Tim, he needs a good hiding, you know? [All laugh] And nobody's yet had the guts to give him one. But his behaviour will improve the moment somebody snaps.	M offers info, offers opinion
Na21b A Y10 pupil has only one arm; this was discovered by her brass teacher. Previously the school did not know this. It isn't always easy for a school to know of such matters, if parents don't inform them. Also, some illnesses don't become apparent until after the pupils have been at school for a year or more. (Cumulative: pupils' disabilities or illnesses)	M: I have to say, there are kids that we pick up now and then. For instance, there's a little girl in Year 10, or possibly Year 11 now, Year 10, I think. And she only has one arm. And we only discovered after she'd been in school quite a few weeks, in Year 7, and it was actually [Andy, the brass teacher] that discovered it. She went along to her brass lesson, because she played French Horn. And he noticed that she was taking a little bit of a while getting her instrument out of the case. Parents didn't think they needed to notify the school and,	M offers info, describes incident
	T: Oh I know who you mean. Really sweet girl.	T signals understanding, offers opinion
	M: She's lovely. [Patrice], she's called.	M offers opinion, offers info
	T: Oh right.	T signals hearing
	M: Not [Patricia], no she's got both arms.	M introduces humour
	T: Yeah. I was going to say, I probably would have noticed.	T signals understanding, [info, not humour]
	M: No, she's a lovely kid, you know. And she can manage perfectly well but she has no right arm. She sometimes wears a false hand, but it's just an example of the sort of thing we don't always pick up on. Sometimes when kids have epilepsy, although there is a duty to inform the school, we don't hear. Last year, I had a Year 11 lad who suddenly started to have epileptic	M offers opinion, develops incident, offers [another] example

	fits.	
	T: Well it's not necessarily something they know about, is it?	T signals understanding
	M: No, that's right.	M signals agreement
Na21d T will do a first aid course, because teachers generally make mistakes in first aid. (Cumulative: other teachers)	T: I mean, that's definitely something I definitely want to do, the first aid at work thing. I was going to do it a little while ago. But I think it's such an important thing because I've heard so many teachers go, 'Oh, you got a nose bleed? Tip your head back.'	T offers plan, offers reason
	M: Yes.	M signals understanding
	T: No.	T develops reason
	M: That's right. When most of the older teachers were trained, that was what people were told to do.	M signals agreement, develops situation
	T: They didn't think that they might actually choke on it. [Laughs]	T develops situation
	M: No, no. Okay.	M signals agreement
Nb1 T's pupil records show encouraging results for the Y9 pupils, with many of them achieving high National Curriculum levels. (Cumulative: pupils)	T: Just out of interest, I've just done a, I'm going through a statistics phase at the moment.	T offers info
	M: Alright.	M signals hearing
	T: I'm trying to fill my folder up with all sorts of exciting things that I've found out. I was just working out how many people, the general levels that my year nines are in just to see overall how they're doing. And that 9A5 are by far best. I mean they come out with 65% of them are getting 7s and 6.5s and nobody's getting below 5.5.	T develops info
	M: Yes.	M signals hearing
	T: And even 9B2, you know you've got 25% of them are still getting level 5.	T develops info
	M: Yes.	M signals hearing
	T: But there's an even spread over the other, you know, the rest of it and 9C1 have only got a couple of, like two of them getting level 5 and the rest are getting higher. So actually they're not doing half as bad as I thought they were. [laughs.]	T develops info, offers evaluation [of pupils]
	M: It's encouraging to know isn't it?	M signals agreement, requests feedback
	T: Well, yeah.	T signals hearing
	M: Encouraging.	M reiterates previous turn
	T: Yeah, especially after seeing 9B4 yesterday.	T signals agreement, offers example

