Teaching Through Music: The Curriculum for Excellence and Interdisciplinary Learning

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Abstract

This study analyses Education Scotland's (ES) policy and development of Interdisciplinary Learning (IDL) and its translation into practice through the Curriculum for Excellence (CfE) framework. ES's 2020 report highlighted IDL as a way for young people to gain knowledge or skills, develop conceptual understanding and apply this to new problems and learning. Whilst ES (2020, p. 2) recognises that their IDL policy and subsequent implementation has not become habitual learning in all Scottish schools, they have not issued guidance for educators to translate policy into practice. The CfE framework currently lacks a cohesive approach, with minimal link between the eight curricular disciplines and IDL (Harvie, 2020).

This research explores the interpretation and translation of IDL in practice and the impact on young people's education. Evidence from Beldaro et al. (2017) indicates an inconsistent approach to IDL. To address this gap and investigate approaches to the interpretation of IDL, an action research project was designed, analysing music as a tool for young people's engagement and attainment within the CfE Broad General Education (BGE) framework. Using identity and memory as key concepts, activities were created for young people to explore a topic and learn new knowledge. The action research supported the development of a 'Teaching Through' approach, highlighting improved engagement and attainment within individual discipline areas. An online share space was created (www.teachmethroughmusic.com) and a webinar series delivered to encourage educators to share good practice and further explore the use of IDL in the curriculum.

The study concludes that the 'Teaching Through' approach can be an effective way of implementing IDL, translating policy into practice using IDL as a vehicle for the learner to achieve the outcomes set out in the Es and Os (ES, 2009). This provides opportunity to support all abilities through the BGE levelling system.

List of Abbreviations

ASC   Autism Spectrum Condition

BGE   Curriculum for Excellence Broad General Education Framework

CfE   Curriculum for Excellence

Es and Os   Experiences and Outcomes Policy Documentation

ES   Education Scotland

IDL   Interdisciplinary Learning

OECD   Organisation for Economic Co-operation and Development

PSAs   Pupil Support Assistants

SPICe Briefing   Scottish Parliament Information Centre

Chapter 1: Introduction

Research Context

> The curriculum should include space for learning beyond subject boundaries, so that children and young people can make connections between different areas of learning. Interdisciplinary studies, based upon groupings of experiences and outcomes from within and across curriculum areas, can provide relevant, challenging and enjoyable learning experiences and stimulating contexts to meet the varied needs of children and young people.
>
> (The Scottish Government, 2008: 21)

The Curriculum for Excellence (CfE) as Scotland's new education system, was implemented in the academic year 2010-2011. A break away from earlier framework designs, the aim was to be less prescriptive and provide a more learner centred approach, offering elements of freedom for educators to shape the learning experience to match the learners needs (Priestley et al., 2013). As part of the development, Interdisciplinary Learning (IDL) became a key feature of the CfE as one of the four contexts for learning:

- Curriculum areas and subjects
- Interdisciplinary Learning
- Ethos and life of the school
- Opportunities for personal achievement
  (ES, 2019)

In connection with the more learner centred approach being taken within the current CfE framework, IDL has been explored and analysed by Education Scotland as a key component of the curriculum that requires an equal effort from educators to understand and learn how to implement it (ES, 2020).

But why IDL? Given the opportunities that are becoming available, to work within an environment that links across different areas of expertise, the curriculum is required to evolve with the times, to remain current and connect education to real life. (ES, 2020). Whilst the COVID-19 pandemic has been challenging for ES to embed IDL through working closely with schools throughout 2020, there has been evidence to suggest that there are individual cases of collaborative and open-ended IDL practices around Scotland (Li, 2020).

With new opportunities available to build on the early stages of IDL implementation in schools moving forward from the pandemic, it is time to carefully construct what that looks like and address the challenges in its interpretation. ES (2020: 2) have indicated that whilst IDL is emphasised as a key component of the CfE, 'it is yet to become a habitual learning approach in all of Scotland's schools'. The indicators of the early stages of IDL implementation in schools is demonstrated by a small sample of schools who have taken part in IDL focused programmes. For example, the case study by ES (2020) into the IDL programme at Hazlehead School in Aberdeen highlighted the Thrive Project they created during the COVID pandemic to develop stronger connections between school and community. Another example of the early stages of IDL implementation is from Grove Academy in Dundee to link the various elements of their curriculum through an industry focus such as their Creative Industries project or their Advanced Engineering project (ES, 2020).

To support educators across Scotland, the aim of my study is to explore and analyse the use of IDL as a teaching and learning approach within the CfE. The purpose, to address the challenges faced by educators in the interpretation of IDL documentation (ES, 2020) into classroom practice.

At the centre of this practice-led study, is the use of music as an educational tool to enhance the learning, engagement and subsequent attainment of young people in IDL within the CfE. The purpose is to explore and analyse the importance of IDL as a teaching and learning framework and combine this with the use of music as a key subject focus from my extensive experience as a music educator within the CfE. The use of music is utilised as one example of how to close the IDL interpretation

gap, in a much broader framework designed for a range of specialist subject areas. The practice-led approach goes beyond the thesis and branches out into the online share space created for practitioners to share good practice of IDL (www.teachmethroughmusic.com) along with the webinar series which is highlighted on the online share space. These elements can be engaged with in the context of the thesis and also act as artefacts that exist beyond the thesis, to support other practitioners in their development of IDL projects. The practice element is demonstrated through Chapter 4: Reflections on Practice where the classroom data is analysed in detail. The online share space goes further than presenting my own research by sharing links to other IDL resources as a resource bank for practitioners to utilise.

Primarily, the focus is based on the Broad General Education framework (BGE), which runs from early years to the end of the third year of secondary education in Scotland. More specifically, the study focuses on the music guidance as part of the CfE Expressive Arts Experiences and Outcomes (Es and Os) documentation (ES, 2009) and how through the translation and journey of IDL into practice, the Es and Os can be fulfilled as project outcomes. I have also analysed IDL in line with ES Expressive Arts Benchmark Statements (ES, 2009) within the Reflections on Practice chapter, which explore musical ideas primarily but do have some connection with broader areas including young people's ideas, thoughts and feelings. For example, one of the benchmarks states that young people should be able to demonstrate that they were able to share their thoughts and feelings about music experiences such as a live event or pre-recorded. Whilst this is primarily a music focus , this does identify how a young person's own thoughts and feelings could be taken into consideration in an IDL project that links with music.

My research draws heavily on recent work by Harvie (2020) titled *Interdisciplinary Learning: Addressing the Implementation Gap.* Harvie explores and analyses the key features of the CfE in terms of conceptual clarity and the barrier which this presents to educators. More specifically, IDL's poor articulation within the CfE and the misunderstandings by educators, resulting in an IDL implementation gap. (Harvie 2020: 19)

However, whilst it is important to recognise the relevance of Harvie's work in connection with my own study and the many comparisons that could be drawn; there is also a significant difference. My research focuses on closing the interpretation gap through the creation of IDL projects as action research in close connection with educators' subject specialisms. The outcome, to not only use IDL as a vehicle to achieve the subject specific Es and Os but also to support in the development of learners' educational engagement and attainment in the CfE. I have concerns regarding the design, delivery and impact of IDL within the CfE and in my own practice and aim to address such an interpretation gap.

Closing the Interpretation Gap

Closing the interpretation gap consists of creating examples of IDL using the current CfE framework as action research. More specifically, IDL is utilised in my study as a vehicle to meet and achieve the music guidance as part of the Expressive Arts Es and Os (ES, 2009), as outcomes of IDL projects.

My study focuses exclusively on the use of music as one example within an IDL approach to analyse the benefits of utilising music across a wider range of relevant topics or themes. Benefits include the enhancement of young people's engagement with learning and subsequently raising attainment. By attainment, I am referring to an improvement in young people's understanding and achievement of the music guidance (ES, 2009), evidenced by the BGE levelling system as a measurable component of their education. The focus on both engagement and attainment utilising an educator's specialist subject is one which is not analysed by Harvie (2020) and further sets our research apart. The BGE levelling system is explored in more detail within Chapter 4.

 Topics or themes in this context refer to the connection between multiple curricular disciplines as an IDL approach, to create a project which meets the criteria outlined in the CfE Expressive Arts Experiences & Outcomes (ES, 2009) as a key outcome. The criteria in the Es and Os are set out to clearly express to the reader the expected outcomes, for example, performance and listening opportunities and providing a measurable outcome for young people to achieve. My focus differs to disciplinary, cross-curricular and multi-subject focuses through the link created in my IDL framework

between all disciplines involved, their own individual purpose and contribution to the project. Primarily, utilising IDL as a vehicle to achieve the Es and Os, allows IDL to take young people on a journey through a range of disciplines before reaching the final subject specific music outcome of a musical performance.

By discipline, I am referring to a framework where disciplines are taught separately as key areas of the curriculum that bear close links with one another (Harvie, 2020). Within ES, there are eight curricular disciplines otherwise known as curriculum areas: Expressive Arts; Health & Wellbeing; Languages; Mathematics; Religious and Moral Education; Sciences; Social Subjects; Technologies (Scottish Executive, 2004); the first of which is at the centre of my IDL framework. Expressive Arts is the overarching discipline, in which music is situated. Music is my own subject specialism and is used as one example of how IDL can be brought to life, drawing on an educator's subject specialism.

Suggested by ES within the CfE's Briefing Documentation: Interdisciplinary Learning (Humes, 2013), the use of IDL is to plan specific approaches to learning through a topic or theme, across a range of subject areas to enhance learning and promote the development of the individual disciplines. The topic or theme-based approach of IDL in the documentation supports an understanding of the ways in which disciplines can connect with one another through the curriculum and work together to improve young people's engagement and attainment.

Action Research

Utilising different perspectives as an educator, I design and deliver action research for the classroom. The action research takes the form of classroom projects and is underpinned by a 'Teaching Through' approach which I have created to articulate how educators can teach through their specialist subject. By teaching through a subject, IDL is used as a vehicle to reach the outcome. The outcome takes the form of subject specific Es and Os, articulated in the BGE levelling system from Early – Fourth level outcomes. The approach provides opportunities for young people who do not have a clear

understanding of all subject specific knowledge, to learn through an IDL project and be able to fulfil the subject specific outcome required.

My classroom projects bring together elements of each discipline suggesting one possible way to make the curriculum more meaningful for learners as a more personalised approach. I aim to bring young people's interests to the heart of the IDL approach to engage young people firstly through their own interest in music and secondly, the subsequent transfer of qualities into practice such as confidence building, problem-solving and listening skills. To achieve this, I draw on two key themes throughout my study, specifically related to learners' identities and memories. The two themes will be explored in further detail within the literature review to support understanding on learners' musical connections.

In connection with the outcomes outlined in the CfE Expressive Arts Es and Os (ES, 2009), which indicates musical performance as one of the main music outcomes, my own action research in the form of classroom projects, utilises musical performance at its heart. I have utilised musical performance as an integral component of the action research as a single subject area within the broader Expressive Arts curricular discipline, to create a clear outcome for young people to create within the IDL framework. I recognise that there are further outcomes within the documentation including listening skills and the creation of musical compositions. However, for the purposes of my action research and to illustrate an example of the creation and implementation of IDL in practice, I highlighted musical performance as a more accessible activity for a wide range of young people. To clarify my definition of a more accessible activity, I draw on research by Smart et al. (2017) who argue that informal musical performance is learning that takes place outside of a qualification and an institution. In the context of Smart et al.'s research, education is made more accessible where young people are not required to be working towards a qualification or be formally part of an institution such as a school, college or university, in order to be able to access this type of performance activity. Smart et al. (2017) place a focus on the connection with self-identity, which I draw on to understand the connection between identity and music in my own research. Informal musical performance provides

young people with the opportunity to express themselves without a link to a qualification or otherwise and could demonstrate a way in which they could connect with music through IDL. IDL focuses less on the individual academic subject areas and more on how young people can connect with real world problems and how this links with their everyday lives. Music is individual in the sense of choice and what it means to us as individuals in terms of our identity.

Educator Researcher

I am an educator with over 10 years of teaching experience within the CfE, teaching both primary and secondary school age young people. Through my teaching experience, I have identified what I refer to as the interpretation gap, where there is a significant lack of CfE guidance in how to develop and implement IDL through the curriculum framework currently in place. Whilst ES have released IDL documentation (Humes, 2013; ES 2020), there is no clear link to the eight disciplines and how IDL could be embedded in a meaningful way for young people whilst achieving the outcomes of the Es and Os documentation. In response, I have created a 'Teaching Through' approach to data gathering and analysis through my experiences of implementing the CfE in practice. The 'Teaching Through' approach is a way of highlighting how one main subject area, such as music and its surrounding discipline of Expressive Arts as my own specialist area, can influence a wider range of disciplines as a topic or theme. By utilising this approach to IDL, I have the opportunity to demonstrate a way in which both individual discipline policies and the IDL documentation (ES, 2020) can be translated into practice through my action research. The aim, to illustrate the impact of this for not only educators but as a contribution to research surrounding the CfE. Using IDL as a vehicle to bring theory into practice and creating a way for IDL to support the delivery of the Es and Os outcomes, my 'Teaching Through' approach came to fruition.

As an educator and a researcher, it has been of paramount importance to create a balance between both elements to ensure that my research informs my teaching practice but equally, that my teaching practice also informs my research. It has been crucial to develop and maintain the balance between the

two elements to illustrate a realistic working view of the current CfE framework and IDL policies (Humes, 2013; ES, 2020). Without the opportunity to test out the current CfE framework in practice as an educator, it would not be possible to analyse the development of IDL as a researcher and to suggest a way to bring IDL to life in the classroom, whilst also meeting the outcomes listed in the Expressive Arts Es and Os documentation (ES, 2009). For the classroom research to be gathered and analysed in a way that impacts both educators practice and feeds back into the academic research surrounding the CfE, both elements as educator and researcher are crucial and support in emphasising the impact of IDL in the classroom.

In response to the IDL approach and CfE Expressive Arts Es and Os (ES, 2009), I have created a theoretical framework, posing two key questions to draw out information that is crucial to my study. The questions are directly relevant to the action research methodology, which creates opportunities to explore the research questions and therefore test the theoretical concepts in practice.

The two key questions are:

1. How does a music based IDL project help educators to interpret the developing CfE framework?
2. How does my research put IDL into practice and achieve what the CfE policy doesn't?

Each question that I have developed, supports the planning, delivery and analysis of my action research as IDL classroom projects. The first question helps to put music based IDL projects at the centre of my study. It provides space to question how the utilisation of the IDL policy documentation (ES, 2020) can be interpreted by educators through their delivery of the CfE framework in practice and offers my classroom projects and data as one example of how this could be realised. The second question supports my analysis of the classroom data, providing an opportunity to highlight the issue surrounding the interpretation gap. It provides space to lay out my own research and classroom data of

IDL in practice, whilst also emphasising the gaps in CfE policy documentation, primarily the IDL interpretation gap.

As part of the data gathering, I developed two phases of classroom action research to test out my 'Teaching Through' approach, utilising the CfE Expressive Arts Es and Os (ES, 2009) as an overarching discipline framework, with my aim to translate policy into practice within the classroom. Both phases of classroom research contained an IDL approach and drew on the learning outcome of musical performance as outlined in the Es and Os (ES, 2009). I chose not to analyse the other seven curricular discipline areas within the CfE as it did not feel relevant to do so based on the main theme of music running throughout my study as my subject specialism. However, I also recognise that my 'Teaching Through' approach can be applied to other curricular discipline areas through the structure it presents, to connect with discipline terminology, experiences and outcomes.

In addition to the classroom action research and data gathering and as my ongoing contribution to knowledge, I utilised my experience as an educator to develop an online share space titled "Teach Me Through Music", (www.teachmethroughmusic.com).The website is designed to support educators and policy makers in sharing good practice in the development and delivery of IDL approaches within the CfE framework as a response to the lack of guidance from ES. As part of the online share space and opportunities to network with educators across Scotland, I also designed and led a series of webinars for educators within the CfE to discuss IDL through the specialism of music and the importance of newer innovations like these to best support the educational needs of young people. Both the online share space and the webinar series for educators links with the ES Resource Hub (ES, 2023) where resources, albeit in quite a limited amount, are available for use by educators. My research in terms of working with educators directly, supports the development of the GTCS resource pages, which currently for IDL is particularly underwhelming for educators in terms of very limited resources available (GTCS, 2023). The ES Professional Learning documentation is also significantly underwhelming, with no clear information or training on the use of IDL, despite its prominent feature in educational documentation going forward including the ES IDL documentation (ES, 2020). A Statement for Practitioners from the HM Chief Inspector of Education (ES, 2016) regarding

Education Scotland and the CfE, suggests that IDL is important in terms of the curriculum framework, where natural links and connections across subjects should be made but avoiding where deepening of learning does not occur (ES, 2016: 2). With this in mind, I am hopeful that my data gathering and analysis will contribute to not only the development of a shared understanding of IDL amongst educators, but a resource hub where educators can share good practice, successes and challenges.

Throughout the process of analysing academic research in the field of IDL and designing and delivering classroom projects as my action research to highlight possible uses of IDL in the classroom, I have presented my own interpretation of the CfE framework into practice. I brought together my data gathered from the classroom projects through the creation of the online share space for educators and policy makers, as part of my ongoing contribution to knowledge. The classroom research and online share space link closely with the creation and development of my theoretical framework surrounding the 'Teaching Through' approach.

Both phases of classroom research share the same IDL focus and provide an opportunity to demonstrate my approach to translating the policy into practice. I am aware that there are a range of ways to interpret the policy into practice, however, for the purposes of the study, I have focused on the transferable qualities found in music and how they connect to other subject areas. Such transferable qualities have been identified by Hallam (2010) as literacy, numeracy, general attainment, critical thinking, and social and personal development; particularly the impact of active participation in musical activities both in music as a subject but also within the wider IDL approach. The transferable qualities outlined here are already listed in the music guidance ES, 2009) which highlight how young people may develop skills in general attainment, and more specifically confidence development and resilience to further develop their learning and engagement. In response to the identified transferrable qualities, my own study focuses on confidence building, listening and problem-solving skills.

My research involved working with a small group of young people, age 11 – 14, with varying additional support needs centred around Autism Spectrum Condition (ASC), who are already following the CfE BGE phase. I chose to work with young people with Additional Support Needs for two main reasons. Firstly. I have spent much of my teaching career, working in specialist settings, primarily with young people with ASC and have extensive experience on working within not only the CfE framework but also IDL in this context. Secondly, with the structure of IDL being applicable to a wide range of subject areas (ES, 2020), the IDL approach in the context of my work setting with young people with a variety of needs seemed appropriate as they were following the CfE framework. An IDL project acts as an extension to the work already taking place in the setting. Central to this focus is the concept of an inclusive curriculum (Morgan, 2021) where young people access the curriculum at various stages. With this in mind, Morgan's concept of an Inclusive Education for all learners, is a positive one but not something that has been fully implemented (Morgan, 2021). I touch upon this in my own research, to provide young people with differentiated access routes into education such as through IDL.

The framework I developed is relevant to a wider set of circumstances and a range of young people, allowing the model to be transferable to a different classroom environment. The young people I worked with were from the mainstream Scottish Academy where I was based at the time as an educator. The young people involved were the pupils I taught within the Additional Support Needs wing, who had varying learning difficulties centred around their diagnosis of ASC and were therefore following the CfE BGE phase utilised in my study. Whilst it is important to recognise the specific needs of the young people involved, it is important to express that my perspective on the translation of policy into practice is applicable on a wider scale across mainstream CfE settings. In all educational settings, there are a range of needs which educators work towards creating personalised approaches for to make the educational context accessible for all learners. My approach to IDL provides an opportunity to explore a way in which the CfE can be personalised for all learners, regardless of need through the connection with young people's identities and memories. However, I also recognise that there are some limitations of the practice-based approach which means that there may be elements of

disengagement from the young people involved if there is a lack of understanding of the instructions given. To mitigate these concerns, I worked alongside the Pupil Support Assistants (PSAs) who regularly work with the chosen young people involved in the classroom projects, to support the young people in understanding the projects throughout the process. The importance, for the young people to be working with familiar staff to avoid any higher risk of disengagement in a new setting or with unfamiliar staff.

As part of the methodology, through action research and more specifically, my perspective on the translation of the Es and Os (ES, 2009) into practice as a 'Teaching Through' approach; it was crucial to keep the young people involved in their usual setting for continuity. It was additionally important for the authenticity of the environment and to minimise lack of engagement through an alteration to their usual teaching and learning environment. It was also extremely beneficial to build on their already well-established CfE curriculum to promote confidence in their abilities to enhance opportunities for young people to engage with the projects. The practice element of my research is crucial in providing context for the development and analysis of data to support the subsequent contribution to knowledge for educators and policy makers.

Rationale

Over 10 years teaching experience delivering the CfE has led me to question the level of cohesion between the policy documentation and educational practice. Whilst individual guidance and policy documentation is clear in its aims, including the Es and Os documentation for each of the eight curriculum disciplines; there is no guidance or examples to illustrate how educators are meant to create links between the disciplines or more specifically, between individual subject areas. In addition, the IDL documentation released by ES (Humes 2013; ES 2020) provides guidance on the importance and relevance of IDL within the curriculum. However, what it does not provide is any link to the individual curricular disciplines Es and Os or offer suggestions on how a cohesive approach could be delivered. What does this mean for educators in their translation of policy into practice? How

can educators deliver good practice which draws on each of the policies and guidance noted here if IDL guidance does not offer suggestions?

The connection with the CfE framework over the last ten years as an educator, allowed me to experience first-hand the challenges faced when translating policy into practice for educators, with minimal guidance to support me in delivering IDL projects. The guidance is clear and consistent with subject specific material, as demonstrated in the CfE Music Es and Os (ES, 2009) regarding performance and listening opportunities using subject specific terminology.

However, despite the suggestion of the importance of music in connection with other subject areas, such as the use of ICT or in exploring history or politics, the guidance for IDL is not mentioned. The CfE IDL documentation (2020) was created separately to provide information on the framework for IDL and the importance of such approaches within the CfE; but no clear link has been made to the Es and Os (ES, 2009) or any other curricular disciplines documentation within the CfE framework. The IDL documentation highlighted here emphasises the importance of IDL as being at the centre of the CfE to improve student engagement, however, no clear link is made to curricular discipline Es and Os (ES, 2009).

In my teaching practice I have often found myself asking: How can I translate policy into practice? How can I practically create IDL using the CfE policies? It is for this reason that I have found gaps in the policy documentation in the application of the policy, a space where the translation of policy into practice for IDL projects, can be lost. A space where support for educators including resource material, could be beneficial in their delivery of classroom IDL projects. By gaps, I am referring to minimal guidance provided for educators and limited support through sharing of resources about how IDL projects could be developed. Despite the CfE's recent development of IDL documentation (2020) highlighting their recognition of this important approach to the engagement of young people in their education, I have found in my own teaching and from research from researchers including Priestley et al. (2019), the current CfE framework is very subject specific, which can benefit those young people

who have a strong connection with individual subject areas. The Organisation for Economic Co-operation and Development (OECD) is an international organisation that supports governments and policymakers to create new and improved policies. The OECD raised concerns regarding the subject specific nature of the CfE in light of the CfE's desire to move to a more interdisciplinary approach in their recent book *Scotland's Curriculum for Excellence: Into the Future* (2021:):

> Knowledge does not necessarily need to be equated with specific subject content and can be discipline-based (in smaller or broader areas), as well as interdisciplinary-oriented (around themes or in projects)
>
> (OECD, 2021, p. 61)

The OECD raised concerns that knowledge still plays a key role, more prominently in the senior phases of the CfE but that some ambivalence existed about the role of knowledge in a 21st century curriculum. Young people who show a clear interest and aptitude for a specific subject area such as music are catered for in the sense that key elements of the subject matter are delivered as part of the subject content. Specific to music, young people are provided with performance, composition and listening opportunities which allow them to further develop their interest and skills. A strong interest in the subject matter is required to provide motivation for the ongoing subject-specific development.

However, this type of subject-specific approach creates barriers for those who cannot engage in the same way but do have a strong interest in the subject. For those who have not had specific experience of key terminology and skills are automatically at a disadvantage when presented with the subject-specific material. It is my aim to address this as part of the IDL interpretation gap I have identified.

My approach here draws on research from Howe et al. (1998) who suggest:

> It is widely believed that the likelihood of becoming exceptionally competent in certain fields
> depends on the presence or absence of inborn attributes variously labelled "talents" or "gifts"
> or, less often, "natural aptitudes" (Howe et al., 1998: 1)

The authors suggest the importance of drawing on experience, whilst recognising that there are young people who are interested in a subject area but do not have the relevant experience. The limitations of a lack of experience can prove challenging within subject-specific work, with key terminology playing a crucial role in policy documentation such as the CfE Expressive Arts Es and Os (ES, 2009).

IDL can bridge the gap between an interest in a subject such as music and other subject areas as a topic or theme. With the much more substantial inclusion of IDL approaches to learning, drawing on a range of subject material, my research provides an insight into the application of the IDL approach, whilst continuing to deliver an outcome based on the Es and Os set out by in CfE (ES, 2009). For the purposes of my study, the outcome is a musical performance, however, the journey to arrive at this destination incorporates a range of curricular disciplines. More specifically, subject content can be learned through this type of approach, to support those young people who are motivated by the subject material but lack confidence in their abilities and who don't know all the key terminology in the beginning. For example, key terminology relating to music may pose a barrier to learning for some and therefore create disengagement. Koutsoupidou and Hargreaves (2009) highlight learner engagement levels as being heavily dependent on the type of musical engagement and creative skills involved. The impact of my research in utilising IDL in this way, opens the opportunity for a wider group of young people to engage with music by using the transferable qualities of confidence building, listening and problem-solving skills, a young person's own musical tastes and interests as well as other subject areas in a way that suits their needs. The drive towards IDL in my study also supports the translation of policy into practice for educators and in addition, an understanding for policy makers. Further to the impact of my research, my contribution to academic knowledge is found

in the 'Teaching Through' framework that I created. The framework highlights to both policymakers and educators, the concerns around the IDL interpretation gap, whilst also addressing a way to close the gap. The framework can be adapted to a range of curricular discipline areas, making it relevant to a broad range of policymakers, educators, and young people.

In a broader context outside of my own research rationale, my action research is informed by Priestley (2019) who suggests that despite research and support from the CfE into the importance of IDL, there has been limited application of the approach within Scotland. ES have laid out their aims and outcomes for IDL projects in their 2013 and 2020 documentation to bring together a range of subject matter material, to promote links across the curriculum. However, there has been no widely recognised application of this into practice as it remains separate to the curricular discipline Es and Os (ES, 2009). Demonstrated is a disjointed approach to a learning opportunity which would provide many young people with an avenue into an area of interest, without strong subject-specific skills.

Priestley (2019) also argues that schools are implementing IDL in short-term ways. Whilst this does create a small development in the application of IDL, as an educator, it raises the question of why it is important and what it offers a wider group of young people. The importance of IDL to my study comes from a strong sense that young people should be given the opportunity to experience subject material that interests them through a topic-based or theme approach (Harvie, 2020). A range of material is brought together to create a more holistic approach to their education. A more holistic approach provides space to not only draw on their strengths as an individual and their specific interests such as music, but also provides space to develop their understanding, guided by a topic as opposed to key subject terminology which may be a barrier to their learning.

Within the IDL documentation (ES, 2020: 3) it is stated that IDL is important to enhance learning for young people to embrace opportunities and build confidence. Within the CfE, there is no clear indication of how subject areas such as music can be utilised within an IDL approach as a tool for engagement to enhance learning, and support personalisation of the curriculum for each individual

learner. With the lack of guidance, an educational challenge is presented for both educators and young people. Educators are unsure of how to deliver this type of approach to best support their learners, while young people are missing out on an educational approach which may best support their learning.

Through the utilisation of IDL as a beneficial approach to learning within the CfE and on a wider scale, it provides a position where more contemporary educational needs are met in combining subject areas. IDL is valid and beneficial through its framework designed to bring together a wide range of subject areas along with the Four Capacities of Learning being Successful Learners, Confident Individuals, Responsible Citizens and Effective Contributors (Scottish Executive, 2004). The fusion of curricular disciplines and more specifically, a range of subject areas has the potential to strengthen not only IDL policy materials, but more importantly, the translation of policy into practice for both educators and young people. By translation of policy into practice, my study asks how we do this successfully, to enhance engagement and attainment for young people, regardless of their academic abilities. Within the classroom projects, success is measured through the successful achievement of the Music Es and Os (ES, 2009), primarily as a musical performance. The journey to reach the outcome follows an IDL path, however, the outcome remains a curricular discipline focus such as music in my study. What this illustrates is how IDL can support and enhance the successful delivery of the Es and Os and why it is important to capture this data for future curricular developments.

 The CfE aims to support all young people to the best of their abilities and IDL demonstrates another perspective to support this aim. On a wider scale, the approach to IDL contributes to bigger questions regarding the philosophy of learning, our ethos as educators and the pedagogies which we base our teaching on. It also throws into question whether our teaching pedagogies are relevant to the contemporary educational environment in which we now find ourselves. As an educator, is it time to rethink our pedagogies and our theoretical concepts? The OECD (2021) suggests that the vision for the CfE has always been strong in terms of their individual policy documentation, however, their investigation into the understanding of IDL amongst policy makers, educators, families and young

people was not clear cut in having one strong view. For policy makers, the relevance for the CfE is suggested to be around offering a wide range of curricular disciplines in the curriculum whilst educators explore and analyse the interpretation into practice. Families and young people look to their connection with and understanding of the content provided. The investigation from the OECD highlights further the importance of exploring IDL and the opportunities it provides in linking curricular disciplines to create topics and projects. The OECD continue to raise concerns regarding the current state of the CfE in practice and the inconsistency between the CfE's vision to incorporate IDL as an integral component of the curriculum and the current practice which remains much more subject specific in its delivery.