Nb3-4	M: Ok, what we, we had a chat the other day but just to recap we, have you got the targets there that we set?	M signals focus, requests info
T has a target to work on classroom management, to have more control at the beginning of the lesson. Also, she needs to differentiate tasks. She has been looking back at previous lessons to see how they could be improved, although it is now a bit late to start doing this, and it has improved since the last mentoring session, apart from one Y8 class.. (Cumulative: T's practice.)	T: No. [Laughs] It was basically working on classroom management.	T offers info
	M: Right.	M signals hearing
	T: You said to have more control in the beginning of the lesson and control more about when they're moving around to get to their seats.	T develops info
	M: Yes.	M signals hearing
	T: And differentiation tasks need to be organised and I've been trying, I've been going through the lessons that I have already taught and just having a think about what I could do in the future because it's a bit late now.	T develops evaluation, offers plan, qualifies plan
	M: Right, yeah.	M signals hearing
	T: But you know just going through and thinking you know what could I have done there.	T develops plan
	M: Yeah.	M signals hearing
	T: So I've been trying to look at that and apart from that it was just you know keeping control.	T reiterates plan,
	M: Yes, ok.	M signals understanding
	T: which,	Fragment
	M: And how has that worked since, because that was Monday.	M requests evaluation, describes situation
	T: Yeah.	T signals hearing
	M: How has that worked since then?	M requests evaluation
	T: It seems to be improving. I mean since we've had our mentoring session apart from 8C4 [laughs] I've got three year nine groups [laughs] so	T offers [self-] evaluation
	M: Which is fortuitous.	M offers opinion
	T: Yeah.	T signals hearing

Nb12-13 T gets stressed when she thinks she has to control the noise level of one class. Another class is silent for their register. The poor behaviour if Y9 pupils is because they are not expecting to do music again, following their options. (Cumulative: pupils)	T: Watching 7B4, 9B4, sorry, this afternoon is just such an eye-opener because, I mean I, sometimes, Year Nine lessons, I get more stressed out because I'm thinking, 'Crikey, I've got control over this lot their big noise, whatever' but having seen them, thinking, 'Actually, they're not bad at all'. I mean they just, they won't even lower their voices long enough to have a register. M: I mean, T: Whereas 9B2 they are silent when the register is being taken. M: Yes, yeah. And so you know 9B4 is an extreme particularly an extreme for this school that they are as a group they are a problem that's been running for the whole year and of course, you know, as we said the other day the year nines now are making option choices. They know which subject they are not taking next year. We've got to find something to make it meaningful with the work that they do between now and the end of term so.	T describes situation Fragment T develops situation M offers info, develops info, offers reason, offers plan
Nc1-5 T has to do a third placement because she has failed this one. She is annoyed because some of the evidence used against her is questionable. She believes that it is the external examiner who has failed her. M congratulates her on getting a job. (Cumulative: placement, praise)	M: Ok [Tracey]. Do you want to talk first of all about the meeting with [Una]? T: Yeah. M: Right. T: I've basically got to do a third placement because I was visited by an external examiner and there were holes found which I was not aware of and so I've got to do some more teaching practice to fill those holes in. I'm pleased, I'm happy to do another placement because I think it will be good because it will make up for the fact that my first placement was not particularly useful for teaching in secondary school and also that when I first became ill I knew that we'd do some more teaching practice at the end if necessary. M: Yes. T: What I'm still very annoyed about is the fact that [Una]'s got ticked off on her book all the things that are in my folder which weren't there. M: Right. T: Um and for her to say, 'Ooh, but you must have taken them out' is strange because I haven't been taking bits out of my folder on purpose just to annoy her. And I'm cross that she didn't say anything earlier because it's her job as my mentor to make sure that I am doing things right and, if	M offers plan T signals agreement M signals agreement T describes situation, offers reason, offers opinion, offers reason M signals hearing T develops situation M signals hearing T develops situation