Looking at the wider contemporary educational pedagogies, the guiding principle for my study is informed by Weinberger et al. (2018). In their argument, a strong emphasis is placed on educators having a clear awareness and understanding of the wider curriculum, cross-curricular links and IDL. Forming part of an educator's broad knowledge base, it is becoming more important to utilise wider subject areas to enhance learning experiences for young people and promote formal educational engagement. Weinberger et al. (2018) also indicate their emphasis on the importance of educators having expertise in generating new ideas and educational innovations, including elements of IDL amongst other pedagogical approaches. Evidence such as this informs my own IDL action research by providing ideas including pedagogical approaches surrounding IDL to help build a clear IDL framework in the classroom. Subsequently, further ways for young people to engage with education are created from the idea that educators have an important place in generating new ideas and educational innovations within IDL alongside the multi-subject focus that IDL allows for.

The authors argue that the use of IDL or collaborative learning is also beneficial to the learner:

> Various collaborative learning approaches are based on the idea that learners influence one another when learning together. One important aspect of this mutual influence is that knowledge is exchanged and converges through social interaction. Learners who converge in knowledge have been found to benefit more from collaborative learning than learners who do not. (Weinberger et al., 2018: 1).

The shift of focus onto IDL within my own research, opens the potential of a newer pedagogical approach, utilising music to benefit other subject areas. It brings a range of subjects together, interwoven with music, as a tool for engagement, through the transferable skills it presents, namely confidence building, listening and problem-solving skills. Further research is presented in the literature review, to further contextualise the focus on IDL approaches and the engagement with the CfE framework.

It is, however, important to clarify that there are constraints to IDL as part of the CfE, beyond knowledge, understanding and skills. The CfE framework as implemented by ES has its own enforced boundaries in terms of subject areas, key terminology used for each subject area and also limited resources to support educators in the delivery of IDL in their classrooms as demonstrated by the lack of resources found on ES's Resource Page (ES, 2023). In creating deep connections with the already established CfE framework within my own research to ensure that IDL is implemented within the already specified boundaries of the CfE framework, this may limit IDL from demonstrating its true potential. IDL is a powerful tool enabling educators to create strong connections between subject areas, building topics or themes into the learners experiences. IDL is a bigger framework than the CfE in many ways including the possibility of interweaving further subject themes such as politics or psychology and emotions into a topic. What I will be able to demonstrate is what IDL could look like within the confines of the CfE framework, but I do acknowledge that this does not demonstrate IDL to

its full potential. The purpose of my research is to demonstrate and analyse how IDL can operate within the CfE framework and therefore specific subject material may be missed out for that reason.

The Curriculum for Excellence (CfE)

The CfE is the current framework in place from ES, implemented in the academic year 2010-11. The CfE provides a curriculum for ages 3 – 18 and creates opportunities to develop young people's knowledge and skills to help them progress in life beyond school. However, the interpretation of the CfE framework into practice, has been somewhat inconsistent amongst educators (ES, 2020).

By utilising action research, I have provided space to build from the CfE framework, primarily the music guidance as part of the Expressive Arts Es and Os (ES, 2009), as one of the eight disciplines. This forms the basis of my study into the interpretation of IDL into practice within the CfE BGE phase. Key aims of the CfE are set out across the Four Capacities of Education, as part of the CfE Expressive Arts Principles and Practices documentation (ES, 2009) and other CfE documentation including the Principles and Practice documentation for each subject area (ES, 2009).

The four capacities are outlined as:

- Successful Learners
- Confident Individuals
- Responsible Citizens
- Effective Contributors

The aim of the CfE Principles and Practices documentation, the Expressive Arts documentation being the one of focus within my study, is to create structure for all Expressive Arts subjects but also show how cultural values and identities play an important role in the CfE content for young people. There are Principles and Practices documentation for each curricular discipline, however, the Expressive

Arts documentation is where my study positions itself for the purposes of the connection with music as one of the Expressive Arts subject areas.

In the document, ES suggest that the Four Capacities of Learning within the CfE framework help to:

> …develop an appreciation of aesthetic and cultural values, identities and ideas and, for some, prepare for advanced learning and future careers by building foundations for excellence in the expressive arts. ES, 2009)

The framework creates clarity on the expected benchmarks, experiences, and outcomes, which can be found in the CfE Es and Os (ES, 2009) for each subject area. In my study I utilised the above Four Capacities of Learning as the overarching structure in designing and delivering my own IDL classroom projects. My classroom projects created opportunities for young people to feel successful, confident, responsible, and valued contributors, in line with the Four Capacities.

By keeping a clear focus on the Four Capacities in my own IDL framework, they are interwoven into my approach of translating policy into practice to show that my classroom projects met the capacities through the music framework I developed. By creating this clear connection to the Four Capacities, a consistent link to key policy material was maintained and a consistent approach in the classroom. I subsequently raised questions regarding the application of the capacities in the practice setting, to highlight the challenges posed in how the capacities are addressed and the impact of their application on young people's formal educational engagement in IDL and on a wider scale.

Beyond the Four Capacities as part of the overarching CfE framework, this broad overview of the CfE is interwoven throughout each of their policy documents. More specifically, the policy documentation outlines a clear route for young people's engagement within a formal learning environment such as the CfE framework. The majority of this is subject specific as opposed to IDL and focuses on areas of the curriculum that the CfE believe will enhance learning beyond school. For example, the understanding of Scotland and its place in the rest of the world and Learning for Sustainability. (ES,

2019 *A Refreshed Narrative on Scotland's Curriculum*). Within my own action research methodology and subsequent data gathering, the most relevant pathway is through the music guidance as part of the Expressive Arts Es and Os (ES, 2009). The specific reason for the use of the music Es and Os is due to the final classroom project outcome being musical as a performance. However, the journey to reach the performance takes different paths through multiple curricular disciplines.

Alongside the Four Capacities and the relevant transferable skills discussed, the main translation of policy into practice comes from music guidance ES, 2009) which I highlighted earlier in this chapter. The documentation provides clarity regarding the subject specific terminology and expected outcomes including performance and listening opportunities.

Thesis Structure

To structure my thesis and frame the IDL research underpinning my study, the thesis is split into a range of chapters that allow the two key questions to be explored and analysed in detail. The aim, to create connections between the music guidance (ES, 2009) and the translation of policy into practice, specifically related to IDL approaches. The questions, whilst asking specific elements, all interconnect to build a bigger picture of how IDL policy (ES, 2020) can be translated into practice, whilst creating space to understand how young people engage with music. Additionally, the questions explore how music can benefit the translation of policy into IDL practice. In a broader context, they also question our teaching ethos and philosophy as educators and researchers. Whilst no clear "one approach fits all" suggestions can be provided on which pedagogies are best for young people within the CfE and on a wider scale. The questions asked do provide space to explore and understand how IDL can benefit learners, their engagement in formal education and how they meet the required Es and Os set out in the CfE (ES, 2009).

In Chapter 2 Literature Review, musical connections are explored as an analysis of research on music as an educational tool along with music in connection with identities and memories. Musical connections are at the forefront of my study and a clear understanding of the academic research surrounding music and its purpose in an educational context, set the foundations for understanding IDL in this context. IDL frameworks are analysed in conjunction with musical connections to understand the importance of music within IDL projects. Lastly, academic research connected with my identified IDL interpretation gap is analysed to understand why the gap exists and how it can be addressed. Whilst identity and memory are key thematic lenses that I applied to guide my approach to analysing data, they are pre-existing through being featured within my own classroom projects prior to designing my research. In addition to this, the concept of musical identities and memories are explored through a connection with others' research to contextualise my own focus on identity and memory throughout.

In Chapter 3, the Methodology provides an analysis of the characteristics and purpose of action research in the context of my study. In addition to this, a recognition of the learners needs and support mechanisms through Pupil Support Assistants (PSAs) is emphasized to provide continuity for the young people involved in the projects.

Within Chapter 4 Reflections on Practice, the data gathered from the following three elements are analysed in detail:

- Classroom Projects (2017 – 2018)

- Online Share Space (www.teachmethroughmusic.com)

- Teach Me Through Music Webinar Series

Each element is analysed in close connection with the key themes of identity and memory to provide a clearer understanding of how and why young people connect with music and how this translates from their self-identity to their academic identity. Feedback from other educators is also highlighted to

support this process and provide evidence to suggest how and why the IDL interpretation gap exists and how to address it.

Lastly, Chapter 5 Conclusions brings all the separate elements together, from Musical Connections to IDL pedagogy and the translation of IDL theory into practice. This chapter provides key information to evidence IDL as valuable as part of our educator strategies to support young people. Primarily conducted through the lens of music, much of the data gathered and research analysed throughout relates to not only music guidance CfE, 2022) but also for all curricular disciplines. IDL is demonstrated as highly adaptable and drawing on individual teachers' subject specialisms to show how connections are made and supported.

 In this way, I create space to explore the question to show how music can be interwoven into IDL, to teach through music as opposed to teaching with music. To provide clarification and for the purposes of my study, to teach with music is subject-specific, using the listening, performance and compositional opportunities discussed earlier in the chapter. To teach through music provides an opportunity to utilise the outlined transferable qualities from music and apply them across a range of subject areas as a topic, project or theme.

Specifically, a navigation of music policy into practice through IDL approaches is conducted. I demonstrate this as a practice-led methodology, creating classroom projects to explore the translation of policy into IDL practice, blending the CfE IDL documentation (Humes, 2013; ES 2020) and music guidance ES, 2009), which has not been officially linked to date. I acknowledge that there is not one clear answer on the best way to bring the policy documentation to life in the classroom due to the nature of the CfE ethos to move away from a more prescriptive approach. However, my study forms my IDL approach from my experience as an educator and researcher, to teach through music as my suggestion of the best way to respond to the policy documentation.

Music is therefore a powerful catalyst in the teaching of other subjects within an IDL approach. This is one example of how a singular subject can be interwoven through a topic-based approach to enhance learning and engagement for young people. I have experimented with and demonstrated this as part of an IDL based approach in the classroom. My research therefore translates theory into IDL practice and highlights the interpretation gap in the policy documentation where IDL approaches have not been fully explored and applied across Scotland.

Reflections on Practice

In Chapter 4, I organise my findings and reflections into four elements:

1.1. Classroom Projects

1.2. Online Share Space

1.3. Webinars

1.4 Educator Reflections

Leading on from the data gathered from the classroom projects, the second part of the Reflections on Practice chapter provides detail on the development of the online share space (www.teachmethroughmusic.com), designed to build engagement with educators. The online share space is designed for IDL projects to develop and be shared with other educators. It is a continually evolving share hub of information on IDL, policy and good practice. The online share space forms a substantial part of the outcomes of the research. Firstly, it serves as a tool for educators to read about and implement by sharing good practice in the delivery of IDL. Music is used through the lenses of identity and memory as vehicles to highlight two of the many ways of using music within IDL projects to enhance learning for young people. Secondly, it is also important for researchers to analyse as an interpretation of the CfE's framework from theory into practice within the parameters of the curriculum. My action research demonstrates a way to bridge the interpretation gap between policy and IDL practice and illustrates to policymakers and researchers, how the CfE IDL documentation

(ES, 2020) and Expressive Arts Es and Os (ES, 2009) work together in practice. The space continually evolves, providing a platform for educators and creating a community for those interested in sharing good practice.

Developed from the creation of the online share space, I devised and delivered series of webinars with educators, designed to discuss the use of IDL approaches utilising music in this way. Within the chapter, the webinars are analysed in connection with the classroom projects, to build a bigger picture of the wider interpretation of the CfE policies into practice, from the perspective of other educators.

The final element of the research provides a further contribution to the field, providing feedback from educators from the webinars who have tested out a project from the online share space, Teach Me Through Music, and reflected on this from their educational setting. From the start, my study focuses on the importance of music as a tool for engagement within IDL projects, drawing on the theory put in place in the CfE. The analysis of reflections from educators is key to understanding the whole journey of translating theory into practice.

Conclusions

The conclusions demonstrate the practical application of my practice-led action research methodology, translating Es and Os (ES, 2009) and IDL documentation (Humes, 2013; ES, 2020) into IDL practice in the classroom. The analysis as part of this translation, provides space to explore and apply my concept of teaching through music.

By applying the action research methodology and by consulting guidance and recommendations from colleagues on the online share space, the policy is brought to life in practice and real-world value and impact is achieved. By value, it is possible to demonstrate how using music in IDL projects can provide a way for young people to access the curriculum where barriers to learning may have been present before. Barriers to learning in this context present as a lack of subject-specific experience in

music and also the various learning needs of young people. However, what is present is the strong interest young people can have in music in their everyday lives. The identification of this provides a strong starting point in supporting policy makers in building and presenting appropriate approaches for educators to interpret in the classroom. Building a stronger framework, provides continuity and resources for educators to deliver IDL more consistently in the CfE BGE classroom.

Chapter 2: Literature Review

Introduction

To address the questions posed in the Introduction chapter, my research draws on the key focus on IDL interpretation and the impact of music within this type of teaching and learning approach.

The research questions are:

1. How does a music based IDL project help educators to interpret the developing CfE framework?

2. How does my research put IDL into practice and achieve what the CfE policy doesn't?

In connection with the key focus, four key sub-headings are utilised to frame the literature review:

1) Defining Interdisciplinary Learning (IDL)

2) Musical Connections

3) CfE Pedagogies

4) IDL: Pedagogy into Practice

Firstly, a clear understanding of Interdisciplinary Learning (IDL) in the context of my research is key in understanding the connections between music, CfE Pedagogies and IDL Pedagogies in Practice. Defining the boundaries provides clarity around what is such a vast term. Reis et al. (2010) conducted a substantial amount of research into the meaning of IDL in schools and acts as a basis for my own research. For Reis et al. (2010), it is very important that a focus is placed on School-Wide Enrichment and how each young person is individually supported through an IDL framework, connecting to their own individual learning style and learning needs.

Secondly, young people's connections with music in both social and academic settings is analysed through the chosen themes of identity and memory as key components to how young people engage

with education. The themes are designed to support the exploration of the connections young people make with music in both social and academic settings but do not draw on any other ways in which young people make such connections, to make the parameters of my study clear.

CfE Pedagogies focuses specifically on the CfE framework upon which my research is built. The section is split into the exploration and analysis of the CfE Four Capacities of Learning. The Four Capacities run within all CfE policy documentation and as suggested by Biesta et al. (2013), are a way to organise and create clarity to the framework:

> One of the cornerstones of the Scottish Curriculum for Excellence (CfE), and also one of its defining characteristics, is the fact that it proposes to organize all educational activity in relation to the promotion of four capacities: the successful learner, the confident individual, the responsible citizen and the effective contributor. (Biesta et al., 2013, p. 1)

Further to the identification and clarification of the Four Capacities as the central pedagogy, the Scottish Executive (2005, p. 12) documentation argues that the Four Capacities are the main purpose of the curriculum. Understanding the Four Capacities provides my research with an understanding of the main driving force behind the overarching CfE framework and allows my research to analyse how the Expressive Arts Es and Os documentation (ES, 2009) is built from the capacities. Further to the analysis of the CfE documentation outlined here, the understanding at this level results in further clarity surrounding the concept of IDL and how the CfE framework aims to structure this based on the Four Capacities.

Lastly, I analyse how the academic research and surrounding CfE policy context utilise IDL pedagogies and how pedagogy comes alive through teaching practice. Whilst the key subject focus of music is analysed in detail, it is important to emphasise that the CfE IDL framework covers all eight curricular discipline areas. The importance coming from educators drawing on their own subject specialisms as a catalyst in interpreting IDL policy into practice, whilst meeting the Es and Os of a chosen curricular discipline (ES, 2009). Humes (2013) and Priestley (2013), identify the use and

purpose of IDL within the CfE in his research focused on the recommendations for IDL outlined by the CfE and how IDL works in practice. My research also draws on Harvie's' identification of the gap I outlined in my Introduction between the IDL documentation created by the CfE and the lack of consistency and support for putting IDL into practice. To do this, I respond to the gap identified by Harvie (2018; 2020) by creating action research to demonstrate the interpretation of IDL into practice within current CfE framework.

However, in contrast, Paterson (2009) raises concerns about the use of IDL and the clarification required to keep its value intact where the concern is centred around the 'throwing out' of the traditional subject boundaries and the potential to eliminate the value and depth of individual subject areas. For my own research, it is important to understand and analyse concerns surrounding the use of IDL and the importance of it retaining value for both educators and learners.

As Humes suggests, it is important to ensure that:

> …any alternative mode of structuring the curriculum is not an arbitrary collection of themes and topics of limited value (Humes, 2013:6)

Research of this nature contains elements from which my own research is drawn and provides further contextualisation of not only the CfE framework but ES's IDL documentation: *Interdisciplinary Learning: ambitious learning for an increasingly complex world (2020).* With this in mind, it was important to research the implementation of not only the CfE framework but also the ES IDL documentation (ES, 2020) to build a picture of how the policy documentation provides guidance on how to translate policy into practice.

Studies on the impact of music education on young people's lives are well documented such as Chen's (2007) study into the importance of Interactive music composition within the CfE along with Sobel's (2007) study on music schools and their attainment levels. Studies such as these are relevant

to Scotland's CfE framework but also on a wider scale across the UK and internationally. The relevance to a wider audience outside of the CfE is important through the link between music and young people's connections with their education. Whilst there may be cultural differences between locations, the wider implication is found in how young people are engaging with their education through identity and memory and the impact of this on their learning.

However, I have also outlined gaps in the interpretation of IDL strategies, which will be addressed later in the literature review. As outlined in the Introduction Chapter, by gaps I am referring to not only the minimal guidance provided for educators along with the lack of consistent resources to inform good practice, but also the gaps in academic research to provide further depth and clarity to the use of IDL in the classroom environment and the subsequent benefits. The literature on this area is much less consistent, with even less research on the importance of IDL within the CfE. One study from Priestley (2019), highlights the limited application of IDL into practice within Scotland, justifying the rationale behind my research.

Defining Interdisciplinary Learning (IDL)

Interdisciplinary Learning is a broad term linking multiple subject areas or disciplines through one theme or topic, to reach an outcome. Interdisciplinary Studies and Interdisciplinarity itself is something that can be linked back to the 20th Century as a way to understand how multiple themes or topics can be connected to produce a combined outcome (McGonagill, 1995). It is a term that remains integral to my research from the beginning to the final conclusions. With this in mind, it is crucially important to ask the question 'What is IDL and what does it mean to my research?'

Reis et al. (2010) specifically analyses IDL and its use in schools through the School-Wide Enrichment programme and I have drawn on aspects of this research as a way to clearly define the boundaries of IDL in the context of my own research. Within Reis' research, three main goals are set to include:

1) Developing talent in all children.

2) Providing a broad range of advanced-level enrichment experiences for all students.

3) Providing advanced follow-up opportunities for young people based on their strengths and interests (Reis et al. 2010: 2).

Through the Enrichment Model as outlined here, young people have the opportunity to be exposed to a variety of disciplines and topics that would not normally be covered in the curriculum such as the opportunity to think critically and creatively and problem-solve. My own research draws primarily on goal number two set out by Reis et al. (2010) in providing advanced enrichment experiences for all students through the application and analysis of IDL within the CfE.

Reis et al. believe that young people are:

…responsible partners in their own education and to develop a passion and joy for learning (Reis et al., 2010:16)

Further to this, an emphasis is placed on the need to understand learning styles further within my own research to support learners to achieve and to feel successful in all that they study and subsequently learn within IDL. With this in mind:

…learning can no longer be left to individuals. To be successful in a changing and increasingly complex world, it is suggested that school communities need to work and learn together in networks of practice to take charge of change, finding the best ways to enhance young people's learning (Stoll & Louis, 2007: 222)

Learning styles can vary substantially and understanding the way knowledge is created and constructed using learning structures is crucial to my research in blending both IDL pedagogy and music as the catalyst to the learners' experience. Lave and Wenger (1991) suggest that all learning has a context and is embedded into both social and physical environments, meaning that young people are influenced by their environment. The concept of the learner environment is drawn on and plays a

significant role in my own research. In my own project, the importance of a young persons' identity, individually, socially and academically, is vital in investigating and analysing how young people connect with music both outside and inside school and how music could be utilised in a way to develop and sustain academic engagement through IDL projects.

As suggested by Claxton (2018), it is important for young people to be able to understand themselves as learners in a range of settings. The concept of learning to learn is key, to personalise the curriculum in such a way that allows for young people to understand the language of learning through firstly understanding how they connect with music in their own lives before they apply this to music and music education. In the following sections, research by Reis et al. (2010), Green (2011) and Florian (2019) will be analysed to further understand the connections between IDL and the music curriculum.

Musical Connections

The connection between young people and music in their personal lives and academic journeys is what drives my research. I explore and analyse theory into practice to understand how and why we connect with music in different ways and subsequently what this means in how we engage with music in an academic setting, within and out with a music classroom.

This opening section of the literature review begins with why music is important in personal and academic settings before exploring how this affects the understanding and implementation of the CfE framework. A clear understanding of the connection with music for young people is vital in understanding how this is brought together in a curriculum framework, through the lens of teaching through music.

Teaching through music is an important concept running throughout my study. Teaching through music utilises the ways in which we connect with music in our own lives and translates this into how

we connect with music within an academic setting across a range of subject areas; through IDL. In short, the 'Teaching Through' approach, which I have named my IDL framework, takes young people on a journey through IDL with the final destination being the achievement of specified outcomes from one of the eight curricular disciplines Es and Os documentation (ES, 2009). Blending the new IDL concepts with the already established Es and Os to create clarity and continuity in an already established framework. The framework is adaptable for all curricular disciplines, music is one example within my study.

Teaching in this way requires a substantial understanding of how young people connect with music, personally, socially and educationally. I have chosen two key themes to run throughout my research through the experience I have as an educator in the Scottish classroom and translating the CfE framework into practice. The chosen thematic material consists of identity and memory. I have chosen these concepts as pre-existing thematic lenses, drawing on Green's research (Informal Learning Principles, 2006) where it has been suggested that musical content in education should begin with familiarity, something which can be identified with but also be enjoyable. In my own teaching I have also found that identity (self, social and academic) has a large impact on a young person's engagement with music and the wider curriculum. I have also chosen memory as I have found through my teaching practice that young people's memories of music, self, social and academic, have a substantial impact on their engagement with music in the classroom and through IDL approaches.

I draw on key researchers including Hallam (2010) who analyses the impact of music on intellectual, social and personal development through their suggestion that music links strongly with identity (self, social and academic) and can alter our connections with music. I also draw on research from Welch et al. (2020) who explore the musical impact on human development and well-being and how music can be used to enhance well-being and develop confidence. In connection with this, Pitts (2012) argues that the value of music lasts well beyond the classroom with reference to self-identity, social connections with music and academic impact. I have reviewed music education literature, some of which I have outlined above, to provide further contextualisation for my research. I have also

reviewed the literature to provide further understanding of the current implementation of the CfE

Expressive Arts Es and Os documentation (ES, 2009) and the IDL policy documentation (ES, 2009).

Musical Identity: Young people's connection with music

Social Engagement

Music can form a substantial part of a young person's identity. For the purposes of my study and as

outlined earlier in the chapter, identity and memory have been chosen as key themes running

throughout from an analysis of academic research and the development and implementation of the

action research.

Identity is the terminology used in my research to describe self-identity and academic identity as the

main elements to understand a young person's connections with music. However, I also draw on

research from young people's connections with music both socially and academically. Hallam (2010)

argues that our identification with music impacts our intellectual, social and personal development as

we can associate music with various elements of our lives which evolve over time. Hallam's work

gives meaning to how a young person chooses to identify with music in a range of contexts and

provides further understanding for my own research into academic engagement. I recognise that there

are many elements of identity which have been researched in great detail by scholars. Such elements

which I do not explore in detail include community and cultural identification as analysed by Clarke

(2008) who questions the meaning of cultural identification and our options in choosing our identity.

However, for the purposes of my research, I have carefully set out the parameters of self and

academic identities to create focus in understanding how young people connect with music and how

this can affect academic engagement. The specific focus on self and academic identities is also

aligned with Green's (2006) research into the world of informal popular music learning to spark initial

interest from participants and how music connects with their own lives. The connection with identity,

cultural belonging and ownership of our own learning is crucial in creating a positive connection

between music, our own musical identities and our academic identities.

Welch et al. (2020) suggest that music is one of the most universal ways of expression and communication as something which is present in everyday life of all ages. The authors also recognise that learning in music can happen both formally in school as well as much less formal contexts of home and friendship groups. Taking a closer look at the universal language of music, Mehr et al. (2019) also identify music as a universal form of expression and communication, suggesting that its presence is felt in all cultures around the world. Music can act as a clear channel of communication between people to provide connections to others and therefore build the concept of social and formal educational engagement. In the context of my research, it is crucial to understand the elements which build up personal, social and formal educational engagement. My research is supported by the exploration of how young people engage with music in an attempt to understand why a young person's identity forms such a strong connection with how they engage with music in an academic setting.

Within music in a social context, it is important to understand that music is a fundamental channel of communication. Hargreaves et al. (2002) analyse this context, with music as a channel of communication to share emotions, intentions and meaning. Despite the ways in which we communicate with music being different, the ways in which young people can connect with music are vast. Young people may access music from family members, peer groups or another social context. We can communicate with our own emotions, allowing us to explore how we feel to create meaning from music for ourselves. The connection with friends may become complex due to the concern around peer pressure but this also highlights the importance of peer connection to music in a social context. However, it is important to touch upon to be aware that this is an element that can have an impact on engagement with music both socially and educationally. Hargreaves et al. (2002) suggest music is essentially a social activity as something we do along with and for others and forms part of our self-identity, or how we identify and connect with others from our own perspective. The

understanding of self-identity in this context is crucial as it provides space for my research to explore and understand self-identity in both social and educational contexts and how these contexts can support one another. Self-identity's relevance to my own research is of great importance in understanding how and why people connect with music personally, socially and academically and the barriers that this can cause in an educational setting.

Educational Engagement

Formal educational engagement with music is important to understand as a continuation of the analysis of musical engagement within social contexts. Hargreaves et al. (2002) recognises this with music identified as a channel of communication. Formal educational engagement comes second to the social engagement with music as it situates itself within the social context in which the musical engagement is established.

A key element of formal educational engagement is motivation and how a young person connects with their educational setting. In this case, music within IDL. The identification of motivation as a key element of a young person's engagement with music in education draws on research by Hallam (2010) who argues that motivation affects overall academic attainment. Hallam suggests that motivation is closely linked with a young person's perceptions of their own ability and aspirations. If engagement with music in a social context increases positive perceptions of themselves as Hallam suggests, is it possible that this can transfer over to education?

Intrinsic motivation is the key terminology most relevant in my own research to understand how young people connect with music. Intrinsic motivation refers to the act of engaging in an activity through aspects such as enjoyment or interest (Barry et al., 2000). Intrinsic motivation can support young people to seek out new challenges or to complete tasks to enhance new learning (Lepper et al., 2005). Tied into this element of personal interest, is the concept of goal setting (Koopman et al., 2014)

as part of the perception people have of themselves and the impact this has on their performance within a given framework such as the CfE. Elements of choice are crucial within the concept of goal setting and the bigger picture around intrinsic motivation. Therefore, this is emphasised as integral to my own research in understanding how a young person values themselves in an educational setting. In contrast, extrinsic motivation is focused on aspects such as performance in a task to receive an immediate external gain such as praise or rewards. Examples of extrinsic motivation are progress-tracking across a class or the young people receiving a reward such as progress tracking performance goals in another example (Koopman et al., 2014). However, an external action from extrinsic motivation can also be a punishment and young people may feel discouraged to make an effort if they have a fear of failure (Saeed et al., 2012). Whilst the concept of extrinsic motivation is crucial in understanding how and why young people engage with education and in many situations outside of education, it is not a focus in my own research. The focus on IDL centres around problem-solving and the process of engaging through interest and enjoyment, all aspects of intrinsic motivation. Therefore, this provides clarity on the type of motivation being analysed in my own research as intrinsic motivation and why this is important to how young people are engaging with their education.

Connected to intrinsic motivation are musical activities in educational settings. Musical activities can be linked to the enhanced understanding of emotions in music and is therefore related to emotional intelligence Hallam (2010) and intrinsic motivation. Activities exploring music as a key element can lead to an increase in social cohesion in classes, an increase in self-reliance and an increase in positive attitude. However, this would suggest that the experience with music education must be enjoyable and rewarding for a young person's intrinsic motivation to increase alongside their understanding of emotions in music. Whilst much of this research applies to music as a subject in education, it can apply to music within IDL as it is emphasising the importance of music in developing elements such as self-reliance and a positive attitude amongst others. If aspects such as intrinsic motivation are built on in this way, music as the driving force within IDL projects may have the opportunity to be shown to be beneficial to multiple subject areas through individual subject areas transferable qualities.

Through such transferable qualities, music creates a way to translate policy into practice in its own way that connects identity and memory with our engagement with music, an increase in our intrinsic motivation.

Musical Memory: Young people's connection with music

Exploring connections

Alongside the importance of a young person's connection with music through their identity, their connection with music also draws on the concept of memory. It is important for my study to understand how a young person's memories of and with music can impact their learning in an educational context. Ratovohery et al. (2018) argues that music can both enhance and create memory based on the experience of music in a time or place. Memories of sharing musical experiences with friends helps to promote friendships with like-minded people, and can increase self-confidence and social skills (Hallam, 2010). Music acts as a major contribution to self-identity amongst young people as suggested by Broh (2002) who argued that the social benefits of engaging with music in and out of education could lead to higher self-esteem and increased motivation. My study draws on this research to support the exploration of music and how it can enhance the understanding of transferable skills, being confidence building, problem-solving and listening skills.