	there was a problem, that's fine but she could've told me about it last term.	
	M: Yeah.	M signals hearing
	T: And I wouldn't now be in this situation.	T develops situation
	M: Yeah.	M signals hearing
	T: And, you know if my folder was in the same state last term then why was she happy to pass it last term but not this? You know, as far as I'm concerned the external examiner came in, didn't like what she saw and now it's all been dumped on me.	T develops situation
	M: Yeah.	M signals hearing
	T: And as she admitted, if she'd come in before and I'd sorted it out there and then, this wouldn't be happening.	T develops situation
	M: Right.	M signals hearing
	T: And as far as teaching practice goes, my folder is now completely up to date. I could hand it in on 6th June and it's done and you know all the other bits and pieces I, could be got together by then which is what everyone else is doing and everyone else is going to finish and go off to do their summer things and because of this mess-up, I've got to carry on doing more teaching which that I find unfair.	T develops situation
	M: Ok. My perspective on it first of all is to say congratulations for getting a job.	M signals hearing, offers praise
	T: Thank you.	T offers thanks
	M: Right, we'll record that on-tape. Congratulations for that. That's really good.	M reiterates praise
Nc15-17 T has grown in confidence since being offered the job. This has had a positive effect in the classroom. She appears confident but deep down, isn't. If she had had this level of confidence previously she might have passed the placement. (Cumulative: T's confidence)	M: I would also like to say to sort of put on record that your whole demeanour has changed since you got appointed to [Greenfields]. You've got a positiveness about you which hasn't been there the previous few weeks and it's a confidence thing perhaps. You see you do come over as a fairly confident person but I rather suspect that deep down underneath you're not as confident as you perhaps come across.	M offers praise, offers evaluation, develops evaluation
	T: Yeah, you're probably right there.	T signals agreement
	M: But there's something that's changed this week and in your dealings in the classroom suddenly you're now the teacher and the kids are sort of beginning to really pay attention. And you know if we'd seen this in the second, third, fourth week of this practice then we wouldn't necessarily even be looking at another practice.	M develops evaluation, describes situation

	T: No. M: So, you know, I think the classroom management issues would've melted away. So now let's just say, 'Well, look all of that's gone, you've learnt a whole load of new things through this practice, you'd learnt a whole load before'.	T signals agreement M develops situation, offers plan
Nc20 Hayles, where T is going to do an extension to the placement, is a good school. The mentor and his colleague are good. The pupils are rougher than at Northam, but not as rough as at Greenfields, so it will be a good stepping-stone for T. (Cumulative: placements)	M: So, positive things, [Hayles] is a good school. T: Yes. M: [Mike – the Head of music] is a good guy and ['Janet', his colleague] is very good. You will enjoy working with them. The kids are probably a little rougher than here but not frighteningly rough. T: No. [Tina] seems to enjoy that school. M: Yeah. You'll gradually ease yourself, you know it's a nice step between here and Greenfields. T: Yeah. M: So it's not, it's not like you're going to walk out of somewhere that's a relatively easy school into immediately a very difficult school so we're on the step.	M offers reassurance T signals hearing M offers info T offers info M signals agreement, offers advice T signals hearing M develops advice.
Nc22 T will have a similar timetable at Hayles to the one she has had at Northam, although it will contain only KS3. T will not have a problem learning pupils' names (an issue she raised in a solo conversation, Nc21). This is not too much of a problem – teachers get into a habit of learning names and there are a few pupils whose names M doesn't know. (Cumulative: placements)	M: Has [Una] said how much of a timetable you will have? T: No, I don't think so. M: Right. But that you will no doubt find out on Friday. T: I wouldn't have thought it would be any more than here. M: No. I'm almost certain you wouldn't have any more. I'm just wondering whether it would be as much as here, whether you'd have as many classes to learn. T: It's only going to be key stage three because of course the GCSE people have gone and year tens have M: Well that's not a problem because your year ten stuff here was fine so, you know there's not really an issue there. T: No. M: And the key stage three hopefully you will see enough of each class to get to know the kids' names. T: Well I've learnt 7B4 in what, three, four lessons? So M: Yes, so I'm sure you won't have an issue with that really. T: It's just a bit daunting, that's all starting again.	M requests info T signals uncertainty M offers reassurance T signals agreement [i.e. offers another reason to feel reassured] M signals agreement, requests info T offers info M develops info, offers reassurance T signals hearing M develops reassurance T offers evidence [for reassurance] M signals agreement T signals anxiety

	M: But think of it as a stepping stone. T: Yeah. M: To where, let's face it, assuming that you finish that practice, you know, in time to start in July at [Greenfields] you've got to go through the process again but this happens for us all the time and there are still kids here that I don't know their names and probably one or two in my classes if I'm brutally honest but you'll get into the habit of learning them. You'll be fine with that, I'm quite sure.	M offers plan T signals hearing M develops plan, refers to own practice, offers reassurance
Nc24-26 T has done well recently. This is because she has been stricter. As a result the pupils have been calmer. She will be able to continue this approach in her third placement. (Cumulative: praise/ T's practice)	M: You've actually, especially this last week, you've done particularly well with, at doing that and I've seen you sort of gradually following this process through over the last few weeks but that's really come together this week and, T: It's been easier with like the groups like 7B4 which, who I don't really, I've only just sort of met. I started off right from the beginning with them being a lot stricter, M: Yes. T: and putting into practice all the things which I thought crikey, I wish I'd done that. M: Yes. T: and actually doing it, you know sort of, you know when I've got them singing getting them standing boy, girl. They hate it M: Yes. T: but it keeps them a lot calmer. M: Yes. T: And coming up with a rota for who's going to use the practice rooms and you know there happen to be two red chairs and I've done a rota for who's going to get the red chair. [Laughs] M: Yes absolutely, absolutely. T: And it's just things that would've been really useful to know back in February. M: Yes, yeah, and they're the sort of things that in a sense you find out through the experience of a practice and which is why, why teacher training places do a short practice before Christmas, get you back into college, try and iron out the mistakes and then, you know a longer practice. So okay, I mean that's history	M offers praise, describes situation T signals agreement, offers evidence M signals hearing T develops evidence M signals hearing T offers example M signals hearing T develops example M signals hearing T offers example M signals agreement T offers opinion M signals hearing, offers info, offers reassurance

	T: Yeah. M: But now you've got the chance to do that again and then you'll go up a notch again as you go onto your actual placement. So I think that's the number one thing, to go in really hard not, don't be a bitch, don't be horrible but just go in really firm. Think this is what you'll accept, this is what you won't accept,	T signals hearing M describes situation, offers advice
Nc27 T needs to be stricter at Hayles. She also should be fun, exciting and charismatic. Because she will be watched continuously she will not have the opportunity to ease off. (Cumulative: next placement.)	M: and be fun, be exciting, be charismatic because certainly the other staff there are. T: Yes. That's the impression I got. M: Right? And the kids will always make comparisons, you know, but that's a sign of a good teacher anyway and go in very strict, very strict to start with. And you can ease off over the time if you need to but bearing in mind that, you know, we're talking four weeks well you're going to not have time probably to ease off with the classes because you won't have seen them that often. T: But bearing in mind that I'm going to be sort of watched like a hawk for the whole time there, it's probably a good thing. M: Yes, yeah, that's right, absolutely. T: So.	M: offers advice, offers reason T signals agreement. M requests feedback, develops advice, qualifies advice T offers reason, offers opinion M signals agreement Fragment
Nc28-29 It would be helpful if T could develop the singing in her first post. She intends to start two choirs. (Cumulative: plans)	M: It would be good to develop what you've started, providing it's sort of fits in with their schemes of work and all the rest of it, to develop what you've started with the singing. T: Yeah. M: I think that would be, given that, that would be a good area for you to develop. Keyboard work, fine, you've not done very much percussion stuff here so again, if you have an opportunity and particularly, you know, something where if there is any freedom to experiment, that would be good. T: The things at [Greenfields] is, one of the things they were very keen on [interruption by another teacher] Yeah, um with [Greenfields], one of the things that they've said is, one of the reasons they wanted me was because of all the singing that I do. M: Yeah. T: And, you know, I said to them I was starting to really get it going with small groups. I'm definitely going to get their choir going.	M offers advice T signals hearing M develops advice T describes situation M signals hearing T offers info, offers plan