Positive memories of, and engagement with music in both formal education settings such as the CfE framework and in a young person's personal life can also lead to personal and social development as suggested by Pitts (2012). Pitts suggests that an awareness of how and why we are engaging with music in certain ways would be beneficial to understand as the value of music lasts well beyond the classroom. Music forms part of our identity and young people can connect with different genres depending on their preferences. The connection with different genres of music along with how often a young person connects with music could impact how they engage with it in formal education settings. For example, a genre that a young person does not like or engage with in their personal life may be

more challenging for them to connect with in an education setting. A more personalised approach in education, to adapt the lesson content to create space for young people to include and explore music they can connect with or relate to, may enable young people to focus on the learning in a far more meaningful way. However, memories of music in a negative way can equally impact an educational context and act as a barrier to engagement such as the disconnection with songs we do not enjoy for a range of reasons. Potvin et al. (2015) suggest that music can bring back good or bad memories of situations we have been in when hearing the music or connections we have made with the music for a variety of reasons.

Harland (2000) suggests that engagement with music in a social and a formal educational setting could lead to awareness of others, social skills and well-being using transferable skills that support learning in an academic setting such as the CfE. Connections like these provide a platform for IDL to come to life, bringing elements of a variety of subject areas together and a range of positive connections as outlined here. The aim is to create a positive experience for young people in IDL projects to engage with frameworks such as the CfE in a different way across multiple subject areas as opposed to a singular subject area. The outcome is to provide a platform for positive experiences and memories and specifically in my research, to highlight the importance of music as a catalyst in promoting learning through IDL.

Transferable Qualities

Drawing together the research around self-identity and memory as analysed in the previous section, along with the many aspects raised regarding both social and formal educational engagement with music, there are a number of transferable qualities to be unpacked to understand their relevance.

By transferable qualities, what are being referred to are the elements which can be transferred from music to other subject areas and topics to enhance learning. Pearson (2021; p. 2) in their transferable

skills guide for schools, highlight a 'global transferable skills gap' where such skills are required to better meet the evolving world of work.

Some of the transferable skills suggested by Pearson include critical thinking and problem-solving which, linking with the parameters of my research, connect well with the Four Capacities of Learning at the centre of the CfE:

- Successful Learners

- Confident Individuals

- Responsible Citizens

- Effective Contributors

Developing confidence, listening and problem-solving skills (CfE Expressive Arts Es and Os, ES, 2009) are the transferable qualities that have previously been identified within my study as not subject specific and can be transferred to other subject areas and utilised beyond school. Research on the understanding of transferable qualities and how this applies to the context of the music guidance (ES, 2009) and also the ES IDL documentation (2020), draws on work from the field of music education. For example, Koutsoupidou and Hargreaves (2009) highlight that the varying degrees of engagement of young people in an IDL project is heavily dependent on the type of musical engagement and the creative skills involved. Whilst activities must be clear to the participants, there are a variety of factors relating to engagement from both a social and academic perspective such as self-identity and the importance placed on education. The CfE IDL documentation (2020) as discussed earlier in the chapter, is not clear on the types of activity to be undertaken to develop and leaves the educator with a lack of understanding on the expectations. The importance of IDL is emphasised within the documentation, but the ways in which to highlight the relevance and benefits of it are not communicated clearly as analysed in the next section.

Identification of a gap

The gap I have identified throughout the process of ongoing investigation and analysis of the CfE framework, is an interpretation gap for educators. The lack of a clear link between the CfE Es and Os (ES, 2009) and the ES IDL documentation (2020) with minimal guidance for educators on how to deliver the IDL projects effectively. The full realisation of the IDL documentation (2020) from theory into practice has not currently taken place with very little guidance on how this could become a reality. For the purposes of my study, music as situated within the CfE Expressive Arts Es and Os (ES, 2009) is the primary focus, but the overarching theoretical framework is applicable to all curricular disciplines.

Whilst the first benefit is for educators to share good practice and thus addressing the gap in the link between the CfE Expressive Arts Es and Os (ES, 2009) and the ES IDL documentation (2020), equally, I have found that there are minimal resource hubs available for educations to share practice. Those that are available have not been widely publicised. For example, the National Improvement Hub, hosted by ES has the Fresh approaches to Interdisciplinary Learning documentation (ES, 2020), which plays an integral part of my own research in outlining the definition of IDL through the lens of ES and their CfE framework. Delving deeper into the IDL specific documentation, the hub hosts documents including Collaborative Planning and Professional development (ES, 2022) and this is not widely publicised amongst educators as I have learned through my professional discussions with other educators. In addition, MyGTCS (2021) hosts a variety of articles on educational developments and changes, including the incorporation of IDL into the CfE framework. Teaching Scotland (GTCS, 2023) indicate that IDL is important in empowering learners as they tackle real life scenarios and developing their skills and knowledge. However, there is a lack of evidence-based data from the classroom to demonstrate the impact of IDL on learners within the Scottish education system.

I am addressing this as part of my study to provide clarity over the data I am gathering and to provide understanding for educators on working together in future to design and embed IDL projects into their

everyday classroom environment. Individually, the CfE Es and Os (2009) and the ES IDL documentation (2020) are substantial documents which do provide clarity regarding music as a subject and IDL as an educational approach. These documents both detail the Four Capacities for Learning as discussed earlier but without full implementation.

What is missing is the understanding amongst educators on bringing the documentation together to create an authentic IDL project utilising music at the centre of it through the transferable qualities including confidence building, listening and problem-solving skills. Through my expertise as a music educator, I have highlighted the benefits of drawing on the transferable qualities found in music. However, I also recognise that for some young people, the connection with music may be minimal and therefore create a barrier to learning before an IDL project has even started.

 In addressing the gap identified here, I hope to support both educators and young people to develop skills to be utilised in wider settings outside the classroom and beyond school. I bring theory into practice in a way to support the learning of young people and also support educators in understanding the meaning of IDL and how to implement it effectively, to close the interpretation gap.

Curriculum for Excellence Pedagogies

With the integral focus of my research primarily analysing the enaction of IDL into practice through the CfE, it is important to understand the framework that the CfE was built from and what this means for IDL in practice. Academic research surrounding the development of the CfE is also useful in this context to gain an understanding of a range of critical viewpoints, which support and interrogate key components of the CfE and its development. Scholars include Priestley et al. (2013) who provide support for the CfE in concept but question the implementation; Humes (2013) who analyses the recommendations contained in the CfE from the conceptual stage; and Harvie (2020) who analyses the implementation gap surrounding IDL and the already established CfE framework. Further research

will also be analysed throughout both supporting and criticising the framework and what this can look like in practice.

Throughout this section, I will firstly offer some historical context as to how and why the CfE framework was developed before defining the CfE and the Four Capacities as integral components of the framework.

Historical Context, Structure & Ambitions

The CfE was first implemented in schools in the academic year 2010-11. The framework was developed from the National Debate on Education in 2002, called for by Cathy Jamieson, Scottish Education Minister at that time. Prior to the development and implementation of the CfE as it currently stands, the 5-14 Guidelines (SOED, 1993) were published by the Scottish Office, as part of the UK Parliament. The 5-14 Guidelines were traditionally a subject-based curriculum with a focus on achieving within subject areas rather than a cross-curricular or IDL.

Through parliamentary restructuring, Jamieson set up The National Debate to:

> Sharpen the focus of what Scotland wants from its schools in the 21st century…carefully plan how to realise that vision from where we are today (Scottish Executive, 2002: 5)

Whilst the debate focused on education, they also posed larger questions about Scotland as a country and the future which Scotland wanted, including its place in the world (Smith, 2018).

Further to the initial debate, what followed was a period of planning and restructuring to set out the plans and aims for the new CfE. As suggested at the SPICe Briefing (2008):

> The intention is to introduce flexibility to the traditional subject-based curriculum by giving schools and teachers more scope to be innovative. Guidance will be streamlined and will

focus more on the experiences pupils should have and the outcomes they should achieve. There will also be a greater emphasis on teaching across and beyond traditional curriculum areas. (SPICe, 2008: 3)

From the National Debate for Education (Munn et al., 2002) and further development and restructuring through briefings such as the SPICe (2008), the CfE took shape in becoming the curriculum as it currently operates in Scotland today. The importance for my own research is crucial as it allows for the historical context to be explored and analysed to understand why the CfE was developed in this way. The CfE's intentions are also highlighted in this process along with gaps in its delivery including a lack of clarity in the delivery of IDL.

As outlined by ES (2009), at a framework and policy level, the CfE framework provides a curriculum for ages 3 - 18. Within the CfE framework, young people should have opportunities to develop their knowledge and skills to help them progress and succeed in life beyond school. It is intended to be a complete curriculum to cover early learning and childcare through to the senior years in school and beyond. ES (2017) set this out in four contexts:

- Curriculum areas and subjects
- Interdisciplinary learning
- Ethos and life of the school
- Opportunities for personal achievement

The implementation of the framework is overseen by ES (2008) in conjunction with councils and schools who both have responsibility for what specifically is taught. Included within the four contexts are levelled outcomes for each of the eight curricular discipline areas. The attainment structure outlined here is part of the BGE phase and provides specific level outcomes from each subject area within the eight disciplines. The primary focus within my study being the Expressive Arts Es and Os (ES, 2009).

Whilst the four contexts outlined above appear clear and concise, my experience as an educator within the parameters of the CfE, is that of vagueness and lack of clarity, which will be discussed in detail in the next section. As an educator, I have found through teaching the CfE for 10 years that the curriculum areas and subjects are clearly defined and that there are links to ethos and school life along with some opportunities for personal achievement. However, my concerns are based on the IDL focus, primarily gaps in educators' interpretation of the CfE framework and IDL documentation (ES, 2020).

To further understand the development of the CfE framework and working in conjunction with the four contexts outlined by ES (2008), the framework defines Four Capacities of Learning as an integral component of its design.

The Four Capacities of Learning

Central to the CfE are the Four Capacities, developed and established by ES as the overarching structure of the CfE. The Four Capacities were designed in the early conceptual phase of the CfE to set out what the expected outcomes would be in terms of the learner, their needs and what their learning could look like in practice. The Four Capacities are outlined by ES (2008) as: Successful Learners; Confident Individuals; Responsible Citizens and Effective Contributors. The purpose of the CfE is documented by ES (2008) as something which has been encapsulated within the capacities of learning. The CfE in this way, enables young people to become connected with the capacities through accessing their full curriculum. By full curriculum, this includes age 3 - 18, broad general education from early years to S3 and the senior phase to study towards examinations for future career opportunities (ES, 2020). For the purposes of my research, the focus remains on the BGE element of the CfE, specifically on the Expressive Arts Es and Os (ES, 2009) as one of eight curricular disciplines in the CfE.

My teaching career has been based primarily in the BGE within the CfE framework and I have become increasingly aware of the gaps in terms of educator interpretation of IDL and resources. Through the identification of the gap in translating IDL policy into practice along with the sharing of good practice, my experience in music education, was the driving force in exploring and questioning the transferable skills from music that can apply on a much broader scale in terms of IDL.

The relevance of the Four Capacities does not apply solely as a structure for the CfE but also lies within the eight Es and Os documents (ES, 2009) for each curricular discipline and the subsequent transferable qualities learners are exposed to. Transferable qualities in the context of my research applies to skills, subject specific or a broader skill, which learners can develop and apply to a different context outside the subject area. In keeping with the research context, the transferable skills are drawn specifically from the Four Capacities, providing opportunities for young people to be successful, confident, responsible and effective in their contribution to society. Specifically, transferrable qualities of confidence building, listening and problem-solving skills are analysed.

Surrounding the development of the CfE, key terminology and structural points, Biesta (2008) has criticised the 'responsible citizen' capacity for its narrow scope. Biesta argues that a strong focus is placed on social responsibility in terms of friendship groups rather than democratic citizenship. Watson (2010) further explores this argument, suggesting that the Four Capacities have some emphasis on setting out a concise framework regarding what young people should know and not what they are expected to know. Young people are presented with a clear overview of subject-specific terminology, incorporating the Four Capacities along with performance and listening opportunities in the case of music.

Context of this nature provides evidence for me to understand that whilst the Four Capacities are integral to all CfE policy documentation, there are challenges and concerns relating to their implementation as suggested by scholars such as Biesta (2008) and Watson (2010). The critique

indicates that whilst the CfE Four Capacities of Learning have their place in defining the structure and aims of the CfE for young people, Biesta (2008) has concerns regarding the understanding of the capacities in practice. As an educator and as a researcher, I raise the question: How can I deliver meaningful teaching and learning opportunities without a clear framework? The question posed here remains central to my research through the importance of delivering IDL activities that are meaningful for young people, but also with a clear link to the Es and Os (ES, 2009). The wider implications attached to these questions surround the components of IDL in practice. IDL brings together a wide range of subject areas to create a topic drawing on elements of each subject area. However, guidance surrounding IDL in connection with the CfE, is minimal with no clear resources for educators. The CfE Es and Os (ES, 2009) continue to allow individual subject areas to operate effectively with clear guidance, however, the challenge arises when creating an IDL project for the first time. Priestley (2019) suggested this in his online critique of the CfE framework and its implementation of IDL into practice. Priestley acknowledged the promising ideas from the CfE framework regarding implementation of IDL but also recognised the gaps in how the policies connect and interpret one another. In this way, opportunities are created for learning, to understand how and why young people connect with certain ideas. I have also created space for educators to look inwards at their own practice and how best they can put IDL projects together to support their teaching practice. I have done this by starting the conversation around IDL in practice and what that means for young people.

Interpretation concerns and what that means for educators

Guidelines from ES and advice from scholars in the field as analysed in the previous sections are interpreted and taught by educators within local authorities across Scotland. As the CfE framework continues to develop and embed itself as the education system within Scotland, ES continue to develop the framework over time in an attempt to best suit the needs of young people. As an educator teaching the CfE framework, I have identified gaps in interpretation including concerns regarding the use of the Four Contexts: Curriculum areas and subjects; IDL; Ethos and life of the school;

Opportunities for personal achievement. If I am highlighting issues surrounding interpretation as an educator, it raises concerns around the issues faced by other educators.

For the purposes of my study and to set the parameters of my research, the focus remains on the IDL context as opposed to the three other contexts. Whilst all are relevant in the development of the CfE framework, as an educator I have concerns regarding the design, delivery and interpretation of IDL in my own practice and all research going forward will specifically link to IDL.

Priestley et al. (2013) reveals their ongoing analysis of the Scottish education system and their detailed critique of the implementation of the CfE framework into practice. Analysis of this kind from Priestley, provides some insight into the framework and perceptions of its interpretation into practice. Included in the research by Priestley et al. (2013) is the concern raised that the teaching role is adapting over time to include elements such as IDL in the process of developing the framework. The research suggests that the changing role may have a significant impact on teaching and learning within the CfE framework by utilising educators own individual judgement on teaching content and approach without a clearly defined framework. With my own research in mind, Priestley et al.'s (2013) research provides some support in raising concern regarding the problematic nature of such change. The evolution of the role refers to newfound creative freedom from the CfE, which allows educators more creative freedom regarding what and how they teach, in conjunction with the Four Contexts and Four Capacities of Learning.

From research of this nature, ES have the opportunity to create new guidelines on the implementation of the CfE into practice, specifically IDL and how this can impact learners across Scotland. Critique from Priestley et al. (2013) highlights support regarding the building of the CfE and the clear framework put in place by ES to promote the Four Capacities. The authors highlight support for the framework and its robust structure. For structure, the Four Capacities are being referred to as they remain central to the CfE framework. Without the full exploration of the Four Capacities along with the exploration of IDL as one of the Four Contexts, my study would not be full and comprehensive as

these elements are an integral part of the CfE framework.

What also becomes apparent in their findings and through my own data gathering, is the need for clarity regarding the link between the Four Capacities and the Es and Os (ES, 2009). The change that I am striving for as an educator is a clearly articulated IDL framework that provides support for educators and policy makers to make sense of, both individually and as a group. The information gathered also supports my aims as a researcher, to provide educators and policy makers with a more clearly defined process from IDL theory into practice. Currently, the CfE framework has a clearly defined subject-specific focus with some link to the Four Capacities which form the overarching structure of the CfE. However, the link to IDL remains very vague despite IDL documentation being produced by ES (2020). Encouragingly, ES do recognise the lack of consistency in the implementation of IDL:

> Despite being at the heart of Scotland's Curriculum of Excellence (CfE), interdisciplinary learning (IDL) has not yet become a habitual learning approach in all of Scotland's schools. It exists, and it is a way of thinking and learning that can have a significant impact on improving student engagement and performance within a formal educational setting, but its application and quality is inconsistent. There are still questions for many educators about what it is, what it isn't, how to plan it effectively with colleagues, and where in the learning process it should come. (ES, 2020: 2)

Whilst the gap is beginning to be identified by ES themselves, this does not support the ongoing interpretation for educators like myself to carefully design and deliver the most engaging opportunities for our young people. Within my own research, I aim to provide an interpretation to illustrate how a specific subject, music for my example, can influence learning and engagement through IDL projects. Evidence as discussed throughout this section is drawn on in my own study and teaching practice to highlight the gaps in IDL interpretation but also to highlight ways in which IDL can be used to enhance young people's learning.

Changing Practice & Educators Autonomy

As the CfE framework evolves over time from its implementation in the 2010-11 academic year, utilising guidance from educators and researchers in the field, including Priestley et al. (2013) as analysed in the previous section, it is important to analyse changing practice and what this means for educators autonomy.

From the outset, I recognise that the design and interpretation of IDL into teaching practice may not be the desire of all educators across Scotland. I also recognise that it is not possible in all aspects of subject-specific material, where key terminology within the policy documentation does not lend itself to a complete IDL focus. For the purposes of my research, I will be solely referring to music guidance as part of the Expressive Arts Es and Os (ES, 2009) due to my expertise in the teaching of music within the CfE. The Es and Os (ES, 2009), provide clarity regarding the terminology to be utilised in the delivery of music as a subject area. Examples of the terminology to be utilised within music are:

> **Dynamics:** The varying degrees of loudness and quietness in sound.
>
> **Music concepts:** Terms that describe the ingredients of music, such as repetition, harmony, major key, syncopation.
>
> **Music technology:** The use of electronic devices and computer software in music compositions and performance.
>
> **Pitch:** The term used to describe how high or low/deep a note or sound is.
>
> **Timbre:** The tone colour or quality of tone which distinguishes one instrument from another.
>
> (ES, 2009: 13)

Whilst the documentation for music along with all other individual subject areas, is very subject specific in terminology; there are aspects that do lend themselves to a broader context, such as IDL. Transferable qualities linked to the Es and Os, include developing confidence through performing, listening and problem-solving skills (ES, 2009). Whilst in principle, the transferable skills are not

subject specific, they are key skills which can be developed from learning within music and therefore also link closely with the Four Capacities and what the CfE would like learners to develop. Within my own teaching practice, such transferable skills can be applied in IDL projects to enhance learning without the need for subject-specific terminology to be used. My aim it to move away from subject-specific learning in my own teaching practice to encourage the use of such transferable skills within IDL projects in line with the newest IDL documentation released from ES (2020). The aim, to address a range of abilities as documented in the CfE Es and Os documentation (ES, 2009) as the BGE levelling system from early to fourth level.

The interpretation is yet to be fully realised due to the ongoing development of the ES IDL documentation (2020) and the recognition within this documentation that ES are aware that it is not fully embedded within the framework. My research also draws on Priestley et al. (2013) who identify the CfE's lack of coherence in its design and delivery. Structure for IDL in practice within the CfE has been partly established, but clear guidance for educators is an essential part of the process and is something that remains open for discussion.

Concern regarding the structure of IDL or more primarily the place for IDL within the BGE element of the CfE is brought into question by Humes (2013) who suggest that the current CfE is geared towards the interests of conservative educators who teach within what they know and the realms of their expertise. In some ways, this closely links with elements of familiarity to teach to the best of our ability and educators autonomy. Perkins (2014) queries what educators deliver in his research, suggesting that there is no one answer to what is worth teaching but that there are tools to construct a curriculum to prepare young people for their future. For example, Perkin's recognises that some statements can be overused in teaching such as: 'Because you'll need it for the test' or 'Because you'll need to know it next year' (Perkins, 2014: 1). Whilst this may not refer to every teacher, it is an important aspect to raise as within the CfE framework and subject-specific material, there are elements which must be covered for tests and exams. With this in mind, I raise concerns regarding

such subject-specific material but also highlight why IDL may not be fully realised due to its lack of subject-specific focus.

However, the Es and Os (ES, 2009) do state that there should be some element of transferability whereby skills learned within the subject area, can be transferred to other subject areas and also beyond school. Humes (2013) continues by suggesting that the CfE should include space and boundaries for subject areas to make clear the key subject specific work and the areas which can be linked with other subjects. Humes argues that the curriculum should provide space for learning beyond subject boundaries so that young people can make connections between different areas for their learning. My own research draws on this concept of creating space for learning beyond subject boundaries, teaching through a subject rather than with it. For example, teaching through music - utilising the transferable qualities of confidence building, listening and problem-solving skills to impact IDL projects, to broaden learning across multiple subject areas as a topic. Teaching through music is integral to my study not only as a researcher but as an educator, where I design and deliver projects using some of the key terminology from music. For example, music concepts including repetition are used to help young people understand the content of the project but also make it relevant to wider subject areas. Utilising performance opportunities in creating a musical performance based on information from a wide range of subject material is also a possibility.

IDL as one of the Four Contexts of the CfE, can provide elements of both enjoyable but also challenging learning experiences, taking transferable skills into question as discussed above. Humes (2013) argues that IDL can provide challenging but enjoyable experiences in connection with the Four Capacities and the Es and Os (ES, 2009) documentation. However, the interpretation of IDL in this context does not have the same clarity. The Es and Os do not reference different curricular areas and offer no guidance regarding the planning and interpretation of IDL in practice. This is in stark contrast to the importance of IDL outlined in the ES IDL documentation (2020), where IDL is highlighted as:

…a vital component…and needs a concerted effort from everyone in the profession to

understand what it is, and how to engage with the planning, pedagogy and mindset that will

open up greater opportunities for learners. The rationale is further amplified by the increasing

complexity and interdisciplinary nature of the way the world works: in life, in business and in

public affairs. (ES, 2020: 2)
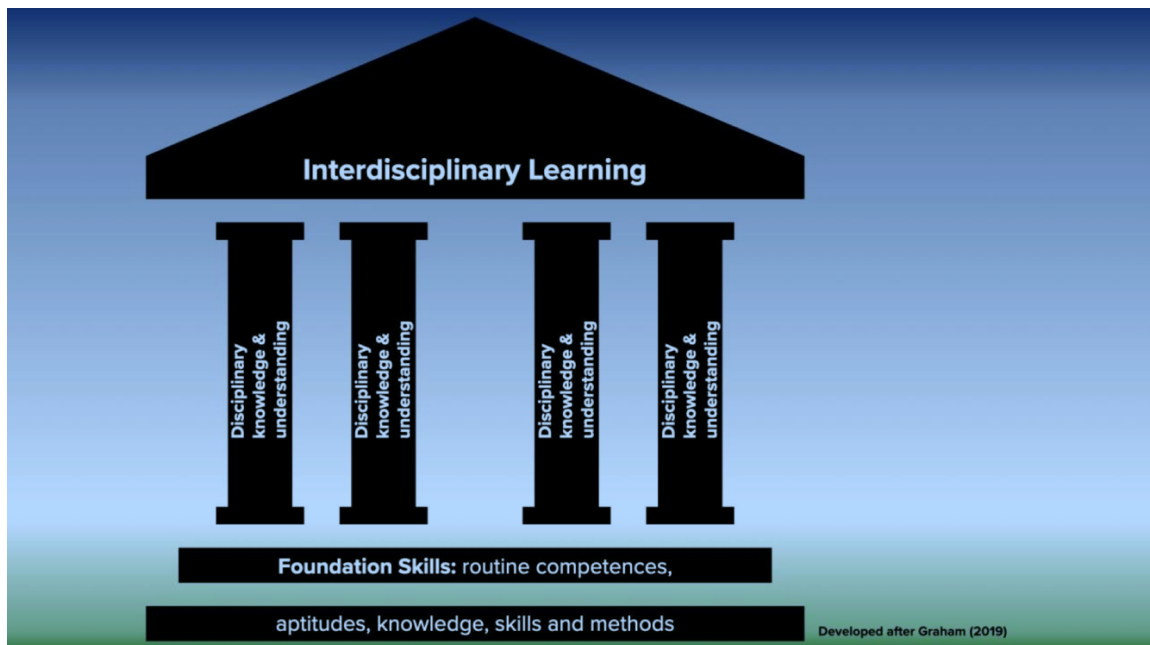
Figure 1: Interdisciplinary Learning Structure in the CfE framework (ES, 2020)

Illustrated here are the key components of IDL as designed by ES for their CfE framework. Despite

the limited examples of the implementation of IDL within the CfE framework as discussed earlier

including the National Resource Hub hosted by ES (2023), ES indicate that IDL is built from

disciplinary knowledge and understanding. By disciplinary, ES are referring to their own structure of

disciplines such as the Expressive Arts. With this in mind, Humes (2013) suggested that the CfE

framework is set up in such a way that educators teach to what they know, teaching within familiarity.

However, despite IDL being built from this type of subject specific knowledge, for example, the ES

Expressive Arts Es and Os (ES, 2009), educators are not clearly and consistently designing and

delivering IDL projects starting from their subject familiarity as educators. This directly contradicts the message delivered in the diagram above, where disciplinary knowledge is a crucial building block in the successful design and delivery of IDL within the CfE framework. IDL Policy is currently put into practice in an inconsistent manner with minimal guidance for educators. The result is a lack of clear interpretation guidance for educators and an inconsistent IDL framework from which to build the foundations of an IDL project.

As analysed throughout, my research heavily draws on the argument that the guidelines written by ES for IDL interpretation are not explicitly clear and do not support educators to implement this approach in their teaching practice. There are no clear connections between subject-specific documentation such as the CfE Expressive Arts Es and Os (ES, 2009) despite the creation of the IDL documentation (2020). Educators such as myself will remain confused in the design and delivery of meaningful IDL projects to enhance the engagement of young people in formal education, if the CfE framework itself does not offer clear and concise information on its delivery. Educators will continue to teach to what they are familiar with if they are not supported in thinking more broadly across subjects through IDL. On a larger scale, teacher autonomy and drive to teach is impacted due to the inconsistent nature of the CfE framework as it currently stands in terms of its minimal interpretation guidance. I have aimed to provide an interpretation of IDL in practice through action research in an attempt to address this concern.

Impact on learners

With the Es and Os documentation (ES, 2009) and ES IDL documentation (2020) not having many connections with one another as analysed in the previous section, this not only impacts continuity in teaching practice but more concerningly, young people's engagement with formal education.

A concern raised by scholars such as Humes (2013) and Priestley (2019) is that the more space that educators have to interpret and implement the CfE framework, the larger the risk in terms of educators falling behind without knowing it or also missing conceptual information for their young people that could be vital later on in their courses. In support of such concerns is Perkins (2014) who queries what educators deliver in his research, suggesting that there is no single answer to what is worth teaching. However, there are tools to construct and address the larger risk to young people from disadvantaged backgrounds who may be denied access to key elements of their curriculum that they wish to experience.

Whilst current CfE policy documentation, more specifically Expressive Arts Es and Os (ES, 2009), does have a substantial focus on subject specific terminology, there is an element of choice in terms of transferable qualities and how this could support a young persons' future. Due to the lack of connection between the subject-specific documentation like the CfE Expressive Arts Es and Os (ES, 2009), which contains key terminology for each subject area and the ES IDL documentation (2020), which contains information on the importance of IDL on young people's engagement in formal education, the element of choice could manifest itself in educators choosing aspects they are comfortable teaching rather than what is of best interest to the young people. Teachers are educated via professional education, in their subject specialisms based on their interests and experience and may find it difficult to teach out with their specialist area with familiar key terminology and knowledge. As a trained music teacher, I initially stayed within the parameters of music as a subject which I believe, limited my exposure to the transferable skills found in music. Staying within the parameters was initially a conscious decision as a new teacher in education, teaching what I knew well. However, not all young people are interested in a subject for the key terminology that is set out and learned. Music is a good example of this due to our connections with music in our everyday lives, drawing on Pitts (2012) who argues that the value of music lasts well beyond the classroom linking to self-identity and social connections. However, in contrast, educators teaching to what they are familiar with could also adopt the 'Teaching Through' approach as an IDL journey to benefit their subject specialism's Es and Os (ES, 2009).

Without a clear and detailed plan for the interpretation of IDL within the CfE, there is a significant challenge or risk that a young person could be missing out on education if the environmental factors do not promote their learning. It is for this reason that I am of the opinion that IDL documentation should have further detail within it to support educators in leading IDL projects for consistency across the board. I am also suggesting that the subject-specific material such as the CfE Expressive Arts Es and Os (ES, 2009) should have clear links to the IDL documentation and provide guidance for educators on why the connections with IDL are important and how they can be delivered.

Interdisciplinary Learning: Pedagogy into Practice

In this section I am going to discuss the relationship between IDL, the kinds of pedagogy we might draw on when using this approach and subsequently what that means for educational practice. I am going to explore this by analysing current educational policy structure within the CfE framework and a range of academic research surrounding IDL including the pedagogies which put the CfE policies into practice. By doing this, I demonstrate an interpretation gap in both academic research and CfE policy documentation surrounding the use of IDL in Scottish schools.

I am going to start by providing an analysis of IDL within education. I will be drawing on CfE policy documentation, more specifically the Expressive Arts Es and Os (ES, 2009) which lays out music as a subject area; and the ES IDL documentation (2020), which allows me to unpack the thinking behind IDL within the CfE, the successes and challenges when interpreting such pedagogies in the classroom environment.

IDL Pedagogy

The defining feature of IDL has been its ability to bring together multiple subject areas in a topic-based learning approach. This has been the focus of considerable discussion in the field of educational pedagogies, more specifically IDL and its purpose in terms of bringing together a wide range of

subject areas, drawing on their successes to support learning in a project. The OECD, for example, define IDL as a form of cross-curricular learning, whilst the CfE Co-Design Group define this as a planned experience that brings disciplines together as a project (ES, 2020). The OECD are an international organisation that work to create improved policies to support learning and achievement more widely. The purposes of IDL as highlighted by ES IDL documentation (2020) are the learning of new knowledge and skills, an opportunity to draw on prior knowledge and transfer or apply the learnt knowledge to new problem-solving tasks or future learning opportunities in and out of school. Ivanitskaya et al. (2002) characterise IDL as the integration of knowledge from a wide range of subject areas across a central theme or focus, thus providing learners with a more advanced way of critical thinking and new perspectives.

Continuing the focus on the purpose of IDL, Reis et al. (2010) analyses IDL's use in schools through the School-Wide Enrichment programme including the development of talent and opportunities for all young people based on their strengths and interests (Reis et al., 2010). Within their research there is a clear emphasis on the transferable qualities from individual disciplines or subject areas which, when brought together, create opportunities for young people to learn in an interdisciplinary way. Subsequently, the application of the learning to real world scenarios beyond school is crucial in developing the connection between IDL and the wider world. I use this definition in my own study as a working definition to clarify the purpose of IDL and its place within the CfE. Whilst I recognise that there are other definitions that apply to IDL across a wider range of contexts in and out of the individual subject environments, the working definition outlined here provides clarity in alignment with the approach to IDL within the CfE.

IDL Pedagogy in Practice

The implementation of IDL has not become habitual within the CfE (ES, 2020). The position is set out in the IDL documentation that whilst IDL exists and that it can have a substantial impact on a young person's learning, engagement and performance, its application is inconsistent. The

documentation suggests the importance of planning for IDL effectively to utilise the strong structural benefits and outline where the learning processes would be most effective.

ES (2020) states that IDL can have an important impact on a young person's learning, engagement and attainment. However, ES also recognise that the use of IDL has not been embedded within the CfE to date and when applied, it is inconsistent as highlighted in the previous section. ES argue that to be successful, IDL must be planned out appropriately to maximise learning opportunities for young people. What this means for my study, is an insight into the current position of IDL in CfE policy and the implementation of IDL in the classroom. The documentation provides structure from which my own research developed to create classroom projects demonstrating an approach to the interpretation of IDL in the CfE classroom. In addition, the structure created provided an opportunity to illustrate one approach to the implementation of IDL in the classroom, supporting me as an educator and supporting the key focus on the interpretation of IDL in practice, with music as a catalyst to support practitioners to develop and implement IDL in their classrooms.

From the structure laid out for the interpretation of IDL in the classroom by ES (2020), the documentation continues with an emphasis on the importance of transferable skills. The use of transferable skills centres around those taken from individual subject areas and applied within an IDL approach. For example, the use of performance and listening skills as part of the music terminology found in the CfE Expressive Arts Es and Os (ES, 2009). Wiggins et al. (2005, p. 4) argues that the ability to transfer knowledge and skills means that you can transfer your knowledge and apply it creatively in a new setting and that you are "going beyond the information given" to understand key ideas and strategies. Transferable skills from CfE Es and Os (ES, 2009) are identified as confidence building, listening and problem-solving skills.

The transferable skills are then applied to real world situations such as those found within IDL projects, outside the classroom or beyond school. As suggested by ES (2020), those real-life experiences presented through IDL are a crucial learning strategy to support young people's learning

in and out of the classroom. Skills are extremely important for a young person's future and the OECD recognise this by stating that skills are at the core of sustainable economic growth as well as social inclusion and therefore act as a vital component of the education system. (ES, 2020)

However, clarification was required on the importance of the IDL approach within education and how it can enhance young people's engagement in their studies within a formal education setting such as the CfE framework. My research draws on the academic writing of Brown et al. (2017) who suggests:

> Interdisciplinary learning promotes knowledge transfer by connecting to students' schemata promoting meaningful and deeper comprehension and leading to stronger curricular connections. (Brown et al., 2017: 3)

In connection with Brown et al. (2017), my own research draws on the concept of promoting more meaningful comprehension through real-world scenarios, leading to stronger subject connections. If IDL has the opportunity to connect multiple subject areas together through a topic or theme, it is important to build on. To support this, educators must first apply their subject knowledge, their familiarity, and utilise this to promote further meaningful connections through IDL (Brown et al., 2017).

Further to this, Drake & Burns (2004) suggest that the transfer of knowledge occurs across a range of subject areas in an IDL approach and can take many forms from concepts to cognitive connections. Gardner (1999) also draws on this concept, suggesting that young people would be learning in a wide variety of ways from visual to verbal, kinaesthetic and interpersonal. These are elements which are important for an IDL framework but not crucial in all IDL framework developments. As I have stated earlier, IDL success relates to how a young person can connect with the learning through their own perceptions of their own identities and their engagement with a formal learning environment such as the CfE framework. My research does not specify data on visual, verbal, kinaesthetic and interpersonal means, instead focusing on intrinsic motivation by monitoring engagement in music and

formal educational settings. Limiting IDL within my research to visual, verbal, kinaesthetic and impersonal means as opposed to a focus on intrinsic motivation, would suggest that IDL would have less impact on the learner and move away from embracing the excitement around solving real world scenarios.

The IDL approach to teaching and learning brings content to life and engages young people in innovative ways as argued by Brown et al. (2017). My research heavily draws on the concept of engaging young people in innovative ways with the aim of improving engagement in a formal educational setting, specifically within IDL projects.

What the prior research means for my own study is an understanding of the concept of IDL and the purpose of IDL in practice. Prior research allows my study to draw on this conceptual framework and support the development of classroom projects to demonstrate IDL within the CfE framework.

Classroom projects provide evidence of young people's engagement in the task(s) and help to inform the development of future projects based around the same criteria and frameworks. With Brown et al. (2017) emphasising the importance of creating meaningful curricular connections, there is a place within IDL for subject specific language. Educators draw on familiarity as I have indicated earlier in this chapter. Familiarity comes from the knowledge they have in their own subject area. Central to my interpretation of IDL within the CfE framework, the theoretical framework and delivery of IDL starts with familiarity including subject specific language. Without the concept of familiarity, there may be challenges faced when designing and delivering IDL projects within the CfE framework. Without familiarity, educators may find it challenging to develop a new project and sustain its development. The subject specific language found within our familiar subject specialisms as educators provides us with a tool to interpret and design IDL projects and allows us to be able to communicate our views through familiarity, central to the projects. However, it is also important to be mindful that educators should not lean too heavily on familiarity as it may limit the development of IDL projects, which bring together a range of subject areas as one topic or theme. Subject specific language does have a

place in IDL but my understanding of IDL is that new understandings grown from familiarity are crucial in their development.

To continue the analysis of IDL within the CfE and its interpretation within schools, it is important to make clear what I mean by pedagogy in this context. In relation to my research, pedagogy is defined to translate the chosen theoretical framework (CfE) into practice through an IDL approach. In the context of my study, the theoretical framework is defined as the CfE Expressive Arts Es and Os (ES, 2009) and the ES IDL documentation (2020) which are individually clearly structured but contain no links to one another.

Pedagogy in the context of IDL involves a clear appreciation for the importance of real-world experiences to support learning (Hall et al., 2008). The emphasis placed on real-world experiences allows learning to provide opportunities and experiences for young people well beyond the classroom, building transferable skills such as confidence, resilience, listening and problem-solving to enhance a young person's life experiences beyond school. Subject specific knowledge is also learned in these contexts but it is not the main focus within the parameters of my study. Therefore, there is no pressure placed on young people to learn and utilise key subject-specific terminology in the confines of my interpretation of IDL into practice.

Putting IDL and real-world experiences together creates the pedagogy for IDL within the CfE. However, what this does not do is fully explain the implementation of the IDL pedagogy into practice and what this looks like in schools across Scotland. The CfE Expressive Arts Es and Os (ES, 2009) is very subject focused with specific terminology for each of the expressive arts subjects. For example: composition and listening skills are part of the key musical terms. However, ES (2020) suggest in their IDL documentation that there should be communication between individual subject areas. The contradiction between the policy documentation creates confusion for educators in how to perceive the relationship between the policies as they are both individually relevant. The translation of policy into practice is where the identified educator interpretation gap becomes apparent.

Impact on Learners

Creating clear ways of translating policy into practice provides a route for IDL as the theoretical framework and pedagogy into practice, utilising the two key documents discussed above. Drawing on this working definition of pedagogy, my research requires the understanding that the theoretical practice of IDL and the teaching and learning as pedagogy, do not make sense in isolation from one another. Linking to the core questions raised within the Introduction chapter, within my study there is a substantial emphasis placed on the importance of IDL as the theoretical framework and the subsequent practical outcomes to show pedagogy in practice.

The emphasis on IDL is driven by my 10 years' experience of teaching through the CfE policy documentation and how well IDL can impact young people's learning in practice. However, I recognise that IDL is not a fully developed concept to educators across the country and requires a considerable amount of planning. The lack of a fully developed concept comes with concern around educator interpretation. However, whilst planning is integral to the process of bringing IDL into practice; documentation and advice from the CfE regarding the implementation of IDL is lacking in clarity and focus due to its lack of use in the classroom at this stage. There have been documented cases of IDL implementation that ignore the key component of disciplinary knowledge, which leads to little systematic adoption of the IDL approach amongst educators across the country (Priestley, 2019). Lack of clarity creates confusion amongst educators and a lack of consistency in its implementation and impact. Whilst the CfE do emphasise the importance of IDL in the modern-day curriculum, the lack of advice or concrete resources for educators to utilise, results in a limited platform for educators to connect to or engage in this way. My study attempts to address this problem through the development of the online share space (www.teachmethroughmusic.com) to provide a place for educators to share good IDL practice. Within my work as an educator, I have designed and delivered small scale IDL activities with great success through using the CfE structures but also having scope to expand and increase the detail involved.

Conclusions

As a result of research into the use of IDL within the BGE, ES (2020) are recognising themselves that there is a considerable amount of work to be done to implement IDL pedagogy in Scottish schools. In the documentation linked here, there is not enough evidence to show the full implementation of IDL into practice. ES (2020) have referred to IDL as not becoming habitual learning at this stage. Drawing on Priestley (2019), there is a lack of consistent adoption of IDL across Scottish schools despite the emphasis the CfE have placed on IDL in recent years. How are educators meant to follow IDL guidance set out by the CfE if the guidance and resources are not clear?

With no consistency, the approach is very much left to interpretation, leading to good practice which is hidden in individual schools as opposed to sharing this knowledge across Scotland.
Identified here are two gaps:

1) Policy Level: How policy is subsequently translated into practice.
2) Practice level: Where interpretation and implementation are inconsistent across schools.

Whilst both gaps are integral to my study, it is important to emphasise the research gap at its heart; a gap in research that analyses the interpretation of and impact of IDL within a classroom setting. More specifically, a gap in research that analyses IDL in the CfE framework. Whilst it has been recognised by Priestley (2019) that the CfE lacks clarity in its documentation surrounding IDL and lack of guidelines for the implantation of IDL in the classroom setting, the research is still very much in its early stages. By practice level, I am referring to the emphasis placed on the impact on educators with the lack of IDL guidelines. However, to provide clarity on the research gap and to identify a place where this type of research would be beneficial, my research focus draws on research by Baumfield et al. (2010). The authors found in their own IDL study, that the promotion of IDL in connection with the CfE Es and Os (ES, 2009) was generally welcomed by schools. Further to this, IDL has been identified as a powerful and engaging strategy and one that leads to the development of transferable

skills (Hiebert et al., 1996). Whilst recognising the research conducted by such scholars, the main reason for their identification at this stage in my own study, is to emphasise that whilst they are identifying the many benefits of IDL, there is minimal research to link with its implementation in the CfE. It remains unclear how IDL is received and understood by educators across Scotland as a direct impact of the lack of research available. The research gap identified here is shared by Harvie (2018) who suggested that whilst IDL documentation exists, questions are raised around whether authentic IDL practice exists within the Scottish classroom. Harvie recognises IDL within education but also emphasises concern around the understanding of IDL amongst scholars and educators, along with the lack of research in the Scottish context. With ES identifying IDL as a framework that should be integrated into the CfE Es and Os (ES, 2009), Harvie suggests that already existing thematic projects were given the new name of IDL rather than creating a new structure of authentic IDL. Whilst the issues identified here are too vast to explore in their entirety within one research project, my study is focused on trying to understand the interpretation of IDL in the classroom. Subsequently I hope that research of this type will in time, have an impact at policy level, filtering down further support for educators within Scottish schools.

More specifically, there is scope to have music as part of the ES IDL documentation (2020), interwoven through a range of subject areas or thematic material. The focus, to understand real-world problems, combining the CfE Es and Os and problem-solving skills. Music blurs the lines between personal and academic settings and provides opportunity to explore both personal identity and academic identity. Highlighting that another subject area can be as beneficial, interwoven through the teaching and learning within IDL. Research of this kind, can also filter into academic literature surrounding IDL within the CfE, further highlighting the research gap and contributing to the interpretation of IDL within the CfE to promote improved learner engagement and attainment.

Chapter 3: Methodology

Introduction

In this chapter, I present the methodology of my study, closely connected with not only my role as a classroom teacher but also as a researcher, to analyse the implementation of music as a tool in the delivery of IDL in the CfE classroom.

Given the nature of the integral connection between both roles as educator and researcher, classroom action research was chosen and developed as not only a way to support my teaching through utilising an IDL approach but to also to create an impact on the use of music within the CfE framework (ES, 2009). My positionality as teacher researcher is analysed in detail within the Action Research and Personal Motivation section of this chapter. In this section, I will analyse my roles as both teacher and researcher and how they overlap. I will also detail my personal motivation for the purposes of this study.

The action research was framed by the CfE Music Experiences & Outcomes (ES, 2009) which primarily focuses on the music classroom and key terminology relevant to musical learning including musical performances, composition and listening skills. In connection with these key musical terms, the action research was also driven by an analysis of musical identity, from self to social and academic identities. I draw on research by Welch et al (2020) who explore the musical impact on human development and well-being and subsequently how music can develop confidence.

The aim of the action research, with a specific focus on both operational action research and critical reflection, was to implement current music guidance within the classroom setting, to test out the potential of IDL linked to transferrable skills such as decision-making and problem-solving (Smilde, 2009).

By operational action research, what I mean is the design and implementation of a step-by-step process from planning to delivery, observation and reflection to analyse Education Scotland's IDL

policy documentation (ES, 2022) in practice within the CfE classroom. Operational action research, as documented by George (2023), is visualised in most cases as a series of steps which can include a structure such as one that begins with planning before acting, observing and reflecting. Operational Action Research became an integral part of the data gathering process within my own study, providing an opportunity to design and deliver a classroom project, whilst also providing extensive opportunity to observe learners' engagement and reflect on the learning and teaching ahead of repeating the process a second time.

In addition, the critical reflection element of action research provides opportunity for myself as both teacher and researcher to reflect on the implementation of IDL within the classroom setting, the wider impact on learners' engagement and support for teachers to show good IDL practice. In understanding critical reflection, I am drawing my methodology from Ross (1989) who defines such reflection as:

> …a way of thinking about educational matters that involves the ability to make rational choices and to assume responsibility for those choices (Ross, 1989: 7)

The outcome from my IDL projects specifically focused on the framework from the CfE Music Es and Os (ES, 2009). I drew on both Operational Action Research and Critical Reflection to test out the theory in practice in my role as educator whilst creating structure to collect written, photographic and video data from my classroom projects as a researcher for analysis as part of my contribution to knowledge.

The action research structured in this way, creates a foundation from which to address the interpretation of IDL in practice through music as the stimulus. The opportunity to demonstrate how IDL can be implemented in the CfE classroom was crucial in demonstrating how IDL in practice, can achieve what the CfE policy does not.

The use of operational action research, provides space to clearly plan out the step-by-step process from planning to delivery, observation and reflection to analyse Education Scotland's IDL policy documentation (ES, 2020) in practice within the CfE classroom.
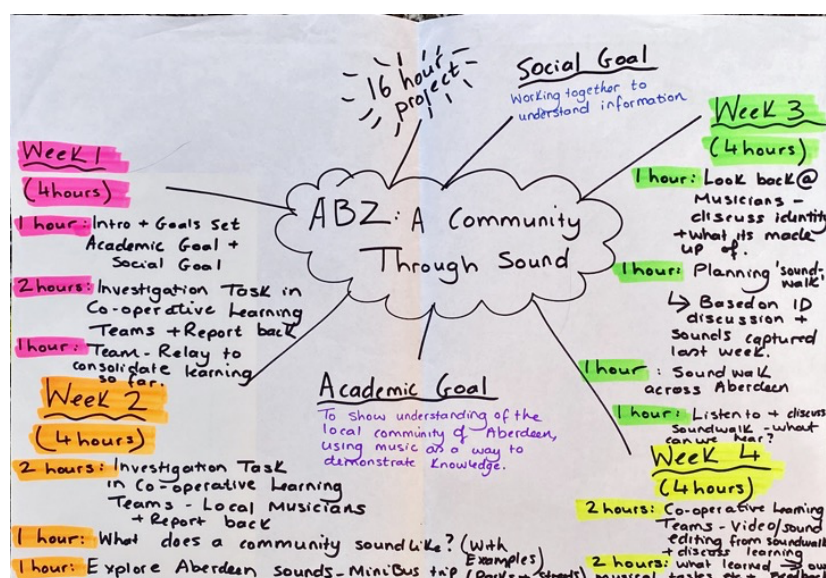
Figure 2: Phase 1: Final Plans & Layout – A step-by-step process from planning to delivery

The process provided space to create a classroom IDL project, built with music at the centre, as a tool for engagement and test out the ways in which the Education Scotland policy documentation is realised in a classroom, through IDL as opposed to individual subject areas. Critical Reflection led on from this point to clearly articulate how the project ran in practice and also how it could be improved moving forward for both my own teaching and also for other educators and policy makers. Critical Reflection was a key element in the documenting of the connection between IDL and the engagement of young people in a classroom setting and provided evidence to support the development of the Teach Me Through Music website to share good practice with other educators across Scotland and beyond.

The connection with critical reflection provided space to not only reflect on how my own action research into IDL was realised in the CfE classroom with young people with additional support needs, but it also provided space to create a series of webinars for educators as part of my data collection and

analysis. The webinar series was a way to further reflect on my own practice and share with other educators to continue the analysis of how IDL is brought to life in the CfE classroom and how IDL could be shaped in the future to provide further support and resources for educators to not only implement IDL but also to share good practice. The sharing of good practice has been somewhat limited with only a relatively minimally promoted Education Scotland resource hub for educators to utilise.

Characteristics of Action Research

Firstly, and most importantly, classroom action research is an effective way of improving teaching and understanding of practice. Action research differs from other more traditional research methods due to the clear focus on action as an integral component of the research process. Action research is distinctive from other forms of research through its focus on an objective and is value-free in terms of its approach to knowledge and instead looks to more socially engaged and democratic practice (McNiff et al,. 1996). A key value within action research is to respect other people's knowledge and their ability to approach research with their own values as an integral component. Within action research, researchers are given the opportunity to focus on areas that affect their lives and their daily practice (Stringer, 2007).

Within the field of education, action research includes an emphasis on the researcher's experience in the classroom as an educator, as well as their own educational values, as educators, researching their own practice. This makes space for reflecting on practice to understand and analyse an educational setting for the purposes of collecting and sharing research as a contribution to knowledge and integrating this as a valuable source of data. Individual researchers' educational values are key in this field of action research, to reflect on ways that they communicate these values within their teaching (McNiff et al., 1996). This forms part of a teachers-as-researchers movement and within my study, allows me to explore and analyse the context in which I work in, utilising my strengths as an educator and as a researcher.

More specifically, operational action research in the classroom provides an opportunity to act, evaluate and reflect on a specific theory and support in planning for change through stages of observation, reflection, revisiting and further reflections (Kemmis et al, 2004). It provides an opportunity for participants and researchers to cogenerate knowledge through collaborative communication where participants contributions are always taken seriously. It is context bound and addresses real life problems, without giving clear definitive answers. It provides space for meaningful knowledge to be constructed from a teachers experience in the classroom.

Constructivism as one element of operational action research, became an integral component of my own action research. I have drawn on research by Phillips (2000) on psychological constructivism who suggests:

> …knowledge is not a mere copy of the external world, nor is knowledge acquired by passive absorption or by simple transference from one person (a teacher) to another (a learner). In sum, knowledge is made, not acquired. (Phillips, 2000: 7)

The focus of this particular interpretation of psychological constructivism, whilst not the only definition available, helped shape my own research and data gathering, given the close connection to understanding the processes involved in the psychological understanding of individual learners (Nada et al., 2007)

Koshy (2010) suggests that knowledge is not passively received and rather, is actively developed through individual cognition and within the realms of action research, must remain adaptive, and in turn forms part of constructing knowledge. This indicates the active nature of this type of research and subsequent data gathering. It provides space to draw on the constructivist element of action research, blending my beliefs as an educator with that of the action researcher where I rely on qualitative data as opposed to quantitative or more definitive data for scientific purposes.

Whilst there is a constructivist element to my research and data gathering process, the overarching action research structure which my study embeds at its core is operational action research, following a step-by-step process from planning to acting, observing and reflecting (George, 2023)

However, in addition, there is a critical reflection element whereby my data gathering process follows an already established systematic process – the CfE, and retrospectively analyses the current Es and Os through an IDL project. The step-by-step process along with the analytical framework of current processes provides space for the constructivist element where further knowledge is constructed as an ongoing process when analysing the data.

Drawing on Ross's (1989) interpretation of critical reflection within action research, with young people taking some responsibility for their choices, an important element of my own research was to ensure that young people had an element of independence within the classroom projects regardless of ability. In highlighting this element of my research, space for independent study in line with the support on offer within the additional support needs section of the academy is where my research began.

Rationale for the selection of Action Research

Action research helps create new knowledge based on an enquiry-based approach, which is often within a practical context such as the classroom. The connection between action research and education is defined by Stenhouse (1975) who argues that there is significant importance in educators collecting data from their practice as evidence of their teaching and learning approaches. As an educator, I am continually looking at ways in which I can develop and build on my own learning and at the same time, offer insight into what I am researching and why.

With both operational action research and critical reflection emphasised as key elements in the development of my own research methodology, I drew on Phillips (2000) to understand an interpretation of the impact of psychological constructivism that fits in with my own thought-process

as part of the data gathering and analysis process. Phillips (2000) interpretation of constructivism is that knowledge is something that is made rather than acquired and it is this element I have questioned in my own research, to understand how knowledge could be made through an IDL project.

Away from the classroom data gathered and looking more specifically at psychological constructivism, I anticipated that this type of enquiry would constructively inform my development of future projects within the CfE, and in addition, my interaction with educators and policy makers. I also anticipated that the new online platform, designed for use by educators within and out with Scotland would illustrate the actions taken within the action research, grounded in the CfE Expressive Arts Es and Os (ES, 2009) and ES IDL documentation (2020), to support other educators in the development of future IDL projects.

Action Research and Personal Motivation

A further reasoning for the choice of action research is a somewhat more personal one. I am an educator conducting research within a classroom setting. I am comfortable in this well-known setting and have been developing smaller scale IDL projects over the last 10 years. Such projects have supported the development of my own teaching pedagogies focused on the importance of access to the curriculum for each individual and respecting the individuality in learning and teaching styles for young people and educators. My role as both researcher and teacher supports the connection between theory and practice and the interpretation of theory into practice.

Stenhouse (1975) highlighted the role of and importance of teacher research suggesting:

> …ideas should encounter the discipline of practice and…practice should be encountered by ideas. The teacher researcher movement is an attack on the separation of theory and practice. (Stenhouse, 1975: 3)

Teaching is not a stand-alone role and instead, becomes the vehicle that brings theory to life in the classroom. Rudduck et al. (1985) suggested that research acts as a support mechanism, to enhance

teaching and supports in the development of the classroom culture, to demonstrate the interpretation of theory into practice. Drawing on this concept, my roles as both teacher and researcher allow me to use my research within the CfE to inform my practice, as a way to enhance my teaching and the learner experience.

It is my perception that communication between teachers is key to ensure that theory is interpreted in a way that there is little to no ambiguity. As Priestley (2023) suggests, Education Scotland are analysing ways in which the ongoing curriculum reform can be designed by teachers, for teachers and have a focus on excellent teaching not excellent teachers, in the hope of creating further emphasis on teaching as pedagogy as opposed to teaching as a delivery method. When exploring the development of the CfE framework by ES (2020) in connection with IDL, Priestley poses the following question:

> How will a centre 'co-designed with our teachers and professional associations…put Scotland at the forefront of innovative research in teaching practice' if it does not engage with researchers? (Priestley, 2023)

There is value in the collaboration between teachers and researchers (Priestley et al, 2019) and it is from this concept, that my own research takes shape. My concerns focused on if and how educators translate the CfE policies into practice, more specifically the music guidance ES, 2009). Without clear guidance or resources from ES, it is my concern that the music guidance is very much open to interpretation, with teachers drawing on their own specialisms and familiarities without making the connection between other subject areas within IDL projects. I demonstrate an example of this through my action research in my own classroom projects.

As an educator, I have a range of educational values including an emphasis on the importance of inclusion, equality and pupil voice in shaping their learning. I aim to communicate these values within my own practice and research. I utilise such values to shape the nature of my action research, its design and delivery as it has afforded me an insight into the complexities of bringing theory to life in the classroom. A key value which I hold within my role as an educator is to enable all young people to

be able to access the curriculum, regardless of ability or additional need, which sits in line with the CfE's Four Capacities of Learning, or more specifically, confident individuals and successful learners (Scottish Executive, 2004). This is embedded into my own practice to provide young people with access to the curriculum but also offers them a challenge to go beyond what they believe they are capable of. Having worked in a range of educational settings, I have found that music as a subject beyond the initial classroom lessons are chosen by those who have a very strong interest in music, but others miss out on the opportunity.

Music has a range of transferable skills, beneficial to other subject areas including confidence building, problem-solving and listening skills in projects. Over time, such transferable skills linking to music can be utilised to blur the boundaries between subject areas, whilst enhancing the learning of young people by offering another avenue to connect with music without the need for a knowledge of all the key terminology within the music guidance as part of the Es and Os (ES, 2009). To further ensure the development of these types of projects, I have continued my approach as an educator in this style and implement what I find to bridge the interpretation gap between theory and practice to benefit educators.

Through my ongoing research and analysis of projects within the classroom alongside my classroom work, I am confident that I was able to draw on these qualities to gather very valuable data to analyse and deliver as an online platform for other educators to use. This online tool is aimed to support the creation of further IDL projects which allow young people to engage with music and their perception of it, in a much more personal way. However, the role as a researcher is different to that of a teacher and there are difficulties of being the 'insider' as a teacher in the education system when conducting research. Findings could become somewhat clouded by having the deeper understanding of teaching within the CfE, in my case, and the many challenges faced (Mannay, 2010: 94). For example, being an educator within the CfE framework for several years may create a perception of the curriculum as it currently stands and has the potential to act as a barrier to my role as a researcher when attempting to analyse the CfE framework in connection with IDL.

However, the beauty of connecting the two roles is to be the outsider looking in, as the researcher, and having the insight from the inside as the teacher. The two are intrinsically linked for the purposes of my research due to my positionality I am not clear on whether there is any point in time where the two roles are exclusive of one another, however, this is not the focus of my study. Within my own research and as demonstrated as part of the research by others I have discussed here, the roles of researcher and teacher are intertwined and I hope to use my gathered data to emphasise this as part of my findings. Within my own practice, both roles are in constant communication with one another. My research informs my practice and my practice informs my research. I test out new ideas and approaches in IDL in conjunction with new research from ES regarding the development of the curriculum. Without this research, my practice would not be as well informed of the National Priorities (Scottish Executive, 2004) as it is. The overlap between the roles is important in being able to not only design projects but also teach and analyse them to inform my future practice. However, complexities can arise when distance is required to analyse data gathered from the classroom. Whilst as an educator, it is common practice to self-reflect on the design and delivery of projects, it could be a challenge to remove myself from the environment entirely to be able to draw the connections between IDL and the CfE framework without bias. As an educator, the self-reflective element provides space to understand how both content and delivery could be improved upon. However, when the reflection is centred around the delivery of IDL within the CfE framework, a framework which I teach in on a daily basis, it can be difficult to remove personal self-reflection from the equation to instead, focus on the delivery approach and how this could enhance learning for young people.

Research Context

My area of study from a music teaching background and primarily the development of IDL projects within the CfE, has pushed me to create personal change for myself. I wanted to be able to motivate young people to develop their knowledge and understanding of music when utilised in this way and provide space for young people to explore both their musical identity and memories as part of their engagement with music and formal education.

A key feature of action research is that it is a procedure that occurs in that moment, which is shaped by and evolves out of a particular setting. It is a way of dealing with a concrete problem found in an immediate situation (Cohen and Manion, 1994).

Within my role as Teacher of Pupils with Additional Support Needs, I was responsible for a group of 10 young people at any given time, of secondary school age ranging from S1-6. Pupils tended to work with me for a year before classes were restructured for the following year. This setting allowed me to shape and develop classroom projects, designed specifically for the needs of each individual young person, with support from the Pupil Support Assistants (PSAs). A bespoke environment was therefore created, providing all pupils with extensive 1-1 working along with pair and group work. In this type of specialist setting, secondary age pupils are following the CfE curriculum which is primarily targeting primary age pupils. However, given the specific needs that the young people in this setting faced, it was most appropriate to deliver the CfE content for those young people. With this in mind, supporting pupils with additional support needs is a large part of the overall study and provides project data that is relevant for both the mainstream primary school setting and on into specialist provision for senior age pupils.