	M: Yes, that's good	M signals agreement
	T: and I've suggested having two different choirs, one sort of main sort of pops and gospel style and one slightly more sort of straight choir for the older students who are a bit more, you know, the more academic students.	T develops plan
	M: Yes.	M signals hearing
Nc31 Greenfields School would like T to start a percussion group with oil drums. There is a new percussion instrument which could be made easily with pipes. (Cumulative: plans, resources)	T: So yeah, I mean it's percussion. They're very keen to get a stomp style thing going. A bit like [Matthew]'s extra-curricular group.	T offers info
	M: That's why they don't have to buy any equipment for that, that's why. [Laughs]	M offers reason, introduces humour
	T: Well no, no. You know, they basically said well you know these things, they don't get broken. How hard is it to break an oil drum? Well it's practically impossible.	T signals agreement, offers info, offers opinion
	M: Yeah.	M signals hearing
	T: So I mean I think they're looking to buy stuff that's going to last.	T develops info
	M: There's a lovely machine I would love one of these. It's on one of those Mad about Music videos, I don't know if you've seen it. It's a thing called a Bat phone and they use table tennis bats and gas pipes, gas main pipe with different lengths of pipe.	M describes situation
	T: And you hit it on the end?	T requests info
	M: And you hit it on the end and yeah, just try a bit of sound.	M offers info
	T: Yes that must be quite easy to make.	T develops info
	M: Yeah, I would think so just find a friendly gas fitter or something. [both laugh] but,	M develops info, introduces humour
	T: Pop down to B&Q.	T responds to humour
	M: Yeah, but yeah. That would be great to follow those sort of things through.	M offers opinion
Nc34 T has been thinking about possible projects to do with the pupils at Greenfields, who are mostly not academically bright. They enjoy the arts, so the purpose of her job will be to encourage enjoyment as well as progression. (Cumulative: plans)	T: That's one of the things I started thinking about with [Greenfields], is I've tried to start thinking about projects which would suit the children there because, you know, they haven't got very many high-flyers there.	T signals focus, describes situation, offers plan
	M: What sort of numbers are there in the school? Do you know?	M requests info
	T: I think it's about 1600 [inaudible]	T offers info
	M: Right.	M signals hearing
	T: The GCSEs aren't great or anything like that. I mean they're not very good at all really but the music and the arts and the drama are things that children really enjoy.	T offers info

	M: Yes. T: So basically the idea is get them even more enjoying it and get them progressing well in it.	M signals hearing T offers plan
Nc35 T's next school has done a successful show and T can make shows a regular feature when she goes there. (Cumulative: plans)	M: Have they done shows before? T: Yeah, they did *Grease*. Apparently the whole school got involved and it was absolutely fantastic, M: So that will be a regular feature now then for future success. T: They want it to be. So many people got involved then and it was really, really popular M: Yes. T: so obviously that's something I can get really involved with. M: Good. T: I'm trying to come up with sort of ideas for extra curricula stuff that would be enjoyable.	M requests info T offers info M offers advice T develops advice, describes situation M signals hearing T offers plan M signals agreement T develops plan
Nc36 The classroom at Greenfields is dull. T will ask the pupils to draw musical instruments to brighten up the walls. Posters, available commercially, are also useful, but it is not always inspiring for pupils to see posters of pop stars. Cartoon characters are better. T has seen a school where the wall displays are inspiring, and she would like to emulate it. She will also get the singing started. (Cumulative: resources, plans)	T: You know, one of the big things that I noticed when I went there was, although the rooms are lovely and big, you know, they've got a few posters on the wall but they're a bit dull and I'm trying to think of ways to make the classroom really exciting to be in. M: Yes, yes T: One of my thoughts was when I go in July, as a sort of introduction, you know, here's me, I'm going to be teaching you, get the children to draw lots of musical instruments. You know, do really nice bright pictures and get those on the wall so their own work is there, M: Yes, that's good, yeah. T: to try and encourage them. M: I'll tell you another place to find good posters. I mean firstly just go into music shops and ask if they've got any posters because they get advertising stuff obviously. Athena is a good place, T: Yes. M: as long as you're very selective about what you want and think about the whole thing, you know don't go too much for sort of pop posters as such because there will be those kids who as soon as they see a picture of Robbie Williams up on the wall T: They'll just turn off. M: somebody that will be a switch off for them. Others will love it but,	T describes situation, offers plan M signals hearing T offers plan M signals agreement T develops plan M offers advice T signals hearing M qualifies advice, offers reason T signals understanding M signals agreement, develops advice