The study draws on research by Florian (2019), which focuses particularly on inclusive pedagogy and the challenges in terms of applying the principles this into practice, to address differentiation concerns and provide challenge for the young people who successfully complete the work before others. As Florian (2019) suggests, there is a need for a high-quality system for all, to support knowledge creation. By principles of an inclusive pedagogy, I am primarily focusing on the adaptation of the CfE documentation into practice for specific needs.. However, I understand that Florian's argument is wider than this, through the analysis of learning structures and the concern that additional support needs are not a central feature within curriculum structures. Whilst my research does draw on aspects of this argument, linked to the adaptation of the curriculum for all, the purpose of my research is not to address the many learning structures in place and in development in order to address the wider issue of inclusivity. My research focuses on my own context as a teacher within the Scottish

curriculum, into the interpretation of music policy into practice through IDL and the impact on learners' engagement.

During a typical week, I spent approximately 3-4 hours each day with my core class of 10 pupils, across a range of core subject areas within the BGE including literacy, numeracy, PSE and RME. There was space to not only tailor projects for each young person but also tailor the work to draw on my own strengths as a music specialist. This created space for a range of exploratory IDL projects, allowing young people to explore a topic, within safe and well-known surroundings. Utilising this environment for my research, I had key knowledge of the curriculum content, structure of the school day, term and academic year and a strong understanding of all learners needs.

Working within this environment allowed me to reflect upon possible ways of improving and developing the use of IDL projects such as those shown in my own study. Music can hold many transferable qualities to utilise it across multiple subjects, including confidence building, listening and problem-solving skills. The development of such pedagogies and subsequent projects comes straight from tried and tested approaches in my own classroom. However, there are also points where the music guidance as part of the Es and Os (ES, 2009) fail to support and guide educators to develop more IDL projects, as suggested in the literature review where music guidance primarily falls towards performance and listening skills.

Participants, Procedures and Ethical Considerations

For all elements of the data gathering and analysis procedure, clear ethical considerations were crucial in underpinning the raw data, which was central to my research project. The handling of the data was key in understanding elements of how young people engage with music, both in their personal lives and in school.

Prior to the development of both phases of classroom action research and data collection, I consulted Birmingham City University's Research Ethical Framework to consider the ethical implications of my research to ensure that all obligations regarding the handling of data, were met. I also submitted an Ethics Review of Research Self-Assessment Form to BCU in early 2017 ahead of any classroom action research taking place and spoke with my PhD supervisors regarding the consent letters, receiving feedback before they were finalised and given to participants. At the time of sending the Self-Assessment Form, BCU's procedures were to send forms directly to PhD supervisors.

Data was of a sensitive nature, with both photographic and video evidence of participants being collected and analysed as part of my research project and it was therefore crucially important to handle the data sensitively to ensure that confidentiality remained of paramount importance throughout. With the possibility of participants being recognised from both the photographic and video evidence, it was important to notify both participants and their parents/carers that the photographic and video data of the participants was only to be utilised for the purposes of examination for the award of PhD and that beyond this point, such data would be destroyed.

It was also crucially important that transparency was emphasised regarding the purpose and possible uses for the research. With written work from the participants as part of the data gathered, it was important to remove any identifying features of the data such as names and class information to ensure that participants could not be identified from the data. As part of this element of data gathering, participants and parents/carers had the option to withdraw from the research project, with all individual data to be destroyed.

The security of the data also required to be clarified as part of the Ethical Considerations. In line with the university's Ethical Framework, all data was gathered on a password protected folder on my laptop and transferred to a private folder on the university's OneDrive for sharing with PhD supervisors and examiners as part of the PhD examination process.

With the understanding that all young people involved had a variety of learning needs, predominantly ASC, it was important to firstly obtain consent from the Head Teacher of the academy. Aberdeen City Council Quality Improvement team were also involved from the early stages onwards in order to monitor progress and raise any concerns.

Informed Consent

To obtain consent from participants, a letter detailing the overall framework of the research was created to provide clarity on the context behind the research and data gathering process. Details for parents and carers to understand the data gathering process was included and crucially the handling of any personal data which could potentially identify a participant out with the planned data collection and analysis process.

Within the letter, the research context was emphasised along with a clear overview of the research project and use of such data and how it was to be handled, stored and destroyed, where appropriate. Examples of the letter which were given to both parents/carers and also staff involved in the classroom action research, namely Pupil Support Assistants, are located within the digital supplementary data provided alongside my thesis including signed consent from each parent/carer and staff member. In addition, the digital consent forms for the webinar series, working solely with educators across Scotland, was completed with the same overview and structure. The Webinar consent forms can be found in the same section of the supplementary data.

Action Research Framework

Within phase 1 of the action research classroom projects, which took place in Spring 2017, I worked with a group of 10 young people of S3 age, of varying needs, primarily centred on Autism Spectrum Condition (ASC). Alongside the young people, I had 3 PSAs with them as the project developed. This supported the generation of a range of valuable research about the effectiveness of the procedures of

integrating music into a topic learned in the classroom. In addition, it allowed me to reflect after each stage of the project, totalling 4 hours classroom work per week for 4 weeks. I reflected on the classroom experiences and ideas, teasing out any problems and implementing a plan to overcome such problems in the next phase. In line with BCU's Research Ethical Framework, the size of the sample was not larger than justifiably necessary, given that the familiar class structure and class size were utilised.

Within phase 2, which took place in Spring 2018, I worked with a different group of 9 individuals, ranging in age from S1-3 and again with varying needs centred on ASC. The 10th pupil was absent throughout the full duration of the project due to personal reasons. I worked with three PSAs to provide support and guidance for the young people, when necessary, as this had been helpful for the young people in phase 1. From reflecting on phase 1, I was able to further utilise music to blur boundaries between other subject areas to enhance learning by creating a connection with a young person's own musical identity and memories. As seen in phase 1, phase 2 took place for 4 hours per week for 4 weeks and provided space to truly reflect on how the young people engaged with music within an IDL project. In addition, it was possible to reflect on the exploration and understanding of musical identity and memories and how they support academic engagement, to be detailed within the next chapter. The class size and structure remained in line with the university's Research Ethical Framework given the familiarity of the classroom, peers and staffing.

Within a qualitative research study, there are a variety of different ethical concerns which must be taken into consideration, especially when working with children, to respect privacy, establish honest and open interactions and avoid misinterpretation. Children and other vulnerable individuals should have access to a member of staff within the school during the initial phases of the research. (Orb, et al., 2001)

With the support from PSAs, participants had help during each stage of the projects, ensuring that the young people had support from staff that were familiar to them with the aim of avoiding any

misinterpretation. As an educator, I was able to liaise with the PSAs to offer guidance on the delivery of the IDL project tasks, with visual, written task instructions to support both participants and PSAs throughout.

Action Research Model

From the initial outlining of the specifications of my research, I began looking for a research model that would best suit and illustrate the activities proposed. To answer my two research questions, I devised a 'Teaching Through' approach, designed to support in the creation of IDL projects, whilst utilising one main subject area as the desired outcome of the project. The outcomes are from the CfE BGE levelling framework from Early – Fourth Level, which clearly state the criteria for each level. For the purposes of my study, the music guidance and BGE levelling found within the CfE Expressive Arts Es and Os (ES, 2009) were utilised as the expected outcome from the IDL projects created.
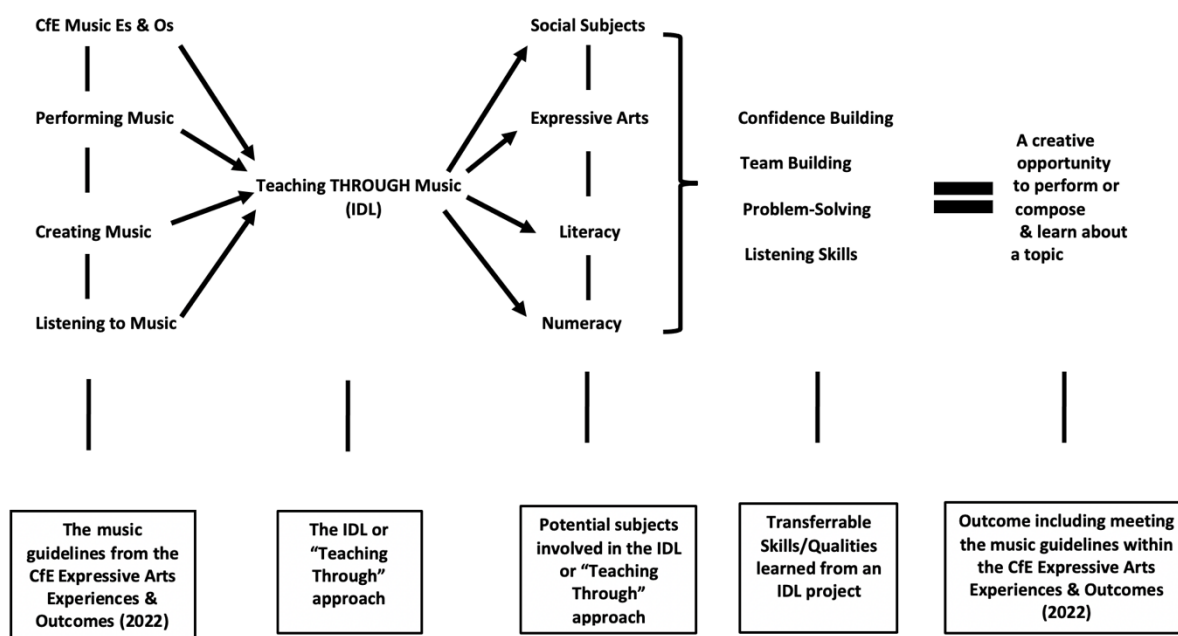
Figure 3: 'Teaching Through' approach structure and transferrable skills

From the 'Teaching Through' approach, I devised two operational action research cycles, comprising phase 1 & 2 of IDL classroom projects. The questions detailed below as highlighted earlier in this chapter, whilst focused on the translation of policy into practice, are tailored to cover three key areas. The research questions centre on the use of IDL in interpreting the CfE framework into practice and creating ways to demonstrate how IDL works in a CfE policy which does not widely showcase it.

Research Questions:

1. How does a music based IDL project help educators to interpret the developing CfE framework?

2. How does my research put IDL into practice and achieve what the CfE policy doesn't?

Firstly, it was important to set out a space to explore young people's connections with music to establish the importance of music in their everyday lives. The questions provided space to not only explore the chosen themes of identity and memory, but also to recognise that how and why people connect with music, varies within the parameters of the study. However, the aim was to explore the importance of music, more specifically how young people can be impacted by it in a meaningful way. By meaningful way, I am referring to the potential of music influencing a young person's identity and memories through transferrable skills of confidence building, problem solving and listening skills.

Secondly, beyond setting out the meaningful impact of a connection with music for our young people within an educational setting, it was crucial to set out and analyse how music could be used within the classroom within the current CfE Expressive Arts Es and Os (ES, 2009) to enhance IDL as a teaching and learning approach. IDL is designed to bring together and draw on multiple subject areas as a topic approach to learning. With the transferable qualities from music identified such as confidence building, problem-solving and listening skills, I emphasised music as a key way in which IDL can be incorporated into the CfE BGE classroom.

Lastly, the questions required evidence from my action research to show IDL in practice. My action research was then given clear parameters for me to analyse how classroom projects such as this, support in achieving what the CfE policy does not.

Overall, the key research questions provide a framework from which my study, both analysis of existing educational research along with my own action research, can be brought together as one clear analysis and example of IDL in practice within the current CfE framework.

Phase 1 (Spring, 2017)

Key Focus: Utilising Music as a tool for engagement in a classroom setting, within an IDL project with a theme, specifically focusing on the importance of music in understanding identity and memory.

Location/Theme: Aberdeen

Outline: 10 young people aged between 13 and 15, in their natural school and classroom setting. A 4-week project, 4 hours per week, totalling 16 hours, exploring the local culture of Aberdeen to develop a broader understanding of the history of Aberdeen. Implementing the music guidance in practice as part of the CfE Expressive Arts Es and Os (ES, 2009). Designed and delivered by myself as an educator as an IDL project and leading to a musical performance outcome in line with the music guidance (ES, 2009) outcome of musical performance.

Week 1: Important Places in Aberdeen

Week 2: Important People in Aberdeen

Week 3: Sounds and Sound Walk

Week 4: Soundscape development and presentation

Whole class and smaller group discussions about music and its involvement in the young people's lives, connected with identity and memory.

Analysis of ideas and space for development

A reflection completed by myself as the teacher/researcher through initial planning notes for phase 2, to analyse the success of the translation of the CfE Music Es and Os (ES, 2009) into practice as an IDL project. Interrogating the raw data collected through the key material set out in the music guidance as part of the CfE Expressive Arts Es and Os (ES, 2009) and the ES IDL documentation (2020), utilising the key themes of identity and memory as focal points. Reflections also found within Chapter 4: Reflections on Practice.

Phase 2 (Spring, 2018)

Key Focus: Utilising Music as a tool for engagement in a live classroom setting, within an IDL project, specifically focusing on the importance of music, its transferrable qualities of confidence development, listening skills and problem-solving through the lenses of identity and memory.

Location/Theme: Aberdeen

Outline: 9 young people aged between 12 and 15, in their natural school and classroom setting as continuity from the first phase. A separate group from the first phase to avoid overlap of participant involvement. A 4-week project, 4 hours per week, totalling 16 hours, exploring the local culture of Aberdeen to develop a broader understanding of the history of Aberdeen. Implementing the music guidance in practice as part of the CfE Expressive Arts Es and Os (ES, 2009). Designed and delivered by myself as an educator as an IDL project as demonstrated in phase 1 and leading to a musical performance outcome in line with the Music Es and Os (ES, 2009) outcome of performance.

Week 1: Important Places in Aberdeen through Image
Week 2: Important Places in Aberdeen through Sound
Week 3: Important Places in Aberdeen through Music
Week 4: Composition development and presentation

Analytical Framework

To analyse the raw data from Phase 1 and 2, consistently in line with both operational action research, reflection and constructivism as one element of operational action research, it is important to clearly state how the raw data will be analysed within the Reflections on Practice chapter. Whilst operational action research in the context of my study is built upon the concept of classroom data, it is crucial that there is a clear understanding of how the data is analysed and how this connects with theoretical perspectives in the previous chapter. With an emphasis placed on the importance of educators drawing on their own subject specialisms as a catalyst for interpreting IDL policy into practice, it is important to connect this with how the relevant Es and Os (ES, 2009) are being met in the process. It is also important to look to learners being a partner in their own learning (Reis et al., 2010). Motivation to learn through young people connecting with music in their own way was an important theme within the Literature Review as it gave perspective into how this would translate into a young person's interaction with music in education as part of their own memories and identity. For my research connecting a young person's engagement with education through IDL, a focus on personalisation of the curriculum is important. Educators who draw on their subject specialisms in a way that addresses how IDL policy is interpreted into practice, is of crucial importance to understand how a young person may connect with the learning in this way. As discussed earlier, Brown et al. (2017) argued the importance of creating a meaningful and deeper knowledge and understanding of IDL and the subsequent curricular connections that could be made. In analysing the raw data gathered, it is crucial to draw on such perspectives to emphasise young people's connections with music within the IDL framework and to understand how IDL projects in this way, can address the IDL interpretation gap for educators.

Video Data

Video data from the research projects is arranged together not only for comparison purposes but also for analysis in comparison to the CfE framework. The way in which the data will be analysed is by

utilising key terminology from the ES Expressive Arts Es and Os (ES, 2009) as a framework from which to analyse. It is crucial in investigating the impact of IDL on the CfE BGE phase by showing this through visual data evidence. An advantage is that it supports the data collection phase in that it can capture things that the researcher may not have noticed during the recording. (Jewitt, 2012) However, Jewitt also suggests video research can also have its limitations in that it could alter how the young people react in the project phases due to their awareness of the recording. I have been mindful of this throughout the data gathering process to ensure that data is analysed thoroughly, reflecting on the realistic setting with the class already working together previously. Overall, the use of video data as evidence is essential in showing how both phases of my research bring IDL to life within the CfE BGE phase.

Student Artefact Data

My own project plans and resources all provide data to support the analysis of Student Artefacts that were created as a result. Artefact data can be split into two main elements as part of my data gathering. The first element is the resources I created for delivering my classroom projects. This was created to motivate and inspire the young people to then generate their own data through the research they conducted by responding to the project resources. This concept draws on research conducted by Kafai et al (2011) which analyses how artefacts can encourage young people to continue to learn. It is aimed at providing tools for young people to learn through examples, to inspire and motivate learners. Krathwohl (2002), expands on this suggesting that this creates further meaning for the learner by interacting with the artefact, in this case, the project resources and creating their own response. This allows for analysis by examining the creative output of the young people involved in the project phases and how this demonstrates some of the musical outcomes found within the ES Expressive Arts Es and Os (ES, 2009). This type of data analysis is important to my research project as it creates space for me as the researcher to reflect on the creation of the project resources. It also demonstrates how young people responded to this, shown through their final creative output as a musical composition and performance whilst drawing on an understanding of Aberdeen as a city, its culture and identity.

Reflections

My own reflections as both an educator and researcher feed into the analytical data from the project by acting as a way to contextualise the learning. By this, what I mean is that it helps to produce the analysis of how both phases of the project went in terms of delivery and outcomes, along with the comparison between both phases 1 and 2 and how they support in the delivery of the ES Expressive Arts Es and Os (ES, 2009). Throughout the Reflections on Practice chapter, both phases of research are analysed in detail and compared in terms of their impact through IDL. How young people were able to create links between music and other subject areas to understand Aberdeen as a city is also analysed within the chapter. The purpose of this link was to emphasise how young people connect with music within their own identities, both individual and group. In addition, it was important to begin to recognise how this motivates young people to engage with music in an educational setting. The reflection phase provides space for my roles as both teacher and researcher to come together and demonstrate my contribution to knowledge as not only an IDL framework for educators, but CPD opportunities and research for both scholars and policymakers for further research. In particular, my analysis connects with the ongoing Education Reform in Scotland (ES, 2020), where IDL is an ongoing focus as part of one element of how the curriculum framework is being reconsidered and changed. The use of action research in this way, creates a range of evidence to demonstrate an approach to IDL and the connection with the CfE BGE phase.

Conclusions

In this chapter, I have outlined how my own personal values as an educator have underpinned the choices I have made in creating an appropriate methodology for this study as a teacher researcher. I have outlined the importance of the role as teacher researcher in the interpretation of policy into practice, as highlighted in research by Stenhouse (1975) and Priestley (2023). I have drawn on principles of action research, primarily operational action research and critical reflection. I have also provided information on my interpretation of constructivism to provide understanding on how IDL

can support the development of knowledge amongst young people. In addition, I have utilised the music guidance as part of the CfE Expressive Arts Es and Os (ES, 2009) to provide a framework and guidelines for researching my own practice. I draw heavily on the ES IDL documentation (2020) to guide my interpretation and implementation of IDL projects in line with the IDL guidelines whilst achieving the outcomes set out by the curricular discipline's documentation. I have identified the above link between the two documents as not being achieved by the CfE framework thus forming a substantial part of my investigation and analysis. More specifically, I draw on the music guidance set out in the CfE Expressive Arts Es and Os (ES, 2009) to support in producing the outcome of the IDL projects as a musical performance utilising its BGE levelling framework to differentiate the tasks and outcomes from Early to Fourth Level.

I am confident that the methodological choices that I have made throughout this process, provided me with the support I needed to explore, implement and evaluate change in this context through my 'Teaching Through' approach, for a specific group or groups of young people of varying needs. Whilst my research focus does not centre around the specific needs of the young people involved, it is important to acknowledge as part of the methodological process, how the research was approached, data gathered and analysed based on my experience as a music educator in a specialist setting. The approach taken and evidence gathered also influences my own practice as an educator by further developing my own understanding of policy documentation and putting policy into practice through IDL. Pedagogy remains as an essential part this process, to understand the transferable skills. As an educator, I believe that these types of transferable skills, including confidence building, problem-solving and listening skills are integral to developing wider IDL projects. Part of this process to build and develop wider IDL projects, keeps the focus on the expansion of learning and providing opportunities to tap into individual musical interests as part of young people's musical identity and memories. Changes can occur in the moment within a classroom setting and this can have a positive impact on future personal development of both young people and the staff involved. Equally, change can have a negative impact and it is therefore of paramount importance that the educator plans carefully with clear outcomes to support the learner. Raw data from the classroom projects work as

the main ingredients to the bigger picture. To begin to look at ways in which the educator

interpretation gap of inconsistent IDL guidelines and lack of resources can be identified and the gap

closed for both educators and learners.

Chapter 4: Reflections on Practice

Introduction

In this chapter, I document and analyse the findings from my action research which is structured around both phase 1 & 2 of the classroom projects, the data from the webinar series I hosted and the online resource hub. The data gathered from the operational action research and critical reflection are integral to my research, demonstrating a translation of policy into practice in a way that I can understand as a music educator.

It was crucial to design and deliver an analytical framework which allowed me to not only reflect on and analyse the data gathered from both phases of the classroom action research but also reflect on the data gathered from the webinar series titled: Teach Me Through Music. The aim of the action research, with a specific focus on both operational action research and critical reflection, was to implement current music guidance within the classroom setting, to test out the potential of IDL linked to transferrable skills such as decision-making and problem-solving (Smilde, 2009).

Within the classroom project planning phase, I documented each step-by-step process from the initial designs to the final concepts in an attempt to create clarity around my ideas and their link to the CfE framework. The process is documented via a series of visual plans and can be found on my online resource hub created as part of my PhD research: www.teachmethroughmusic.com. The step-by-step process I have documented, is drawn from the Operational Action research conducted by George (2023) who suggested the importance of planning, acting, observing and reflecting. I follow this format throughout this chapter, detailing the plans and their implementation before the observation and reflection on the data gathered. The Phase 1 data informed the design of Phase 2.

The critical reflection element of the action research provided an opportunity for me as both teacher and researcher to reflect on the implementation of IDL within the classroom setting. Time to reflect, created space for the analysis on the wider impact on learners' engagement and support for teachers to

show good IDL practice within the CfE framework. The critical reflection was a crucial element of developing and refining the collection and use of the project data and how it informs future work and supports other researchers in the field. The reflection also allowed me to consolidate learning, to better inform my webinar series on the importance of IDL in the CfE classroom.

In addition to the key elements of the Analytical Framework detailed above, the artefacts created by the young people who formed part of the Teach Me Through Music programme were analysed as part of the Critical Reflection element of the data analysis process. All data was anonymised, including their written coursework in order to comply with the consent letters which were sent out prior to the start of both phases of the data gathering process. The analysis of the data, including the use of video as evidence of the young people's learning was an element of the process as an important part of innovation in classroom projects. To create and maintain research authenticity, as highlighted by Fitzgerald et al. (2013) video provided the opportunity to collect data from a researcher/observer perspective and use this to spark more in-depth discussions with educators in the webinar series as well as understanding how IDL works in practice. The video evidence was not shown to participants in the webinar series but was utilised from my researcher perspective to spark discussion about how IDL was realised in the classroom, interpreting theory into practice as one example of the use of IDL. Artefacts created by the young people within the projects were used by searching for key terminology in the work that linked with my research focus on identity and memory. Examples from the data gathered include mind-maps generated from the words Identity and Memory and how this linked with Aberdeen as a city.

I am aware that there are many ways in which the CfE policy documentation can be translated into practice, however, what I demonstrate in my research, is my interpretation from my experiences as an educator within the CfE over the last 10 years. I aim to support other educators to be able to translate policy into practice in a way that they can understand and support learners to connect with their education through thematic means including identity and memory. Through the explanation and analysis of my 'Teaching Through' approach, I demonstrate how multiple curricular disciplines can

create an IDL project that leads to a musical outcome. Music, chosen through its link to my own teaching practice as my subject specialism. With composition and performance highlighted within the CfE Expressive Arts Es and Os (ES, 2009) as key outcomes of the music guidance, the musical outcome within my action research is both composition and the performance of them in both phases of classroom projects. I recognise that not all IDL projects require the link with music. I have used music throughout as my subject specialism and area of experience and support the IDL framework in drawing on other curricular disciplines based on educator's subject specialisms.

I also made use of educator feedback from the Teach Me Through Music Webinars, which I designed and delivered beyond the classroom projects. The webinar feedback provides key data from educators to further understand the interpretation of the CfE Expressive Arts Es and Os (ES, 2009) documentation into practice through IDL.

Each question supports and shapes my study, providing clarity on the three key elements of musical connection, educator interpretation and CfE documentation as discussed within the literature review. The order of the key elements is crucial within this chapter to keep musical connections central to my study. Firstly, I have kept an emphasis on the importance of young people's connections with music through IDL to test the theory that young people connect with music through their identities and memories, leading to their academic identities. The concept of IDL in this context was analysed in the literature review, as something which leads to an enhancement in formal educational engagement and improved attainment. I use the two phases of classroom projects as examples of this concept. In phase one I test out IDL, utilising music as a tool for engagement and reflect and review the data collected to inform phase two. In phase two, I continue to test out IDL in the same way but with the additional perspective from analysing phase one. The analysis of phase 1 can be seen through the re-design of the project resources for phase 2, moving from teacher-led activities to more young person led activities.

Secondly, it is important to provide examples from the classroom research to show how educators may interpret the CfE Expressive Arts Es and Os (ES, 2009) documentation into practice through IDL as the chosen medium. Examples like this help to understand why projects may be shaped in a certain way by educators, to show interpretation of theory in practice.

Lastly, clarity on how the classroom project data directly links to and draws on the CfE Expressive Arts Es and Os (ES, 2009) documentation is important in understanding how the CfE framework can be utilised as the support structure to allow classroom projects to materialise. Subsequently, my research focus on connections, interpretation and documentation led to an exploration of a way to support educators through an online share space I created, titled: *Teach Me Through Music* (www.teachmethroughmusic.com), to be discussed in detail later in the chapter.

The process from data gathering to analysis and latterly an example of my interpretation in practice through the share space, provides an opportunity to highlight examples of how policy can be translated into practice by educators. My interpretation of meaningful impact for both educators and learners is shown through increased learner engagement and attainment using the BGE levelling system within the Es and Os documentation (ES, 2009).

The BGE levelling system (ES, 2012) is in place for each subject included in the CfE framework. Levels range from Early to Fourth level, to reflect progression from the early stages of primary education to secondary education, ending before the senior phase of secondary education begins.

The levelling system provides a table of the criteria for each level and the progression route towards the next level. For example, for Music at Early Level, the levelling system states:

> I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. EXA 0-17a

> ES, 2009

As progression follows through each level, the young person may develop their work towards Fourth Level, which states:

> I can use my chosen vocal and/or instrumental skills to improvise and compose, showing developing style and sophistication. EXA 4-17a

> ES, 2009

The use of the BGE levelling system allowed me to track academic progress of the young people within both phases of the data gathering progress and raise any concerns regarding both planning and delivery of the projects.

Taking this one step further, I designed and delivered a series of webinars in 2021 for educators across Scotland to engage with. Webinars were designed to create a space for educators to discuss both successes and concerns regarding the interpretation and implementation of IDL in the CfE BGE classroom. Webinar data will be analysed later in the chapter to provide further examples of educator interpretation of the IDL documentation (ES, 2020).

The chapter subheadings otherwise referred to as key thematic material, have run throughout my thesis from the first chapter. Each theme draws on a key element of the overall study leading to my 'Teaching Through' framework to support educators as part of my contribution to knowledge. Within the chapter subheadings, elements relating to classroom data, online share space information and

webinar feedback and analysis are highlighted in detail and further subheadings are utilised to support the understanding of my findings. The collection and analysis of this material is to illustrate not only examples of the translation of both the CfE Expressive Arts Es & Os documentation (ES, 2009) and the ES IDL documentation (2020) into practice but also the impact which IDL could have in supporting educators. By impact, I am referring to my 'Teaching Through' approach, where the outcome of the projects remains linked to the relevant subject Es and Os (ES, 2009). For example, music as my own subject specialism and utilised throughout.

The three main subheadings found below connect with the key focus on the use of music in IDL projects to provide distinct examples from the reflections on practice:

- Classroom Projects Research
- Classroom Projects Data Analysis
- IDL Participation & Reflection

In addition to the data gathered from both phases of classroom projects and from the Teach Me Through Music webinars, the latter section of the chapter, titled IDL Participation & Reflection, primarily focuses on the analysis of my online share space titled Teach Me Through Music (www.teachmethroughmusic.com). I have developed the online share space as a place for educators to share good practice in the development and delivery of IDL approaches within the CfE and the translation of policy into practice. The online share space is designed to build on the raw data from both phases of classroom research, the analysis of data and subsequently creating an opportunity to develop a place to share research and projects with other educators. It is also built from the educator data gathered from the Teach Me Through Music webinars, to provide a space for discussion, reflection and sharing of good practice when translating CfE Expressive Arts Es and Os (ES, 2009) documentation and IDL documentation (ES, 2020) into practice.

Classroom Projects Research

Overview

Phase 1: ABZ: A Community Through Sound (Initial Classroom Project, 2017)

Phase 2: Teach Me Through Music (Developed Classroom Project, 2018)

(Overviews available on the Online Share Space: www.teachmethroughmusic.com)

Both phases of classroom research shared the same IDL focus and provided an opportunity to demonstrate my approach to translating the CfE policy documentation as discussed above, into practice. I am aware that there are a range of ways to interpret the policy into practice, however, for the purposes of my study, I have focused on the transferable skills found in music and how they connect to other subject areas. I have identified the transferable skills through the Four Capacities (Scottish Executive, 2004) as confidence building, listening and problem-solving skills. In addition to this, research on transferrable skills is analysed by Hallam (2001) as literacy, numeracy, general attainment, critical thinking, and social and personal development. Particularly the impact of active participation in musical activities both in music as a subject but also within the wider IDL approach was analysed. The transferable skills outlined here are already listed in the CfE Expressive Arts Es and Os (ES, 2009) which highlight how young people may develop skills in general attainment, and more specifically confidence development and problem-solving to further develop their learning and engagement.

The young people involved in my classroom projects across both phases were provided with group opportunities for critical thinking through research and analytical tasks. Tasks included specific activities on musicians from Aberdeen (Phase 1) where participants were presented with 3 separate Aberdonian musicians. Participants were asked to find out information about the musicians' upbringing, connection with music from a young age and their career development. In phase 2, this took the form of an analysis of key places in Aberdeen. The activities provided young people with an opportunity to analyse the importance of a variety of places found in Aberdeen, linking to the

transferrable skills of confidence, listening and problem-solving skills. In addition, confidence was developed amongst the young people who participated, through their independence to take part in tasks with only some minimal support from PSA's and the responsibility of some who took a leadership role. I show evidence of young people developing confidence and problem-solving skills through their explanation and understanding of the tasks as they worked through them. In addition, evidence was shown through their willingness to engage and their performances to demonstrate their knowledge at the end of the projects.

Both phases of classroom projects focused on:

- The value of music in young people's lives – identity and memory focus
- CfE pedagogies in practice, drawing on both CfE Expressive Arts Es & Os (2009) and ES IDL documentation (2020)
- IDL from theory into practice within a classroom setting and connections with transferrable qualities of confidence building, listening and problem-solving skills

It was important to break down the phases of research into these elements to not only understand how the aspects can be addressed as an educator but to also improve the translation of policy into practice for educators and to enhance the learning of young people at the heart of the CfE. As part of the Action Research analysis process, both student artefacts and video evidence were chosen as key evidence to gather. With the phases broken down to understand them in more detail, it was of key importance to analyse the data gathered in line with these key pieces of evidence whilst also drawing the connections with the Es and Os (2009) to more fully understand music's role in an IDL project. This type of evidence also supports in creating links between IDL and the Es and Os (2009) to more fully appreciate how subject specific outcomes such as composition or performance can be achieved.

Young People's Needs

The action research involved myself working as an educator with a small group of young people, age 11 – 14, with additional support needs within what is known as the ASN Wing at the academy. The pupils diagnosed needs centred around Autism Spectrum Condition (ASC) with the addition of the further diagnosis of global learning delay for some of the young people. Within the CfE BGE phase (ES, 2009), pupils were achieving a variety of levels from early through to third level. It was important to identify and understand the needs of the young people at the very beginning of the design of the action research to develop the projects to be suitable for the learners. It was also important to challenge those who were working at third level. I was able to design project resources for the young people involved, based on their learning needs, which I understand is an advantage to being their classroom teacher. Researchers will not always have this type of opportunity available to them. Project resources were able to be analysed through looking at the work young people produced to understand what impact the project resources had on the young people's creative output. Whilst there is no data without the resources I created, to compare against, the resources created were a good indicator to show how well the young people were able to access the projects by looking at the work they produced.

The pupils were already following the CfE BGE phase, specifically the BG levelling system set out in the Expressive Arts Es and Os (ES, 2009) and IDL documentation (ES, 2020). The 'Teaching Through' framework I have developed as part of the action research is relevant to a wider set of circumstances and a range of young people in mainstream education. The model is transferable to a different classroom environment and differing abilities, offering opportunities for differentiation across other curricular disciplines. The young people I worked with were from the mainstream Scottish academy where I was based at the time as a teacher. The young people involved were the pupils I taught within the Additional Support Needs wing on a daily basis, meaning that I knew the pupils well. Whilst the data I gathered was based in such specific and familiar settings to me as an educator and researcher, the relevance of the classroom project data is much wider. Educators

perceptions of the translation of policy into practice differs. What underpins my study is my perception of the use of the CfE Expressive Arts Es and Os (ES, 2009), specifically the use of the levelling system for music and also the IDL documentation (ES, 2020), based on my experiences.

As an educator, I have spent 10 years working within the parameters of the CfE framework. I have used my experiences to translate policy into practice using my own perceptions of what resources are available to educators and how I can translate this into practice for the young people I teach. I draw on research from Humes (2013) who asks the question: What should the starting point for educators be when planning an interdisciplinary lesson? I do this by drawing on my own expertise as a music educator, through my understanding of the transferable skills that music contains and the ways in which I have seen young people connect with music, both through identities and memories.

The personalisation of each lesson, drawing on an educator's expertise such as music in my lessons, supports the development of IDL in the classroom. Personalisation is at the heart of the CfE (Scottish Executive, 2004) and it was essential to personalise the material for each young person based on their needs to ensure that they had the most fair opportunity to meet the Es and Os, namely composition and performance at varying levels. My perception of IDL based on a review of literature and also from experience in the classroom as an educator is that there is a need for educators to utilise their curricular discipline expertise to build a lesson or series of lessons. Lessons should be not only adaptable to the educator's expertise but also adaptable depending on the needs of the young people. IDL is relevant to all needs and abilities. It is how it is delivered from the educator's interpretation that drives learning forward. Therefore, the translation of IDL documentation (ES, 2020) becomes crucial in the effective delivery of IDL. My analysis here draws on the need for IDL to be a powerful and engaging strategy that leads to the development of transferable skills as identified by Hiebert et al. (1996).

The research gap, as I have previously identified, is the lack of connection between the CfE Expressive Arts Es and Os (ES, 2009) and the IDL documentation (ES, 2020). The identified gap highlights a discrepancy between educators understanding and interpretation of IDL policy into practice. An interpretation gap, which not only identifies a gap in educator engagement with the current documentation but also supports in raising questions regarding the inconsistent development and delivery of IDL throughout Scottish schools. As Harvie (2018) suggests, IDL documentation exists but its delivery is very inconsistent despite the identified impact it can make on learners' education. In my study, through music's connection with identity and memory, I created examples of how IDL could be designed and delivered within the CfE BGE phase.

In CfE education settings in Scotland and in other settings and locations throughout the UK and around the world, there are many young people with varying needs. Whilst it is important to recognise this and the relevance and significant impact of such needs on a young person's learning, including the barriers which these can present, the needs themselves are not being analysed in detail within my research. The decision to acknowledge such needs but not analyse them in detail is due to the more universal nature of the CfE BGE for all learners from early years to the end of S3 across Scotland. The link between the BGE and the Four Capacities (Scottish Executive, 2004), which were analysed within the literature review is also an important factor in the decision to focus primarily on the BGE and not on specific needs, also due to their more universal application.

My research analyses the engagement of young people in music and IDL within the confines of the CfE, which I have already recognised is individual to the young person, their identities, both self and academic. Therefore, the need to analyse individual learning needs as a key theme within my study is not relevant. Identity in the sense of individual identity and subsequent academic identity takes precedence. My 'Teaching Through' framework is designed to be relevant to all learners, to support learner engagement and attainment at all levels and abilities.

However, relevance can be found in the decision to teach the learners in their original settings for continuity and authenticity and to also build on the already established universal CfE BGE curriculum to provide a stronger framework for the data I gathered. The link with the already established curriculum creates space to build confidence in the young people's abilities as part of the transferable qualities highlighted earlier as a crucial component of the translation of policy into practice. For the purposes of my IDL lessons, I taught learners in their original class setting, during slots of the day where they would have been working as a class with the PSA's who became part of the team within my classroom projects. It would not have been out of the normal plan for the class to be working on a project at the times utilised, providing structure for the young people who already required a clear structure as part of their ASC diagnosis needs.

Educator Perceptions

In my own view, perception is personal to each educator involved in the CfE framework and so is their translation of policy into practice as discussed above in terms of educators drawing on their own subject expertise.

My own perceptions are shaped from the identification of two research gaps throughout my study as both a researcher and an educator:

1) **Theory Gap** - The structure of the CfE framework and my concern regarding the CfE music guidance (CfE Expressive Arts Es and Os, ES, 2009) and its minimal link to the IDL documentation (ES, 2020)

2) **Practice Gap** - How the CfE policy documentation is translated into IDL practice for young people. The inconsistent nature of its interpretation and application by educators as identified by ES (2020) who stated that IDL had not yet been embedded into the CfE framework.

As analysed within the literature review, Humes (2013) suggests that not all educators are comfortable with working outside of the familiar. Perkins (2014) also queried what educators value and deliver in the classroom. As part of my data gathered from both phases of classroom research, I provided an example of how such concerns can be addressed, to be analysed in detail later in this chapter.

Within the literature review, I also identified that what the CfE framework does very well, is to clearly outline and deliver an individual curricular discipline framework. The framework is split into the eight identified curricular disciplines and the individual subjects within them. The criteria are clear and concise for educators to deliver and for young people to understand. However, the missing elements or gaps identified are the connections to the IDL documentation (ES, 2020). My classroom projects have built on this, drawing on my expertise as a music educator. Perceptions in this context are crucial in supporting my understanding and analysis of the translation of CfE policy into practice. I recognise that IDL will not be successful in all cases within the eight curricular disciplines. However, as part of the identification of both research and practice gaps, it is important to recognise that drawing on expertise from an educator's subject specialism as demonstrated in my classroom projects, has benefits for young people's engagement and attainment. The approach taken here delivered a multi-subject approach to enhance learner engagement based on the young people's interests and their already established connections with music. It supports moving away from a more prescriptive approach as identified within individual subjects Es and Os (ES, 2009) and the key terminology that accompanies this.

Through the inconsistencies I have analysed here regarding the lack of link more widely between the CfE BGE phase (ES, 2009) and the IDL documentation (ES, 2020), but more specifically for my study, the lack of link between the Expressive Arts Es and Os (ES, 2009) and the above IDL documentation, it is clearer to see how educators could have varying understanding of how the policy is translated into practice.

The perceptions from educators and their subsequent interpretations of policy documentation may impact on how and what is delivered, and the tools used for young people to understand what is being expected of them. In turn, educators teaching approaches have an impact on young people's understanding of their work. If interpretations of policy documentation are varied as discussed here, I have a concern that the focus would be on the educators perceptions of resources and realisation of work rather than a strong focus on the individual needs of the learners. Within both phases of classroom projects, I worked to provide an example of how the Expressive Arts Es and Os (ES, 2009) could be translated into practice through an IDL approach, closing the gap between theory and practice. I was able to use a key outcome from the Es and Os as a development of performance skills, to not only fulfil a key outcome of the music Es and Os (ES, 2009) but deliver this through an IDL approach as the topic of Aberdeen. What I was able to demonstrate was a connection between the key outcomes of the Expressive Arts Es and Os and the application of IDL, identifying and addressing the interpretation gap of policy into practice.

To frame the data gathered from the classroom projects, the following statements were explored:

- The impact of music on young people's lives (self, social and academic identities)
- The impact of IDL in the delivery of music and associated transferable qualities
- The impact of utilising the CfE Expressive Arts Es and Os (ES, 2009) documentation through an IDL approach

It is important to address findings through the outlined statements in this way to illustrate how my classroom projects and webinar feedback can provide suggestions on addressing the interpretation gap identified in the lack of connection between the policy documentation.

Classroom Projects Data Analysis

Musical Connections - Identity & Memory

Throughout this section, information on the rationale and research behind both phases of the classroom projects, along with the connections with the key thematic material of both identity and memory, will be analysed. The purpose, to provide clarity for the reader ahead of providing more specific examples from the classroom projects data.

Integral to both phases of classroom projects were two key themes. Identity, or more specifically – self, social and academic identity was identified but with the key focus being on both young people's self-identity and the impact of this on academic identity. Social identity is an element which I recognise as being impactful on a young person's own identity. However, for the purposes of my study, I primarily focused on the translation between self-identity and subsequent academic identity to understand how musical connections in our personal lives can impact our musical connections in education.

Memory was also analysed as a connection to young people's self-identities in music, to create meaning. By meaning, it is important to recognise how and why young people are impacted by music through their self-identities and how this influences their memories. My focus here draws on research by Pitts (2012) who argues that the impact and value of music goes well beyond the classroom into self-identity and social connections. Further to this, my research connects with Broh (2002) who suggested that the social benefits of engaging with music in and out of education can lead to higher self-esteem and increased motivation. The link between social and self here, further clarifies my decision to focus on the translation of self-identity into academic identity as opposed to spending further time analysing social connections.

Without recognising the impact of music on young people's lives in this way, it is more challenging to understand how young people engage with music in their personal lives and within school. The

concept of musical identity has been formed around the music we choose to listen to and communicate with (MacDonald et al., 2002) as a further extension of the definition of personal identity. The belief that self-identity and educational learning are interwoven runs deep in my own action research through the utilisation of young people's own identities as ways to connect with the learning material. Through the exploration of the identities of musicians within phase 1 of the classroom projects, young people were able to begin to understand how the musicians' identities formed part of how and why they engaged with music throughout their lives. Engagement like this allowed young people to begin to understand the personalisation involved and the impact on the musician's lives and careers. Leading on from this element of my classroom project, young people were then able to have the opportunity to discuss their own identities and how they connected with music through how it often made them feel or the memories associated with the music. My analysis also draws on research by Prosser and Trigwell (1999) who suggested that both self and learning are intertwined and provide insight into how someone engages with learning, based on their own perceptions of themselves and the learning. This has some cross-over to academic identity in that it is an individual's perception of the importance of education and school achievement from their own personal beliefs that determines their engagement in an educational environment.

It is the potential of being able to redevelop academic identity and allow young people to express their personal identity in school that is most relevant to my own action research. By providing space for young people to explore their own backgrounds with music, linked to their personal identity; space is created to begin to tap into their academic identity and potentially change the path to redesign their own personal outcome in education. Subsequently, providing a clearer view of how and why young people engage with certain material in the school environment but find other elements more challenging. In exploring the connection between our own backgrounds and the connections with both self and academic identity, I have drawn on Welch et al. (2020) who suggest that music is one of the most universal ways of expression and communication and recognise that learning in music can happen both formally in education and at home in their personal lives. In designing my action research, I drew on Mehr et al. (2019) from their identification of music as a universal form of

expression and communication with music acting as a clear channel of communication between people, to build on the concept of social and formal educational engagement. I have pinpointed this to show music as a tool for engagement, as a way of communication with others and young people's developing identities, both self and academic. An emphasis can then be placed on the personal impact of music in our lives and promotes a further way in which music can act as a tool for engagement within the school environment; within IDL.

The concept of musical identity, formed around the music we choose to listen to and communicate with, allowed young people to engage with music at the very start of my action research, to keep music as a tool for engagement through its use as a channel or path of communication with others. As previously indicated, I chose to move away from music as a subject and instead, utilise music to interact with and enhance other subject areas, teaching through music. I have drawn on research which surrounds both personal identity and academic identity, each encompassing the ways in which young people not only engage with music in a personal setting but also their engagement with music in a formal educational setting. From an academic identity focus, my classroom projects also draw on Hallam (2010) who argue that motivation affects overall academic attainment and is closely linked to a young person's perceptions of their own abilities and aspirations. Within my classroom projects, I aimed to monitor the young people and analyse their engagement based on their own perceived identities and any indications of individual perceptions with regards to identity. For the purposes of my own action research, photographs, sounds and music all play a key role in emphasising the importance of identity, both self and academic, along with memory within this context. Photographs are a tool to harness memory and to relive memories as well as making emotional connections, in a similar way to the connections we can have with music. (Shevchenko, 2014).

Through the use of photography in both phases of my action research as a way for young people to show an interest in the origin and meaning of images, the aim was to trigger memory of a place or time in their lives. Photographs are a tool to harness memory and to relive memories as well as making emotional connections (Shevchenko, 2014). Through the utilisation of photography within the

context of a topic; the aim was to spark interest through tapping into an exploration of what it means to have memories within photographs and how our own personal identities influence this perception. Examples from the action research are focused on the city of Aberdeen as the central topic, with a range of images relating to historical moments within the city. Utilised to spark interest, the photographs were chosen to start the conversation about a young person's own perceptions of identity and move to how they engaged with it and focused more on their academic identity.

Here, I draw on Snyder et al. (2000) who conducted research surrounding the importance of memory and the impact that this has on our daily lives:

> The organisation of memory and the limits of our ability to remember have a profound effect on how we perceive patterns of events and boundaries in time. Memory influences how we decide when groups of events end, and other groups of events begin and how these events are related. It also allows us to comprehend time sequences of events in their totality, and to have expectations about what will happen next. Thus, in music that has communication as its goal, the structure of music must take into consideration the structure of memory – even if we work against that structure. (Snyder et al., 2000: 3)

Whilst this explores memory and our perception of the world around us, including our overall experiences of music and the wider expressive arts, the key point taken from Snyder et al. in shaping the classroom projects was the fact that our musical memories can influence how we connect with something bigger than purely music. Instead, musical memories can connect to elements of our own lives outside of music. In this case, memory relates to how we perceive sounds around us in everyday life, from songs to natural sounds of birds, sea and talking as examples.

IDL in Practice – Examples

Moving on from the overarching rationale and thematic analysis behind my classroom projects as action research, this section provides a more specific analysis of the data gathered from both phases of classroom projects. The understanding of the academic research within the previous chapters, which underpins the rationale and thematic analysis, provides the vehicle necessary to further understand the classroom project data throughout this section.

Identity and Memory

Drawing on the evidence that self and academic identity along with memory play a substantial role in our connections with music, I designed the first phase of the project to firstly provide opportunities for young people to explore sounds around them to think about what Aberdeen would sound like as a city. I designed questions around the aspects of Aberdeen that are important to the city's development, its industries and history for young people to find relevance in their learning about their local surroundings. Music then acted as a tool to enhance the learning, adding another dimension to the teaching of history, for example. Through the use of music as a channel of communication, drawing on research from Mehr et al. (2019) as highlighted earlier in this chapter and Chen's (2007) study into the importance of bringing music to life in a more interactive way encompassing other subject areas, my focus was to create an IDL approach within the parameters of the CfE framework. IDL provides an opportunity to bring multiple subject areas together and allows educators to use their expertise in generating new ideas and educational innovations. The topic of Aberdeen within phase 1 of my classroom projects provided young people with the opportunity to explore the identity of a local area before taking this further into the analysis of their own identities, both self and academic. The topic of Aberdeen provided not only the learner but myself as the educator with a key theme to build from and to create interest from the learners. The approach involved bringing together elements of the curricular disciplines within the CfE framework to broaden the area of interest from one subject area to many.

The utilisation of IDL within my classroom projects draws on Weinberger et al. (2018) who argue that the use of IDL or collaborative learning is beneficial to the learner:

> Various collaborative learning approaches are based on the idea that learners influence one another when learning together. One important aspect of this mutual influence is that knowledge is exchanged and converges through social interaction. Learners who converge in knowledge have been found to benefit more from collaborative learning than learners who do not. (Weinberger et al., 2018: 1)

Whilst the research above is analysing IDL more generally without a subject specific focus, the theory built here underpins my concept of music as a tool to enhance young people's learning opportunities within the CfE. The theory opens the door for other curricular disciplines or specific subject areas to enhance young people's learning opportunities within IDL and the wider CfE. However, this is not the focus of my study and therefore will not be analysed in detail. More music specific in terms of adding another dimension to the teaching of a topic, my research draws on Ratovohery et al. (2018) who argue that music can enhance memory to create it based on the experience of music in a time or place. With my classroom projects, analysing a place, or more specifically Aberdeen, research like this provides context for my own study and how young people can and do connect with music.

From the beginning of both phases of my classroom research, young people were supported to record and collect many sounds in the city before shaping this into a digital format. Further digital editing included adding special effects where the young people utilised their own perceptions of the city to shape it. For example, within phase 2, young people were supported to collect the sounds of Aberdeen city and then from this, establish more clearly what this meant for identity and memories in terms of what Aberdeen sounds like based on its industries. Whilst I have identified that one suggestion in addressing the implementation gap falls on providing work that links identity and memory to a topic approach through music, it is also important to provide opportunities for young people to communicate with one another as a group to support the building of confidence as a transferable skill.

It was useful to illustrate what the young people perceived as most important when capturing the sounds of Aberdeen including the harbour, the Torry Battery and the University of Aberdeen. I chose the identity of Aberdeen as the main theme to set the foundations for the importance of identity in the local community before embarking on an exploration of self-identity and connections. Conversations around identity took place as group conversations as well as individually within the classroom environment. The word 'identity' as an integral component of the research, became apparent through the theoretical perspectives within the Literature Review. Mehr et al. (2019) place emphasis on the use of music as a tool of communication whilst MacDonald et al. (2002) suggest that music forms part of our identity, arguing that the value we place on music is an integral component of our own identity and memories. Whilst the themes of identity and memory are apparent within the theoretical basis of my research, forming key themes throughout, it is also important to note that such thematic material has also been present throughout the data gathering process. The themes of identity and memory ran throughout the classroom data, further highlighting the importance of this in relation to IDL. As suggested by Ratovohey et al. (2018), memories can be created and enhanced based on personal experience of music. The raw data gathered from my practice-led research supports educators with the ability to personalise the curriculum for each learner, drawing on prior research as outlined previously. The data also demonstrates how identity and memory can connect with IDL to bring theory into practice whilst also drawing on the IDL policy documentation (ES, 2020).

The findings indicated that the exploration and analysis of identity and memory in connection with the topic of Aberdeen, benefited the learning of the young people as they were able to have a conversation about their own identities towards the end of each individual project. I cannot say that there were no other external influences, and I cannot fully state that young people connected to the extent I had hoped for, but there were some positive connections and conversations made.

At the end of phase 1, examples of individual communication regarding identity included information about the allocated local musician that each group had been given to research:

- Annie Lennox has won many awards - Group A

- Evelyn Glennie is deaf and was born on 19th July 1965 in Aberdeenshire which is her home - Group B

- Emeli Sande is a singer brought up in Alford - Group C

   (Phase 1 Data)

Phase 1 data, outlined above, suggests that discussing musician's achievements, their personal circumstances and information about their upbringing, all form part of a person's identity. This type of data builds on the theoretical framework outlined within the Literature Review, to emphasise how young people can understand the concept of identity and how this translates to their own identities to enhance their learning. Without a clear understanding of identities, young people may find it difficult to articulate their own identity and how this relates to their connection with education.

Latterly, in phase 2, group communication regarding the identity of Aberdeen, more specifically around the use of Doric dialect as the Scots language spoken in the North East of Scotland, included the groups researching words, what they meant and how this formed part of Aberdeen's identity. For example:

- Hoose meaning house

- Troosers meaning trousers

   (Phase 2 Aberdonian Words Reflection)

The phase 2 data expands on the data gathered in phase 1, going beyond the exploration of the meaning of identity and instead, analysing the local Doric dialect as a way of understanding part of the identity of Aberdeen and those that live in the city. In addition to the local dialect, the data

gathered from Phase 2 also highlighted the importance of photography and history in further understanding identity and memory within the context of an IDL project. For example, the inclusion of photography as shown below, led to the discussion about time and place and about what the circumstances in the photograph could have been. A combination of these factors allows for the themes of identity and memory to be further explored and analysed, providing further teaching and learning opportunities within an IDL project.

What this data shows is that the concept of identity was explored and analysed within both phases of the classroom projects in relation to the local area of Aberdeen. The research task looking at local musicians provided an opportunity for young people to connect with the musician's identity through analysing their cultural background, life and creative work. Identity was a pre-existing theme, which I drew on to provide an opportunity for young people to understand what identity means and be able to analyse their own identities. By analysing their own identities, I am referring to their understanding of their own musical tastes and memories associated with music. The data shows that young people did engage with the concept of identity to a certain extent when analysing Aberdeen and what this meant to the city. However, the time constraints towards the end of the projects limited the depth of the data gathered in linking more clearly back to self-identity. What the end of phase 1 achieved was an exploration of musical tastes beyond an exploration of Aberdeen, where some young people were able to share their musical interests e.g. one pupil stating that they enjoyed listening to The Bee Gees (Phase 1 - Musical Tastes Discussions).

What my classroom projects did not do was allow enough time to fully explore what it meant by the young people's own identities, instead linking to musical tastes as seen in phase 1 and why it is important for us as an education profession to use this to understand the young people in our classrooms. Within the classroom projects, I was able to indicate a suggestion on how to translate policy into practice to address the interpretation gap I identified at the start of my study. However, I also recognise that my research was in its earlier stages at the time of data gathering and will not provide complete clarity on addressing the implementation gap in terms of identity and memory as

key themes.

Overall, the data gathered in the classroom projects was able to provide some sense of identity and memory as examples of how educators can translate the policy into practice and support learners to explore and analyse identity to further connect with their education. However, the concept of learners own self-identities was not fully analysed to the point where there was complete clarification that the young people fully understood how and why their own identities impacted their academic identities and how they engage with education. Further classroom data building on both phase 1 & 2 would be beneficial in analysing this in more detail to provide further clarification on how and why young people engage with education in different ways,

Sound Walk

Another aspect of understanding the local area of Aberdeen for the purposes of my action research, was the concept of a Sound Walk. The concept of a Sound Walk was integral to the classroom projects and overall research, to understand how recreating sound can have an impact on the listener.

Schafer (1994) in his academic research around soundscapes suggests that recreations of sounds, from walking through a space and recording sound, to editing it in a studio setting can bring to life a sense of past times and places. His research also provides space to distinguish between a range of sounds in connection with a place and help in the development and understanding of sounds.

The importance of a sound walk in relation to my classroom projects was to bring together elements learned on both identity and memory. It provided young people with an opportunity to explore sound, trigger and create memories from the sounds and bring this together as a final piece of music. Bringing these elements together showcased the learning experiences in both phase 1 and 2 of the classroom projects. Subsequently this addressed how the CfE Es and Os (ES, 2009) and the IDL documentation (ES, 2020) can not only be captured but how they can be linked to one another. The final compositions from both phase 1 and 2 demonstrated my 'Teaching Through' approach. The final

compositions and performances of each composition demonstrated the learning around the topic of Aberdeen, encompassing a variety of curricular disciplines. The outcome was not purely composition or performance in that respect. Music was used as the catalyst that brought together the curricular disciplines and created the opportunity for a musical outcome. The final performance showcased the use of a key outcome of performance from the Expressive Arts Es and Os, showing that a project through multiple curricular disciplines, led to a musical outcome.

Teaching Through Music

The concept of teaching through music is a framework I have designed and delivered to support educators in their delivery of IDL in the classroom. The approach lends itself to all subject areas within the CfE, linking to all parts of the BGE levelling system. The framework encourages teachers to draw on their subject specialisms to enable them to feel confident in their teaching approaches. It is a hybrid between the familiar and the unfamiliar to support bringing policy into practice. For example, a music teacher can draw on their subject specialism knowledge to create an IDL project on the city of Aberdeen as shown in my own classroom projects, encompassing aspects such as the history of the city including ship-building and political changes of the time. In this example, music is used to create new perspectives and approaches to learning through the IDL approach, drawing on the identities and memories of those from the city, analysing musical tastes, experiences and connections in an attempt to create further avenues for exploring the history and political changes of the city.

An example from the data gathered, included the Phase 1 task, exploring the lives and work of musicians from Aberdeen. The task provided written examples of pupil work to show their research and the connections they made with the concept of identity and what elements constituted the musicians identity.
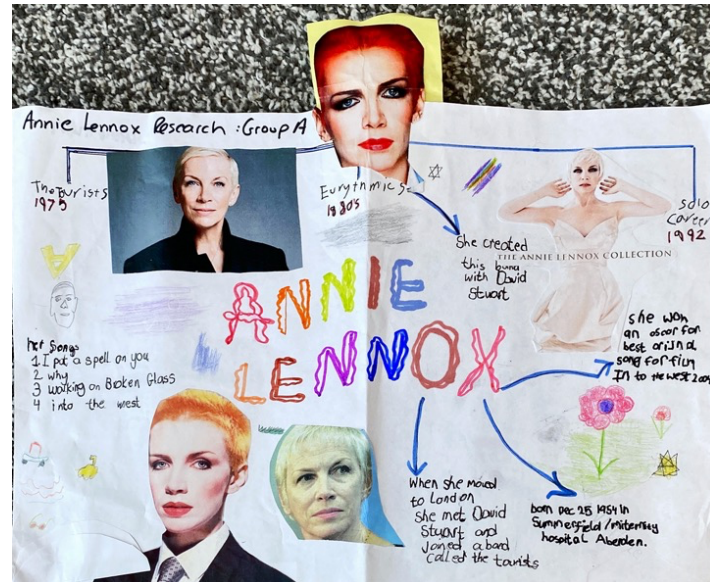
Figure 4: Phase 1: ABZ: A Community Through Sound (2017) – Group A Student Artefact

This represents a move from one subject area to multiple, creating new ways for young people to engage with school projects without the prerequisite of having the subject specific knowledge at the very beginning. The approach facilitates access to the curriculum for young people from all abilities. The 'Teaching Through' approach draws on both my experiences as an educator, teaching music within the CfE framework, but also research by Priestley (2019) who emphasises the importance of IDL within the CfE framework, but the lack of consistency in its delivery. The 'Teaching Through' approach provides one example of how IDL delivery could be embedded into the CfE framework.

The steps taken to analyse the data gathered from the classroom projects started with the subject material, more specifically music, and moved into analysing how music supported the exploration of a wider topic. It was emphasised that music was the specific subject utilised in the classroom projects and this was linked closely with the chosen Es and Os (ES, 2009), namely utilising vocal and instrumental skills to compose (EXA 4-17a, ES, 2009). With the Expressive Arts Es and Os in place as the planned outcome, the data from the classroom projects was analysed as operational action research as a step-by-step process including analysing the structure of the created projects along with self-reflection at the data gathering stage. The second phase of data gathering provided space to repeat

the process to further analyse any changes made to support learners in their learning as a direct comparison to the first phase of the project. With music as an integral component, all reflections highlighted in this chapter are linked back to music and the specific Es and Os outlined to ensure that this familiar subject matter is being utilised to build a topic that will ultimately enhance the teaching and learning of IDL within the CfE.