	T: Yeah. They'll just sit there looking at all the,	T signals agreement, offers info
	M: Yeah so, but there are plenty of good musical type posters and musical type posters that are also associated with cartoons are quite good, you know, Simpsons posters or something like that. If you can find one with Lisa Simpson playing the saxophone let me know because I'll want a copy of that [T laughs] I've seen one somewhere but I've never actually managed to get one but those sort of things are great because they, the kids identify with them straight away.	M develops advice
	T: Yeah. The other thing is, I thought, you know, with the arty side, I've got several ideas for posters of my own to make,	T develops plan
	M: Yes.	M signals hearing
	T: and of course I can make those as big and bright and colourful as I want.	T develops plan
	M: Absolutely, yes	M signals agreement
	T: And, you know, I just think that the more exciting the classroom is, the more easy it is for the children to respond to it. That's why,	T offers reason
	M: To get motivated, yeah.	M signals understanding
	T: Yeah, that's why I thought of [St. John's - another school] because the music and art department's fantastic because there's just art everywhere and I just thought how could you not be inspired to do something coming in here? You just, there were so many ideas going on there.	T offers plan
	M: Yes.	M signals hearing
	T: Yeah. So that's one of the things I'd like to do. Also get the singing going.	T develops plan
Nc37 T's proposed changes will be possible when she is in post – any improvements she makes will stick, but her mistakes will also stick. (Cumulative: course, jobs)	M: You see, it's quite different when you've actually got a job in a school. You can do stuff and you know that it's going to stick.	M offers advice
	T: Yeah. I don't think anyone in here would appreciate it but [laughs] just let me change the classroom round.	T signals agreement, describes situation, offers plan
	M: But the down side is that if you make mistakes you've got to live with them.	M qualifies advice
	T: Yeah.	T signals hearing
Nc41 T has improved since she started at Northam and is continuing to improve. This will continue in her	M: No but you know, you're learning all the way through,	M offers reassurance
	T: Yeah.	T signals hearing
	M: and, you know, you are improving all the way through. When you think about how it was on the first week you were here on teaching	M develops reassurance, describes situation