Image

Of equal importance to sound, was the use of photography as the term used throughout both phases of my classroom projects. Analysed within the literature review, photography is an important factor in allowing us to understand and relive memories as well as making emotional connections with images in a similar way to the connections we can have with music (Shevchenko, 2014). Through the use of photography in my action research as a way for young people to show an interest in the meaning behind the images, the aim was to trigger memory.

I designed the first of three key activities, with photography, to create an IDL link with music as a tool for engagement by introducing other curricular disciplines. Images of places from across the local surroundings of Aberdeen through history were selected including a selection of black and white as well as colour photos, all linked to places of historical relevance to start the conversation on Aberdeen's identity.

Figure 5: Phase 1: ABZ: A Community Through Sound (2017) – Student Artefact, Aberdonian Places

Looking at specific examples of resources and activities within the two classroom projects, I devised activities where young people were asked to create leaflets and posters with photographs of the places in Aberdeen which they had discussed. From a researcher perspective, this allowed me to collect rich data showcasing young people working together in groups with a shared goal, to highlight the importance of the given locations, key features of Aberdeen's identity and photographs of historical places. I gathered audio footage at the end of the classroom projects, as evidenced in Phase 1 Group Reflections to illustrate young people's understanding of their learning. For example, when I asked pupils why we explored Aberdonian musicians, a pupil responded '…because they are the best from the city that we are learning about' and when asked what the importance of the sound walk was, a pupil responded '…to help us think about Aberdeen'. Feedback from young people, allowed for my own self-reflection on the project, to understand how different elements from photography, research and sound could enhance learning. By enhancing learning, what I am referring to is providing different ways in which young people could access the project by providing contextual learning about Aberdeen, exploring it through our different senses, auditory and visual.

Young people were able to reflect on their own performance in a role within their group as well as demonstrating a development in communication skills, due to the emphasis on teamwork throughout as well as personal contributions. The resources I created, also contribute by encouraging young people to learn, providing them with examples and thought-provoking questions to spark their interest and enhance work rate. The resources created were aimed to create further meaning for the young people involved, drawing on Krathwohl (2002) who suggests that this type of research creates not only further meaning for pupils but also provides space for educators to reflect on the pupil progress made. It also creates links to the Es and Os (ES, 2009), to show what young people have achieved in line with the curriculum framework, emphasising the impact of an IDL project for a wide range of young people with varying abilities.

The foundation was then set for exploring a place, more specifically, Aberdeen for the purposes of my study. To do this in a way that was clearly understood, firstly the introduction of the familiar medium of photography was presented with a link to identity and how it helped create an understanding of the world through image and experiences.

Analysing phase 1, which I devised to illustrate the importance of IDL and how it is embedded in the CfE, self-identity is directly connected with not only CfE pedagogical approaches in music but also the transferable skills. Utilising the familiar medium of photography and the concept of understanding the world around us through image and experiences, IDL has the possibility to create a longer-term impact whereby young people connect through familiarity. Photography then provides further evidence to suggest that the IDL approach within Scottish schools acts as a valuable tool to be able to explore a range of curricular areas together as one topic or theme. Whilst photography comes from the Expressive Arts curricular discipline, through the exploration of Aberdeen as a place, the Social Studies discipline is also heavily drawn on to understand Aberdeen's history through photography.

As a continuation of this framework, I devised phase 2 to develop the idea of image even further. Building on the success of phase 1 and the engagement with the images given, the interest in the historical places and why they are important to Aberdeen as part of Aberdeen's identity became part of the next phase of data gathering. Phase 2 tapped more into the concept of teaching through image in conjunction with sound, for example, image was able to teach us about a place, the era and the people in addition to what the sounds told us. Within phase 2, a further question was asked: What can a photo tell us about a place, a time, an event?

The analysis of image and its place within my action research, provided further clarity on the concept of utilising image to explore a place. Teach Me in Image as a component of phase 2, centred around the discussion of historical photos from the local community of Aberdeen and what they told young people about the development of the city's identity. However, the exciting part of this was that it was very much down to perception of the young people, focused on a young person's perception of the world around them and how that links to our musical identities and self-identities. It was important to allow for individual perspectives as it created a far more personalised experience within the project and provided space for confidence building, listening and problem-solving skills to grow as identified transferable qualities. Young people were able to begin to make links between the many strands of the classroom projects from sound to image and the connections with identity and memory.

Video Evidence

As further examples of the data gathered within the classroom projects, I collected a series of short video clips to highlight the group work taking place. Data demonstrates young people working through the images of Aberdeen and their relevance to Aberdeen's identity. Young people were given the opportunity to rotate round the images in their groups, to create what is called a 'Graffiti Board'. Each group had a different colour of pen and each time they rotated round, their writing was visible due to the different colour. Each image studied was a collaborative approach from all groups involved, bringing the groups together and providing space for discussion. Performance opportunities

were available for the young people as a key component of the CfE Expressive Arts Es and Os framework. (ES, 2009)

All groups came together at the end of this part of the project and discussed their findings, what the images meant and why they were useful in exploring and analysing Aberdeen's identity and memories. What was exciting to capture was the group's individual discussions on their findings and how this linked to their perception of Aberdeen's identity through the fish, oil and gas industries. Whilst the concept of identity continued to be much broader than initial anticipated at this stage, it remained a key component in young people understanding what was meant by identity in terms of image, sound and memories.

Figure 6: Phase 2: Teach Me Through Music (2018) – Student Artefact – Historical Images

Creating the link to a familiar medium of image or photography helped as a starting point in analysing the CfE Expressive Arts Es and Os (ES, 2009). Emphasised here was the importance of exploring sound and musical concepts by the young people using their imagination to create musical ideas. Developing from the focus on photography as part of the IDL approach, the understanding within the action research shifted to sound to enhance the learning from the photography component.

Image and the Interpretation Gap

But what does the use of image mean to the interpretation gap identified as part of my study? How does the use of image within an IDL project like this, support the addressing of the gap?

Image has been an important part of my own interpretation of IDL in practice as an educator with a background in music. What the theme of Image has allowed me to evidence and analyse is how it can bring to life the places in Aberdeen, the musicians from Aberdeen and the memories created from times in the city. An example of the resources used, through historical photographs of Aberdeen are demonstrated below.
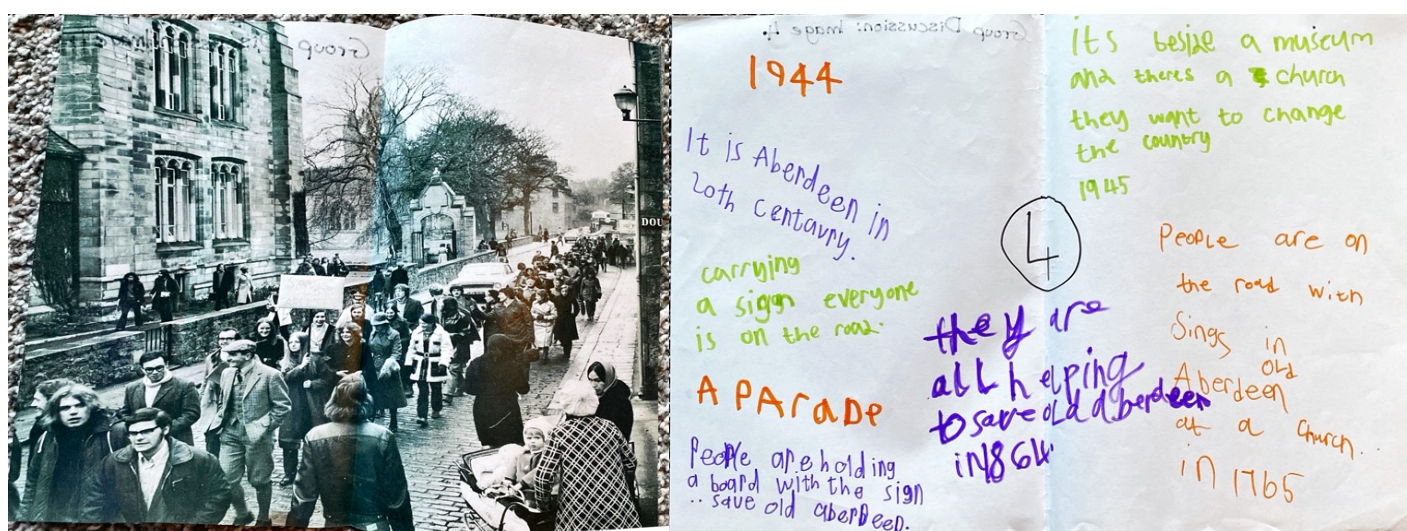

Figure 7: Phase 2: Image Discussions (2018) – Student Artefact – Historical Context

The theme of image has provided space for me as an educator, to analyse images to not only engage young people in the project but to also use it to develop understanding of places and people in a way that words often lack. I cannot state that every young person was more engaged in the project due to the use of the theme of image as different learning styles warrant different teaching approaches.

However, an overwhelming majority of young people engaged with the theme of image and were able to later offer suggestions about the possible meanings of these images in relation to Aberdeen as a city, its industries and people. Young people were able to have a group discussion about the historical images presented in phase 2 to understand how images of places could directly transfer to memories associated with images. In addition, how people connect with place as a theme, was relevant. The image evidence gathered also draws on and emphasises some of the photography research from Shevchenko (2014) who analysed it as a tool to harness memory but also make emotional connections. Photography or image acts as a way to deepen connections with many aspects of an IDL project such as history and location. It provides one example of how the use of IDL within the CfE documentation could be more specifically detailed. Photographs are a tool to harness memory and to relive memories as well as making emotional connections, in a similar way to the connections we can have with music. (Shevchenko, 2014).

IDL is a powerful tool in developing more effective engagement in the classroom as analysed by Humes (2013) and its relevance should not be underestimated. IDL not only supports young people but also supports how educators translate the policy into practice and how they interpret IDL in the classroom. Sound as a key element of music and the sound walks, remained a primary focus within my study. To ensure that sound is fully understood, the section below provides further clarification on its importance and subsequent use.

Sound

With the key focus throughout my study being centred around not only the use of music as a tool to engage young people in IDL but also as a way for educators to interpret IDL in practice, my 'Teaching Through' approach was useful in emphasising that sound formed a substantial part of this evidence.

The first phase classroom projects continued with a selection of activities focused on the importance of sound in learning about the world around us, how it shapes our ideas and provides us with information about a given place, time, or event. I selected three key musicians from the local area and asked the young people to design and conduct an analysis to further enhance the understanding of key people from the area. I asked young people to look at the musician's identities and their musical contributions. The three chosen musicians have had substantial musical careers beyond the city and onto the international stage. I felt that there would be a range of information available for young people to draw on in creating their musician research task.
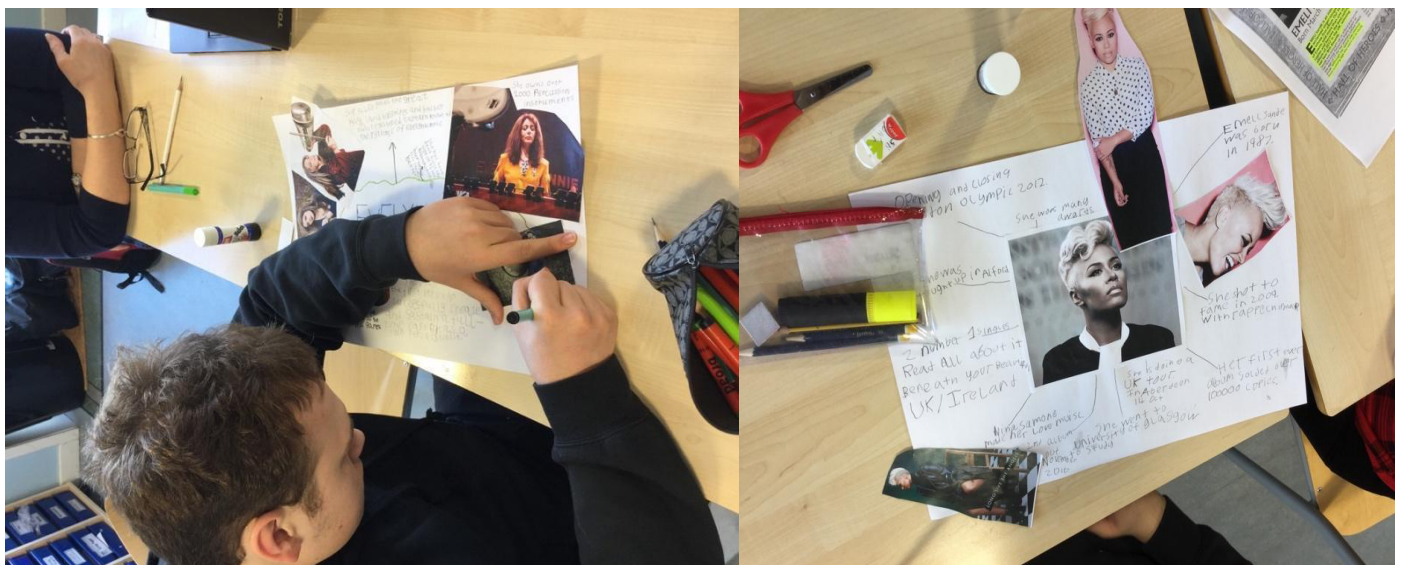

Figure 8: Phase 2: Teach Me Through Music (2018) – Student Artefact – Musician Research

I arranged for the same groups throughout to work together to create posters about their given musician, from watching video clips online and gathering biographical information to information on their careers. Each group created a detailed poster discussing the musician's life growing up in the local area of Aberdeen City and Aberdeenshire, but also their successes and how their careers have been shaped. Young people not only had the opportunity to understand the music from a musician but also their identity and how this played a role in the shaping of their musical output, to further enhance the connection between music and self-identity. The importance of self-identity linked with music became further emphasised throughout the task, testing out the research theory that young people connect with music through their self-identities and can relate to music and a musician's background. Using music at the forefront of the classroom projects provides opportunity to emphasise musical engagement as the crucial component of music's relationship with IDL and the broader CfE BGE documentation (ES, 2022). Without the clear engagement with music in terms of self-identity and memory, the importance of music as a valuable tool in IDL would not be so apparent.

A poster task further set the foundation for exploring places by introducing another familiar medium, through sound and music. Further establishing the connection to understanding the world around us, the utilisation of sound and music, with links to well-known musicians originally from the local area, provided familiarity within the material used. It also created a link to young people's own individual tastes in music as part of their musical identities as seen in phase 1. From building on the familiar medium of photography, to now incorporate the concept of sound and music, the connection to our own memories also continues to develop.

Sound and the Interpretation Gap

But similarly to image, what does the use of sound mean to the interpretation gap identified as part of my study? How does the use of sound support the addressing of the IDL interpretation gap? Sound has been an important part of my own interpretation of IDL in practice as an educator, utilising my expertise as a music educator.

Sound within phase 2 of the live-classroom projects evolved significantly, building on the successes of phase 1 but also the limitations it presented. Phase 2 furthered the development of sound by focusing on the concept of teaching **through** sound, not **with** sound and how this influenced the evidence gathered. But what does this mean? For the purposes of the study, teaching 'through' image or sound, provided an opportunity to utilise that component to open further teaching and learning opportunities. Sound was then able to directly impact the learning within the IDL framework by providing another element of the topic of Aberdeen that gave young people a further opportunity to engage with.

Identity and memory as key thematic material play an important role in the use of sound and the impact that it creates in an IDL project. What sound could do that image couldn't is create a way of bringing the history and locations of Aberdeen to life in another sensory way that connects with image but also brings the image to life. The sensory experience created allows young people to think about what they heard, make suggestions on what sounds they associate with the image such as the seagulls and boats in the harbour and what this meant for Aberdeen's identity. Whilst this may seem obvious in some ways where sound will naturally provide a further way to experience a place, what it provided in terms of IDL was a way to not only capture those sounds but also utilise them as a discussion and analytical point for young people's learning. Young people evidenced that they were able to then use sound to not only emphasise their understanding of Aberdeen's key places, but also create ideas using both sound and image that they could then feedback as their work, their understanding of the use of image and sound.

As a final element of the classroom projects, young people were then able to use the understanding of learning **with** sound and apply this through the creation of a musical composition using components of learning from the project. What this demonstrated was a way to demonstrate learning **through** sound. Phase 1 evidenced this to a certain extent with the creation of a musical composition. However, the connection between image and sound joined with identity and memory as thematic material was not fully realised. Whilst the elements of the musical composition demonstrated the

realisation of the CfE Expressive Arts Es and Os (ES, 2009) key outcome of performance, where it fell short in connecting with the CfE IDL documentation (2020) was in connecting the elements of image, sound, music, identity and memory to fully illustrate how IDL can enhance learning.

Phase 2 brought the link between the CfE documentation together more cohesively. Phase 2 provided space for young people to not only highlight and understand the identity of Aberdeen, but they were able to do this through an analysis of image and sound. Young people were then able to apply the learning through the components of IDL to the creation of their musical composition. The difference between the composition created within phase 1 and phase 2 centres around the way in which the IDL project was delivered. As an educator, I utilised my knowledge of music, composition and performance to provide an explanation of the components required in the creation of the composition. For example, the use of a structure, in its most basic form, to contain a beginning, middle and end and lyrically in terms of rhyming words. However, as a researcher, the IDL framework allowed me as an educator, to not only utilise music terminology from the CfE Expressive Arts Es and Os (ES, 2009) but to align this with the IDL documentation (ES, 2020).

IDL documentation (ES, 2020: 2) states that IDL aims to enhance:

- new knowledge or skills and develop new understanding of concepts
- draw on prior knowledge, understanding and skills
- transfer and apply collective knowledge to new problems or other areas of learning

Phase 2 of my classroom projects provided not only space to develop knowledge, skills and concepts from music terminology in terms of performance skills; but combined it with learning in connection with image, sound and other aspects including history. Leading to an understanding of concepts as part of a multi-curricular discipline support, phase 2 is further advanced than phase 1. What Phase 2 has then been able to achieve is a way to transfer and apply the collective knowledge from the project to the creation of a musical composition in a way that meets some of the outcome criteria from the CfE Expressive Arts Es and Os (ES, 2009).

For example, the development of a musical composition within my phase 2 project supports the following Fourth level outcome:

> Having developed my ideas from a range of stimuli, I can create and present compositions using a broad range of musical concepts and ideas. EXA 4-18a. (ES, 2009:10)

The result is a way to bring my specialism knowledge as a music educator to connect with my work within IDL policy documentation as a researcher. The type of connection between the music and IDL documentation analysed here is something which has not been addressed within either document. Each document clearly outlines the purpose of both music and IDL but what they don't do is offer guidance or examples for educators to incorporate IDL into their teaching practice. The impact of this, is lack of understanding for educators in how to translate the IDL documentation (2020) into practice within the CfE. At a time where ES already recognise that IDL has not become habitual practice within their framework (ES, 2020, p. 2); it is important to illustrate ways in which the interpretation gap for educators can be closed.

My research identifies a way in which subject specialisms, such as music in my case, can be utilised to offer ways for young people to further engage with their learning without the need to have the prior key subject terminology. Their interest in the subject is vitally important but, this is the key moment where IDL moves away from subject specific terminology and transports the learning towards a more multi-curricular discipline approach, providing additional ways for young people to engage with their learning and maximise their potential. What started as the idea of sound to support learning, becomes a way for both sound and music to act as catalysts for learning as part of the bigger IDL framework.

Music or sound are not the only ways in which IDL can be successful within the CfE. I am using my subject specialism as an educator to enhance my knowledge in delivering IDL and to support educators to emphasise their specialist knowledge in impacting the delivery of IDL for young people across Scotland. Whilst I recognise that music is important in supporting young people to understand

their own self-identities and academic identities along with the memories that can be created or triggered from it; what is most important is that the transferable qualities from music can be used to enhance learning in IDL. Transferable qualities including confidence building, listening and problem-solving skills as previously identified by Pitts (2012), demonstrate the value of music beyond the classroom and can be applied to other subject specialisms. However, I do recognise that my action research does not demonstrate how other subject areas can drive IDL forward in a way that I suggest music can. The implication of connecting Es and Os (ES, 2009) to the IDL documentation (ES, 2020) is a much larger argument. It is something that would be best impacted through a closer link between educators and ES. Educators impact the education of young people in the classroom where policymakers cannot. The two whilst separate in documentation, are not separate in impact and should work hand in hand to create the best teaching and learning environment for young people.

Classroom Projects Data Analysis: Linking CfE Policy Documentation and IDL documentation

Further drawing on the IDL documentation (ES, 2020) as the specific framework for my study, I took this one step further to understand how the Es and Os could be linked to the IDL documentation as a way to support educators in their IDL delivery.

Two parts of my classroom projects were joined together to showcase songs from the Northeast of Scotland, which brought together sound and memories of local people that grew up in Aberdeen as historically and culturally relevant. Memory, as a specific theme chosen for the study, was illustrated to young people through not only their own connections with the music and the memories linked to specific sounds but through the memories of Aberdonian residents. The importance of the link between identity and memory is strong within the classroom projects, emphasising not only musical identity as previously discussed but also musical memory, with the memories that are tied to certain sounds. Sounds are connected to many objects, scenarios and times and can trigger memories of a time or a place. The more personal the connection to the music for the learners and the connection with the historical memories as part of the multiple-curricular discipline approach; the more

meaningful the impact. Whilst I continue to recognise that music is not the only way in which identity, memory and other subject materials can be brought together, it is my specialism as an educator and my expertise brought to the learners in my classroom.

Music as it is taught in the music classroom, with key terminology and music related outcomes, is not the pathway suitable for all young learners. However, my study draws on Koutsoupidou and Hargreaves (2009) who highlight that through IDL as opposed to the music classroom, learner engagement is heavily dependent on the type of musical engagement and the creative skills involved. The concept of learner engagement being dependent on the type of musical engagement is something which can be applied on a wider scale beyond music and its associated terminology. Whilst music has a strong connection in our everyday lives as indicated by Welch et al. (2020) who explore musical impact on human development and well-being, it is important to recognise that there are other areas that young people connect with. Outside of music in our everyday lives, we also connect with news in terms of history, politics or other areas. Each of these areas also connects to our identities and memories in a multitude of ways to allow us to explore what history or politics means to us. It is important to recognise that music is not unique in this sense and there are other areas which could also be analysed to contain a similar impact. However, I have utilised music to draw on my experience as a music educator and my interpretation of IDL in practice as part of my approach as a researcher.

In closing the interpretation gap between the IDL documentation (ES, 2020) and the CfE Expressive Arts Es and Os (ES, 2009), the classroom projects demonstrate that using more familiar territory such as image and sound can provide a way for young people to connect with a classroom topic on a more personal level.

Figure 9: Phase 2: Teach Me Through Music (2018) – Student Artefact – Local Dialect

An example seen in a video clip shows myself as the researcher, asking the groups what the word "Dochter" meant which young people were able to state meant doctor. Young people were then asked what they felt the story was about and they established that the story was about an old wives' tale about a man going to visit the doctor in Aberdeen. Whilst this was beneficial to clarify young peoples' understanding of the local dialect and culture through sounds and songs, young people were then asked to take this one step further by analysing a selection of Aberdeen (Aberdonian) words from the Doric language to further get to grips with what stories from the area were truly about. The stories were based on memories of Aberdeen and young people were able to see this brought to life using sound tied with not only identity but also memories. This further strengthened the understanding of the connection between self-identity, memory and music. The evidence above shows that even without the use of music as a key element of my classroom projects, the impact of image and sound provide evidence of further ways in which IDL can be adopted in the classroom, drawing on a variety of curricular disciplines.
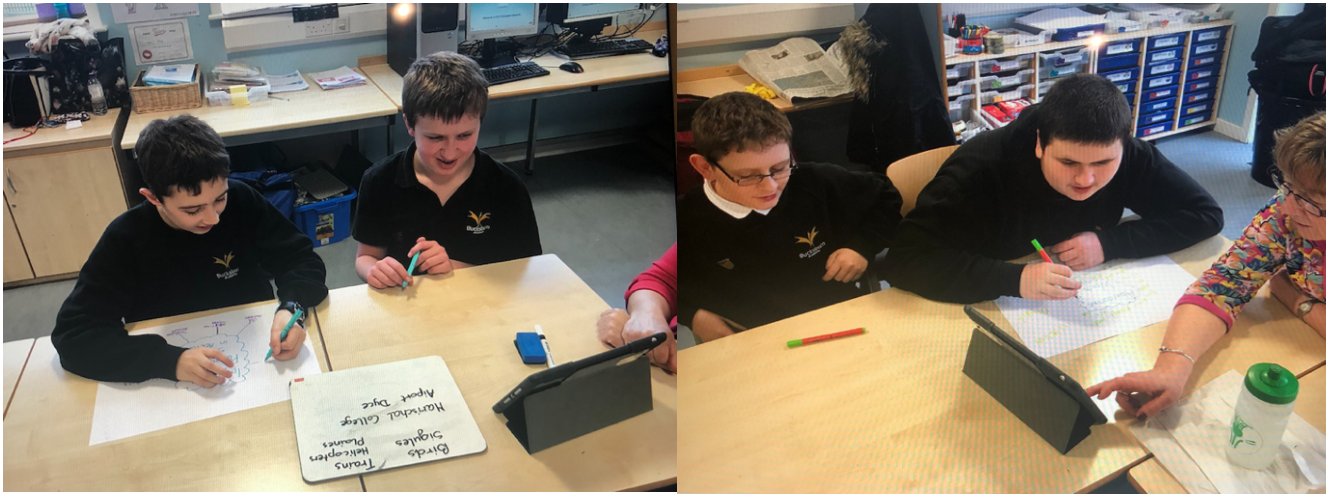
Figure 10: Phase 2: Teach Me Through Music (2018) – Student Artefact – Local Words

Young people were given the opportunity to research words utilising the classroom iPads but also write down these words on a piece of paper in their groups, demonstrating their understanding and emerging thoughts. Writing the words down not only provided young people with a reference point to connect back to as they developed their work throughout the project, but it also provided a way of visualising the words they were learning. Providing a range of learning approaches, both auditory and visual was utilised with the hope of providing a style of learning that suited a wider range of learners, to limit barriers to engagement through a range of access routes into the project content. The written words also provided evidence to track the learning throughout the project to reflect on at the end and support young people in acknowledging their own achievements.

In this context to respond to the question: How can music be used in the classroom to enhance IDL?, the opportunity for young people to utilise Scottish words in this way provides an example of how music and its transferable qualities can be utilised to enhance IDL on a topic such as Aberdeen. What this tells me is that there is a connection to be made within the CfE framework for educators to feel confident in designing and delivering IDL through more familiar mediums for learners such as image or sound. The transferable skills of confidence building, listening and problem-solving skills are what drives the research forward, to illustrate how music can be applied on a wider scale beyond the music classroom. Attainment through the BGE levelling system in connection with music is also an important factor in understanding how a young person's focus can result in a change within the

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levelling system. Consequently, with the connection with Scottish words, there is a wider impact with the implementation of the broader CfE framework. Within the CfE, there is a strong emphasis on the importance of learning about Scotland and through the use of Scottish dialect in this way, the importance of Scotland remains central to my classroom projects.

As seen in phase 1, from researchers such as MacDonald et al. (2002), the concept of identity was further emphasised in understanding the identities of the people of Aberdeen, from the fishing communities to the oil and gas community to a range of nationalities who are now based in the city. Young people discussed the concept of identity, putting this together as a series of mind map documents and further developing an understanding of individual and group identity. The thematic material for identity ran throughout each project task and as part of the overarching theory that self-identity plays an integral role in young people's connection and engagement with music.

Figure 11: Phase 2: Teach Me Through Music (2018) – Student Artefact - Concept of Identity

The concept of memory is also raised here through a discussion of the cultural backgrounds of those who worked in the industries, such as fishing and oil and gas. As previously outlined, this ties in with the overarching CfE framework to provide opportunities for young people to engage in IDL to enhance their learning experience. Whilst the concept of IDL is not new for music, the key thematic material of identity and memory I have chosen as key themes, provide a connection with the

transferable skills on offer from music such as confidence, listening and problem-solving skills. The concepts of identity and memory run deep within my rationale for my research and work to support the understanding that IDL is advantageous in allowing young people to connect with a topic. IDL in this way is built from the CfE framework and links closely with the IDL documentation (ES, 2020) even though this has not been fully realised as of yet.

Illustrated by ES on 'What is the Curriculum for Excellence?' (2019), IDL forms a quarter of the four key outcomes:

- Opportunities for personal achievement

- Interdisciplinary Learning

- Ethos and life of the school as a community

- Curriculum areas and subjects

Projects such as those demonstrated in my own study, support the development of guidelines for educators as they adapt their teaching to incorporate IDL. Whilst this is something which has not yet been fully realised by ES, as indicated in their IDL documentation (2020), it is part of a wider investigation into the ongoing Education Reform (OECD, 2021) in Scotland as led by Professor Ken Muir.

To support the educational reform, my study creates a link between the individual curricular disciplines and music by providing a way to interpret IDL in a way that connects with the CfE framework. My classroom project data allows educators to see that whilst music, or composition to be more specific, is the final outcome of the project; the journey to get there is different. The journey consists of bringing together subject material from other areas of the eight curricular disciplines and using this experience to inform a composition and performance. The final composition then acts as evidence of the realisation of one of the CfE's music outcomes - performance. As suggested earlier in the chapter, the journey to reach the composition and performance was full of opportunities to learn

other aspects of the eight curricular disciplines and apply this in a musical composition. Two distinct elements of the curriculum are linked in this way, closing the interpretation gap.

Connections with the Education Reform

The Scottish Government commissioned the OECD in 2020, to conduct an independent review of the CfE. The report titled: Scotland's *Curriculum for Excellence: Into the Future* published in June 2021, outlined the recommendations going forward towards an Education Reform.

As part of the key findings, the following statements were made, amongst others:

- Continued efforts are needed to enhance the coherence of the policy environment with CfE
- The approach to the ongoing implementation of CfE has lacked structure and long-term perspective.