first post. (Cumulative: praise)	practice and how you're teaching now. You know you're heaps improved from then and you've got to look at this next placement as another chance to improve and then [Greenfields]. It's like the driving test. You know, they reckon that once you, T: Teaching practice is learning to teach and then when you get into school you actually start teaching. M: You, yeah, and that's where you really start beginning to learn because it's the weight of responsibility is huge then, you know. This is, at the moment we're just trying to get you through the year.	 T signals understanding M develops situation
Nc42 T will become a good teacher if she keeps positive and believes in herself. (Cumulative: praise)	M: I think you'll do very well. I think you'll become a very good teacher. T: Eventually. [Laughs] M: Well eventually yes but we're all striving towards that aren't we? I mean, you know, there's nobody in this school who would claim to be a very good teacher, you know. We're always learning on the job as it were. But you have that and you've got everything ahead of you to strive for and you will do it and it will be great. T: Eventually. [Laughs] M: You've got to keep positive and you've got to start really believing in yourself and you know it'll be fine.	M offers praise T qualifies praise M signals agreement, refers to own practice, offers advice T reiterates previous turn M offers reassurance
Nc43 T appears confident to others (e.g. Una) but isn't. However, now she has a job to go to she is more confident. M thinks this is positive. (Cumulative: T's confidence, praise)	T: I think that's been quite a big thing is that especially before Christmas I was not very confident about stuff. I, you know when I went to see [Una} she said, 'Oh but you seem such a confident person'. No, actually, and she just didn't believe me. So yeah, that's because I've always been very confident in public, M: Yes. T: but that doesn't necessarily mean that I am when I'm not in public. M: Yes. T: you know, when I was at school I did have a tendency to carry it on when I got home and I'd get home and if something had bothered me it just kind of went straight over my head and I forgot about it. And just in the last couple of years that's changed and I found that you know, I can't just let it go over my head and I suppose that's just with, you know all the different things that have been going on. M: Yes. T: But yeah, now I've got a job sorted out I do feel not exactly confident, I	T offers info, describes incident, offers [self-] evaluation M signals hearing T develops evaluation M signals hearing T describes situation M signals hearing T develops situation

	just feel yes I've got something to aim for and this is where I'm going.	
	M: And the sense of worth there. Somebody thinks, values you enough to employ you.	M offers reassurance
	T: Somebody must be mad. [Laughs]	T introduces humour
	M: Yes. [Laughs] Misguided though they may be. No but,	M responds to humour
	T: Crikey, what on earth are they doing?	T responds to humour
	M: No but that's really good and it and it's a really positive note to end your teaching practice here on, isn't it? And that's great.	M offers praise
	T: Yeah. Especially as I know that [inaudible]	T signals understanding
	M: Yeah. it is good. And just for the record I really wish you all the best.	M develops praise

Appendix H: Interview schedules

INTERVIEW SCHEDULE: MENTORS

(The numbered questions were actually asked, the prompt questions beneath, were asked if they had not been addressed in the answer to the main question.)

1. Could you tell me something about yourself in this job?

    - what sort of musician you are

    - your teaching style

    - your department

    - how you see the department fitting into the school

2. Could you tell me about your experience of mentoring and being mentored?

    - your previous experience of mentoring trainees

    - your experience with your present trainee

    - your experience of being mentored

3. Can you tell me how you have learned to be a mentor?

    - how you were selected to be a mentor

    - what you have learned from training as a mentor

    - what you have learned from experience of mentoring

4. What is involved in mentoring trainee teachers?

    - what are the jobs

    - how you carry out observations

    - how you conduct feedbacks

    - how you assess your trainees

5. How would you describe your mentoring style?

    - how does your mentoring compare with your teaching?

    - how does mentoring your present trainee compare mentoring others?

6. How would you describe your aims as a mentor?

INTERVIEW SCHEDULE: TRAINEES

1. Could you tell me something about yourself?

    - How would you describe yourself as a musician?

    - What is your educational background?

2. Could you tell me something about your placement in (school)?

    - What were the pupils like?

    - What was the music department like?

3. Could you tell me about your experience of being mentored?

    - How often did you talk with your mentor?

    - What did you talk about?

    - How would you describe the mentor/trainee relationship?

4. For you, what sort of advice/assistance was of most help?

5. What sort of advice/assistance was of least help?

6. How helpful were the mentoring activities?

    - The feedbacks after lessons?

    - Other meetings with your mentor?

    - The mentor's observations of lessons?

    - Watching your mentor teaching?

    - Setting weekly targets?

    - Other activities?

On a scale of 1-5, where 1 means 'I agree strongly' and 5 means 'I disagree strongly', how would you respond to these statements:

1. Your mentor taught you how to teach

2. Your mentor helped you to work out for yourself, how to teach

3. Your mentor taught you theories about teaching

4. Your mentor treated you in an adult way

5. Overall, your mentor was a positive influence on you

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