In June 2021, Professor Ken Muir wrote a letter to the Cabinet Secretary for Education and Skills to outline the commission by the Scottish Government to provide independent advice on all aspects of an education reform in Scotland. As outlined in his letter, this included the designing and implementing of plans for structural and functional change as recommended by the report. Following on from the letter (OECD, 2021), Professor Ken Muir has given consideration to establishing a new curriculum and assessment agency by reaching out to educators across Scotland as a call for a teachers panel to drive forward the development of a new curriculum.

What my classroom project data shows is that IDL can support educators to develop a framework for young people that draws on multiple subjects, creating further ways to engage young people in their education away from subject specific areas. Whilst IDL is not the key agenda for the education reform, what my classroom projects data does illustrate are ways to incorporate IDL to become habitual learning (ES, 2020) and support the thinking around a new framework for the CfE in Scotland. Priestley (2019) recognised that whilst the CfE has elements of success within individual

subject areas, there are gaps in its implementation with regards to IDL and the understanding of IDL amongst both policy makers and educators. Further to this, Humes (2013) highlights concerns around the inconsistencies of the implementation of IDL and whilst an important concept, it is not fully realised in the classroom.

Combining aspects such as sound clips from interviews with residents of Aberdeen including an interview with an old woman who had lived in Torry (Phase 2 Project Data), the original Aberdeen fishing village and emphasising this through the dimensions of their musical consumption through their choices, I was able to provide another example of how an approach combining other curricular disciplines supports learning. Whilst Wing Chan et al.'s (2007) research was important in explaining the beneficial nature of music in this way, my classroom project took that one step further in explaining the choices we have in the places we live, our culture and society and the nature of travel and how it can build memories around music. In this way, the project begins to piece together the culture of Aberdeen through sound and memory, without such a strong focus on music alone. In addition, transferable qualities of listening and communication skills are utilised to further enhance learning away from music as a single subject. Space is created for reflection throughout my classroom projects to begin to unpack the connections made through IDL and what this means for educators and their interpretation of policy into practice.

Further exploring the current CfE framework and the potential links to the Education Reform, my classroom projects used a range of terminology that connected music to other curricular disciplines and moved away from the music classroom. One of these key terminologies is centred around the concept of a Sound Walk. Young people were given the opportunity to map out a route across Aberdeen which encompassed the key images, sounds and memories from the other aspects of the data gathering process. This encouraged young people to take what they had learned in the classroom, into a real-time environment where they had the opportunity to expand on what they had learned by recording sounds that capture Aberdeen and its industries.

Places, chosen by the young people, were based around the oil and gas industry and the fishing industry, central to Aberdeen's output. The young people recorded the sounds using an iPad, to make the project accessible for schools on a wider scale in the future. The school's minibus was used to take the young people and staff to each location, record and then move on to the next destination. This part of the project allowed young people to get out and about in the local community, which created a buzz around the project. Young people could take some ownership on the learning and recording through the choices over the places that were visited. After completion of the recordings, over the coming week, the sounds were analysed by the groups of young people and specific recordings chosen to edit and put together on Logic Pro software, as their final composition or contribution within classroom project.

Figure 12: Phase 1: ABZ: A Community Through Sound (2017) – Student Artefact - Editing

Beyond this part of phase 1, young people discussed their interests in genres of music and why they enjoyed them, which was recorded by myself as the researcher. Young people were asked questions about why they liked their choices, which provided responses on how it made them feel individually, linked back to their perceptions and individual memories. This also remained strongly in keeping with the various activities embedded into the CfE Music policy framework on individual connections with

music, developing listening and communication skills. Further emphasis regarding the transferable qualities embedded into music was provided and how it could be put in practice through the IDL framework.

Phase 1 of the research was extremely beneficial to test out the ideas and concepts surrounding the use of music as a tool for engagement in an IDL setting. The benefits were centred around learning more about the location and key aspects of the city of Aberdeen as the topic. However, one aspect I continued to feel was missing was the notion of music playing an integral role in how young people understood Aberdeen, or any other city in a beneficial way. It was this interpretation gap that continued to be developed ahead of phase 2 of the live classroom project, to set up ways in which the key themes discussed here could be explored in more detail. Music in a music setting was still far too dominant in phase 1 and it required more placement as a tool rather than a clear focus. As set out in my core questions, it is important to recognise the importance of music, but the questions focused on how music is utilised within an IDL setting within the CfE.

After completion of phase 1 of the research, the data was gathered and analysed in terms of the key themes of identity and musical memory, to unpick the way in which young people engaged with the project. Young people worked through the given material and they shared their thoughts on identity, what it means and their own musical tastes. However, the missing link was the way young people had understood the link between music, sounds and the wider community of Aberdeen. A shift in focus was required to utilise and understand music to develop identity and memory, without the focus on music in a musical setting. The concept of an IDL framework could have been developed further, utilising the importance of music as a driving force in IDL, connecting with the transferable qualities, primarily of confidence building, listening and problem-solving skills.

The next step within phase 2, was to map out a sound walk, similar to the one carried out in phase 1. However, the main difference was to connect the learning through image, sound and memory by taking a look over the photographs that were studied at the start of phase 2 and utilising these to

pinpoint places of historic value in Aberdeen. I created links between familiar material such as photos and music and the topic being learned to help young people to make wider connections. By wider connections I mean a way for young people to understand the transferable skills from a topic such as music and connect it with the historic value of Aberdeen. When young people are able to make these connections, it supports the implementation of the CfE framework into practice through creating opportunities for young people to explore and understand the use of music through IDL. From a photo of a protest that took place in Aberdeen (Phase 2 Project Data) in the 1970s, focused on the debate on whether there should be a one-way system around the University of Aberdeen, started the mapping of the sound walk to the University of Aberdeen, a historic venue. From a photo of the fishing markets in Torry, the next place on the map was the sound of the Aberdeen harbour which, today, has a much broader industry including oil and gas and large shipments. An exciting development within phase 2 was taken by following this approach, which again brought together the learning throughout from image, sound and memory, as a much more clearly defined IDL approach, utilising the music guidance (CfE Expressive Arts Es and Os, ES, 2009) as the clear framework. The importance of IDL to other subject areas was explored but more importantly, how the Four Capacities can be demonstrated clearly through the projects I created.

The Four Capacities consist of:

- Successful Learners
- Confident Individuals
- Responsible Citizens
- Effective Contributors

Each of the Four Capacities are investigated through my IDL approach to make sure that young people are successful learners, confident individuals, responsible citizens and effective contributors in activities they are presented with.

Successful Learners: In demonstrating that young people felt successful throughout the classroom projects, a range of teaching and learning approaches were utilised as demonstrated earlier in this chapter. For example, project content was mapped to the specific Expressive Arts Es and Os (ES, 2009) to ensure that young people had a specific outcome when taking part in the projects, specifically performance and composition for the purposes of maintaining a clear musical focus. In addition to this, a range of teaching and learning approaches were utilised. Written and verbal instructions and both visual and auditory material provided further clarity on the purpose of each task along with a range of ways for young people to document their work.

Confident Individuals: In supporting young people to develop their confidence throughout the projects, young people were working together in smaller groups within one class to develop a song based on the images and sounds of Aberdeen including Doric words. In addition to this, memories of the city were explored through listening to a range of interviews to provide young people with further context around their learning. Young people were provided with support from the attending Pupil Support Assistants along with myself as both the teacher and researcher. Young people were encouraged to share their work at each stage of the projects - written, visual and auditory depending on their preferred learning style.

Responsible Citizens and Effective Contributors: Each group took it in turns to work on Logic Pro and utilise the sounds they chose and recorded during the sound walk to create a soundscape, or background sounds to accompany the song. The groups decided on a rap to illustrate the many places of importance in Aberdeen and to have the sounds in the background, looping round to the end. Each group ensured that every group member had an important role to play. The link to Cooperative Learning (2022) strategies demonstrated this, where group leaders, researchers and timekeepers amongst other roles were vitally important. At each stage of this process, the groups emphasised their ideas, evidenced in the project images shown in this chapter. Young people demonstrated a strong understanding of their learning and how each component of it linked back to the learning about Aberdeen as a city.

What these highlight about phase 2 and subsequent data gathering is the importance of the named transferable qualities such as confidence building, listening and team building. Such qualities support in cementing the idea of IDL approaches, allowing young people plenty opportunities to reflect on their progress as well as developing their confidence as they shared ideas throughout the making of the song. Each young person was given their say and as the educator, I was able to take a step back and allow the song to develop the way the groups wanted it to, with their own ideas and input with minimal educator guidance.

Figure 13: Phase 2: Teach Me Through Music (2018) – Student Artefact – Finalising Creative Task

The final performance of the rap and background soundscape took place within the classroom, with all pupils standing together to each say their part in the rap, which they had spent a few days learning. The showcase brought together not only original images from Aberdeen, but also sounds through the Doric dialect used, sounds captured from Aberdeen and edited. Memory links by highlighting places of importance and historical value were also important for the young people to learn about a city through many components.

Figure 14: Phase 2: Teach Me Through Music (2018) – Student Artefact - Final Performances

The development from phase 1 was shown, where identity and memory felt much less disjointed from the project as they were the tools being utilised under the umbrella of music, to interrogate the resources used including images and sound. Young people were able to develop an understanding of the important aspects of Aberdeen's culture, the importance of self-identity in connecting with music and musicians work along with how memories are created and triggered by music (Pitts; 2012).

The research closely links with the use of music within an IDL approach, showing how music can be used to analyse aspects of Aberdeen's culture from sounds to songs. The analysis of data collected, shows the importance of self-identity and memory and how young people's perceptions can affect their learning experience and journey.

What a combination of phase 1 and phase 2 allowed me to create was a space to explore the thematic material through the utilisation of music as a tool to engage young people in wider subjects and topics and without the need to remain in a music setting, so often seen within the frameworks of the CfE. My research has taken the key components of the CfE Expressive Arts Es and Os (ES, 2009), the four capacities as illustrated and the ES IDL documentation (2020), which remains non-subject specific; and provides evidence that music can act as a tool for engagement within an IDL environment. It showcases ways in which educators can use music in a range of settings. This provides avenues for educators who have previously avoided the use of music in their classroom due to feeling that it is too

subject specific, to feel more confident in their abilities through the link with the CfE guidelines and Four Capacities of Learning (Scottish Executive, 2004).

In return, this allows educators to share good practice across Scotland or on a wider scale, creating a supportive network of educators to successfully deliver an IDL approach in this way. Connections with the Education Reform are more apparent than ever through the identification of the interpretation gap and the lack of guidance or examples in place for educators to develop frameworks such as IDL in the classroom. IDL is not the answer but is one component in a larger set of expectations set out by the CfE and a component that has not been fully recognised or addressed. The CfE have already indicated that IDL is not habitual learning but that it is a vital component in the ongoing development of the framework. As part of the Education Reform, this is an ongoing analysis and restructure. The evidence gathered from my action research supports not only educators to develop IDL in a way that enhances learning for young people from my background as an educator; but also impacts policymakers through my understanding of the CfE from an educator and researchers' perspective over the last 10 years.

As part of my contribution to knowledge and to share good practice, I created the online share space: www.teachmethroughmusic.com which provides a creative space for educators to share good practice with regards to the implementation of IDL. It is specifically music centred to connect clearly with my research.

In addition to the creation of the share space, I devised a series of webinars for educators across Scotland to discuss the implementation of IDL within the CfE and the importance of music as a tool to support young people's engagement with the CfE framework. I will be using the next section to analyse the feedback given in the webinars and the importance this provides in illustrating my contribution to knowledge.

IDL Participation & Reflection

Webinar Analysis

To open this final section of the Reflections on Practice chapter and also reflect on the data I have gathered and analysed within my classroom projects, my key question that is being focused on is: How does my research put IDL into practice and achieve what the CfE policy doesn't?

As educators, we are given the CfE framework to follow within our classroom environment. The translation from policy into practice and its implementation through IDL is somewhat personalised in its approach. Educators draw on the familiar as suggested by Humes (2013) who argue that not all educators are comfortable working outside of the familiar. It is also a way to ensure consistency amongst our classroom projects. However, consistency is not being delivered in the CfE across Scotland due to the lack of guidance and resource material for IDL interpretation and implementation as suggested by ES (2020). The IDL approach is not yet embedded into the CfE framework and enacted. Inconsistency across the CfE framework such as IDL is becoming more apparent and coincides with the ongoing Education Reform as led by Professor Ken Muir (OECD; 2021).

Throughout this chapter, I have provided evidence to suggest my 'Teaching Through' approach to IDL, allows a familiar and also well-known subject to the educator to be used to enhance the learning of topic-based approaches. As an educator, my specialism in music provided me with some tools to support young people to enhance and enrich their education through the exploration of music. However, the CfE has not provided guidance for educators on the framework for developing IDL projects despite ES putting together their IDL documentation (2020) to enhance young people's engagement in their learning. The documentation is confusing and does not provide clarity for educators or policy makers on the best course of action to rectify the interpretation or implementation gaps of IDL into practice. My research draws heavily on Harvie (2020) who explored the implementation gap, suggesting a major concern was the lack of consistent understanding from

educators on the rationale behind IDL to enhance learning. In the same study, Harvie also suggests that perceptions of how different subjects fit together varied amongst educators and policymakers.

To address the implementation gap, Harvie suggested:

> Opportunities for teachers to engage in continuing professional development where they have the chance to reflect and discuss their understanding of IDL is therefore crucial in enabling them to craft IDL tasks and speak confidently about what they are doing and why.
>
> (Harvie, 2020: 15)

I have recognised throughout this chapter, that the interpretation and implementation of IDL is not fully embedded into the CfE as ES (2020) had hoped. The concept is clear; however, the delivery is very inconsistent. Harvie (2020) provides a suggestion to create a solution. An opportunity for educators to understand the concepts behind IDL and how their subject specialisms could be used to enhance learning for young people. Taking this one step further, the creation of new ways to teach and learn is available through IDL as demonstrated through my own classroom projects. There is no "one size fits all" approach in how we teach and learn. IDL is not the answer for everyone, but it is an option to create real world scenarios, to learn about a topic and to enhance learning opportunities for young people.

As part of the data gathering process, beyond the classroom and beyond the website, I took the opportunity to start a discussion with like-minded educators across Scotland. An exploration of what IDL means in our teaching and how we design and deliver it. I opened the first full discussion regarding my 'Teaching Through' approach and what this meant for our delivery of IDL projects. A thought I posed for those who attended, explored our choices in what we as educators decide to teach.

I suggested:

>…what we do can be quite limiting in the ways in which we translate policy into practice. Translation from policy into practice depends on what the head teachers decide for their individual schools along with local councils' decisions before an overall emphasis for the CfE across Scotland is completed. (Phase 2: Teach Me Through Music Webinar Series, 2021)

In response to my prompt, Participant A explored what it means to follow the CfE framework and what teaching and learning looks like. The participant recognised the importance of IDL and my 'Teaching Through' approach but suggested that there are a range of limitations to embedding the approach within the CfE:

>We as teachers are given a framework to follow and yes we have some freedom to some extent to how we deliver it but to some extent we are also almost limiting the ways in which we do that to what is in the policy document in front of us and what the head teachers decide what we deliver in the school. What we don't have are ways to think outside the box to tap into a young person's learning that's maybe struggling to understand or learn in the most conventional way. It's not clear cut as there are so many ways to do that.
>(Phase 2: Teach Me Through Music Webinar Series Participant Feedback, 2021)

The comment from Participant A connects with Harvie (2020) who highlighted the importance of opportunities for educators to engage in professional development. Through the development of such opportunities, a thorough understanding of IDL can be built to support educators in their delivery of IDL to best suit the needs of the young people they teach.

From a thorough understanding of IDL for both educators and participants, I explored more subject specific material in the webinars, music as the specialist area within my teaching and research. I posed

the question: How could music work in a more topic-based way? to open the opportunity for educators to highlight their understanding of music in IDL and how it's delivered.

Participant B highlighted their child's approach to and understanding of music which they state has supported their memory retention and positively affected their experience of music and the wider curriculum through IDL. Feedback here relating to memory links to Hallam (2010) who suggested that memories of experiences with friends helps to promote friendships with like-minded people. Feedback also links to my own research focus where I have pinpointed the two key themes of identity and memory and how these themes affect our exploration of music.

Participant B suggested:

> My son has additional needs, and he loves music, absolutely loves music but when it's taught in a conventional way, he had to go through the structure of how it looks in the Curriculum for Excellence. His teachers wouldn't believe he was musical in any shape or form. His learning is much more from the ear, he listens, and he will never learn in class but he's unbelievably musical. He could learn really well through music but can't necessarily learn when you are doing music. He struggles to retain information, but he can do French and I wondered why, was he learning it through songs? It was, therefore he was remembering it. I showed his teacher a clip of him playing the drums through ear and she was totally honest and said she would never have believed it as in class, he can't keep a rhythm. It's bizarre how if he's taught in a conventional way, he can't show what he can do but music is just so important to his learning.
>
> (Teach Me Through Music Webinar Series Participant Feedback, 2021)

Memory is an important aspect of learning in music as identified by Hallam (2010) and has impacted the learning of young people as highlighted by Participant B. Memory can take the form of memories relating directly to music and can also be part of developing memory retention. Participant C went on to further evidence this point, suggesting that music affects young children's brain development and

how they remember songs, it cuts through the noise and they hear and learn it better.

Linking with my key research question: How does my research put IDL into practice and achieve what the CfE policy doesn't?, further evidence from the webinars suggests that what educators don't have access to in Scotland, is a central place where we can find and share resources. Participant D suggests:

> When it comes to development, they (CfE) are not putting in place a resource area for educators to share good practice. For like-minded educators to share good practice with others to see if that works for other people and to make sure we are all connected
>
> (Teach Me Through Music Webinar Series Participant Feedback, 2021)

With the importance of IDL being identified from a variety of scholars including Harvie (2020) and Priestley (2019) as an approach to teaching and learning that focuses on a topic as opposed to subject terminology, it is crucial to get the CfE guidance right to best support educators and most importantly, the learners. For educators to begin to understand the importance of IDL within an educational framework such as the CfE, it is also important to recognise how educators arrive at an understanding of IDL both in theory and in practice. What my 'Teaching Through' approach creates is a space to not only highlight to educator's how IDL can be put into practice within the classroom by drawing on an educators own subject specialisms and creating familiarity in an unfamiliar setting. It encourages educators to draw on their specialist subject knowledge to enhance their IDL projects by starting with something they are comfortable to lead on. Interdisciplinarity is integral to such projects, however, without an educator's subject specialism intertwining itself through such projects, it may be more challenging for an educator to have the confidence to develop a full project for their classroom. This addresses Priestley's concerns by outlining an alternative approach in highlighting the inconsistent nature of IDL in the CfE classroom and outlining an alternative approach to create consistency within IDL projects. It provides further context to why educators should be allocated time to explore and understand IDL through the lens of their own subject areas, to create familiarity in a new setting. If

the educator does not feel confident about their delivery of an IDL project, the learners will not feel confident in their ability to understand.

What my overall study aimed to achieve was to present an example of how to close the interpretation gap between IDL theory and practice, to suggest an approach to IDL that links in closely with subject specific Es and Os such as the CfE Expressive Arts Es and Os (ES, 2009). Further to this, what my research aimed to achieve was a way to continue to meet the CfE criteria at the end of a project and to bridge the gap between the Es and Os and the IDL documentation outlined by ES (2020). In doing so, I have evidenced a way in which IDL can be delivered with a specific focus on music, which the CfE policy does not.

The Webinar Series provided the opportunity to build on the data gathered in the classroom projects, to collect real-world evidence from educators across Scotland, to further understand the function and embedding of IDL within the CfE across a range of school settings, both primary and secondary education. Within the webinar series, I had the opportunity to both discuss and analyse the project materials I had created as part of my own classroom projects and analyse the impact the projects had on learners. Presenting this to webinar participants demonstrates one way of implementing IDL in the classroom whilst fulfilling the CfE Experiences and Outcomes, with the specific example of EXA 0-17- I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm (ES, 2009) which has been a focus throughout my research as an outcome from the classroom projects. Webinar participants acknowledged the lack of guidance for educators on the interpretation and implementation of IDL in the classroom, which further creates connections with the ES IDL documentation (2020) and concerns around my identified interpretation gap. Webinar participants welcomed suggestions on how to implement IDL in their classrooms in this way and supported the move to creating an online share space for educators across Scotland

As a result, I have had the opportunity to create an online share space as an educational resource for educators across Scotland to find and share good IDL practice. With no central bank of resources across Scotland identified within the webinars, there is a concern that the expressive arts are not being given enough importance in the current climate. Resourcing without a central bank of resources is time-consuming and tricky, from experience. The subject specific policy documentation is clear and does provide subject teachers with clear guidelines on what is to be achieved. However, what is missing is the vital link between the guidance and the IDL documentation (ES, 2020). Currently, the two documents do not communicate with one another and it has been the focus of my research to highlight this concern whilst providing a suggestion on how to address it. Webinar participants have highlighted the need for an online share space to support the CfE guidance. I hope that the conversation around my 'Teaching Through' approach will continue to support educators in their planning and delivery of IDL projects, whilst providing a clear share space for educators to use. I also hope that my action research and subsequent webinar data will support the Education Reform (OECD, 2021) and provide evidence of ways to link both the CfE Es and Os (ES, 2009) with the IDL documentation (ES, 2020).

Chapter 5: Conclusions

Introduction

This chapter will conclude my study of the CfE, its music policies, educator interpretations, and implementation of Interdisciplinary Learning. Key research findings will be summarised and connected with the two key questions focused on music in IDL projects to support interpretation of IDL in practice. It was important to utilise these questions at the heart of the project to set the foundation from which the practice-led research developed. Whilst IDL is the main concept which has been realised throughout my research, it is music which acts as the catalyst to enhance how the theory is interpreted by practitioners, into practice. The questions aim to prompt responses which reach clarity on how teaching IDL in this way, can achieve what the CfE policy doesn't, creating IDL projects to support learners to understand key terminology and achieve the experiences and outcomes set out in the CfE Music policy documentation (CfE, 2009). The key questions ask:

1. How does a music based IDL project help educators to interpret the developing CfE framework?

2. How does my research put IDL into practice and achieve what the CfE policy doesn't?

The chapter will discuss the value of my findings on the use of music within an IDL approach, analysing the benefits of utilising music across a wider range of topics to enhance young people's engagement with learning and the contribution to knowledge thereof. It is also a space where I review the limitations of the study and offer opportunities for further research as part of the ongoing Education Reform in Scotland (OECD, 2021)

Summary of Key Findings

Throughout each stage of my study, I aimed to embed my understanding of the music guidance as part of the CfE Expressive Arts Es and Os from my 10 years of experience as an educator in Scotland. From my identification of the educator interpretation gap between the subject specific Es and Os documentation (ES, 2009) and the ES IDL documentation (2020), I expressed concern that whilst each document contained valuable information on the translation of policy into practice, there was a significant lack of connection between the policies. Consequently, I identified a lack of support for educators in translating the IDL documentation (ES, 2020) into practice in a way that enhanced the learning experiences of young people. Drawing on Harvie (2020) who suggested a lack of guidance surrounding the implementation of IDL, and the subsequent implementation gap; my own focus centred around creating action research to highlight ways in which the interpretation of IDL into practice could be realised in close connection with music.

Through my specialism as a music educator, I drew on some of the transferable qualities of music including confidence building, listening and problem-solving skills as highlighted by Pitt (2021). From this, I built two phases of classroom projects titled *"ABZ: A Community Through Sound"* and *"Teach Me Through Music"*. The projects were central to my methodology as action research to analyse how I delivered IDL as an educator and how young people engaged with it. For the purposes of my study, I drew on the pre-existing key themes of identity and memory as two ways in which young people can connect with music education and IDL on a wider scale. Identity and memory acted as existing lenses to support and promote the development of my action research and subsequent findings as a personalised approach to teaching and learning. I recognised throughout that the key themes of identity and memory are not the only ways which can enhance and promote the learning of IDL through music such as through other transferrable qualities as previously identified.

Leading from the creation and delivery of the action research, I also created a series of webinars titled *"Teach Me Through Music",* which brought together a range of educators from across Scotland to

discuss the meaning of IDL and how we can teach through music as opposed to with it within the parameters of the CfE. Within the webinars, I shared the design of the classroom projects from my study. The impact of the webinar feedback was significant. Participant feedback indicated support for my views as an educator within the CfE, further emphasising the identified interpretation gap, with a lack of consistency for educators in their design and delivery of IDL in the CfE classroom. Feedback links with the key thematic material of identity and memory as ways to further engage young people in IDL projects, emphasising the importance of young people's perceptions of their own identities and memories in relation to their education.

> It's the thing that you said about identity that really resonates with me. I've spoken to a lot of children who still feel like they don't belong. Something where they are linking things potentially could give them a sense of belonging. But also opens up a whole load of experiences for all the other children who wouldn't necessarily have experienced that. So obviously if I hadn't logged on and if we weren't having this chat, this would not have been a forum that I would've explored so I'm quite excited to sit down and really think about planning. (Phase 2: Teach Me Through Music Webinar Series - Webinar Participant, 2021)

Participant feedback also supports to drive my research forward, providing an educator insight for the online share space. It is also an indication that a substantial gap in educator interpretation of IDL in practice is a lack of resources and a central space where educators can source both IDL guidance and resources. Evidence from the webinars suggest that my identification of an interpretation gap is accurate and that there is a need for a central share space for educators to share good IDL practice.

The overarching study aim was to unpack music as a tool to support educators within IDL, a topic-based approach, and uncover the limitations of the CfE documentation in practice. My findings echo the IDL implementation gap identified by Harvie (2020) who recognises the discrepancy in moving from policy or theory, into practice. Whilst Harvie recognises the concern regarding the implementation gap focusing on the lack of professional development available for staff across the

curriculum, my research focused specifically on the interpretation of the music guidance (ES, 2009) into practice and the challenges for educators in delivering a full and balanced curriculum.

By full and balanced curriculum, I am referring to the transferrable skills associated with individual subjects, specifically music in my study and the impact of the transferrable skills on young people's learning. I identified the transferrable skills as confidence building, listening and problem-solving skills through the analysis of research including Pitts (2012) who suggested that the value of music stretches well beyond the classroom, into our personal and social lives.

Closing the Interpretation Gap

The interpretation of the CfE framework into practice has been of considerable challenge for educators across Scotland due to the limited guidelines set out in the CfE, provided by ES (Harvie, 2020). More specifically within my study, the impact of Teaching Through music has evolved as my approach to support educators in their understanding and interpretation of the music guidance as part of the CfE Expressive Arts Es and Os (ES, 2009) in practice. The approach does not limit itself to music. The 'Teaching Through' approach I have designed and delivered, is a framework to support educators in their delivery of IDL in the classroom across a variety of curricular disciplines and can be tailored to their subject specialisms. Drawing on subject specialisms is important in supporting educators to feel confident in their approach, a hybrid between familiar and unfamiliar teaching approaches to bring policy into practice.

Drawing on my expertise as a music educator, I utilised the approach to support and enhance educator understanding and interpretation in using music within an IDL project. It is the design and delivery of the 'Teaching Through' approach that is at the forefront of how I address the interpretation gap and how I begin to close it. When educators teach with a subject or curricular discipline, this primarily takes place in a subject specific classroom such as music, linked with the relevant CfE Es and Os documentation (ES, 2009) and associated BGE levelling to assess work. However, when an educator

teaches through a subject, as seen within my 'Teaching Through' approach across both phases of classroom projects, the teacher's subject specialist knowledge is being used to enhance learner engagement and attainment within an IDL project. IDL in this instance is being used as a vehicle to explore and analyse a topic, whilst delivering a focused and subject specific outcome, levelled through the relevant CfE Es and Os. Therefore, creating a way for young people to use their own experiences of a subject such as music, building from their own identities and memories, to support their engagement and attainment within an IDL project.

In my action research, I was able to collect raw data to understand the current elements of the delivery of IDL within the CfE and what the gaps were. What my action research demonstrated was that the music guidance as part of the CfE Expressive Arts Es and Os (ES, 2009) are very clear in terms of musical terminology and musical outcomes. What they are not clearly demonstrating is a united front where IDL and the CfE, communicate effectively to create clear outcomes based on the policies. The ES IDL documentation (2020, p. 5) is clear in what it means when addressing IDL as a framework, stating that it is a planned experience bringing together a range of disciplines. The CfE is also very clear in its framework to include subject-specific levelled Es and Os from Early to Fourth level.

Young people from both phases of the classroom projects were able to engage with the activities provided, learning about the topic of Aberdeen through image, sound and music. Underpinning my classroom projects was the focus on translating the current CfE framework into practice through IDL to begin to address the concerns around educator interpretation. Teaching through music to plan the identified outcome utilising the BGE levelling framework. As an educator, I was aware of the participant's current levels in literacy and numeracy and I was able to differentiate tasks for young people based on their abilities. I used the Co-operative Learning model (2022) to do so through activities such as Graffiti Boards to gather information from all groups sharing in an activity and specific roles during activities. Some of the roles included group leaders, timekeepers and researchers to allocate specific roles in tasks. Cooperative learning is a teaching approach involving small group work in both shorter and longer term projects, focusing on what learners are engaged in and how this

links to the Four Capacities laid out by ES: Successful Learners, Confident Individuals, Responsible Citizens, Effective Contributors (Scottish Executive, 2004).The activities provide young people with a role to play in their teams and activities are often timed. The Cooperative Learning Model in Scotland promoted the importance of pupil voice on how they learn and develop their opinions and perceptions (McAlister, 2010; pp 6). The Cooperative Leaning approach was important to my own research as it was applied and provided young people with a structured team approach within the live classroom projects, with each young person having a role to play, with specific tasks such as a researcher or group leader.

The process of designing and delivering the action research as both an educator and a researcher was an exciting one as I was able to draw on my 10 years of experience in the CfE classrooms to demonstrate my own approach to delivering IDL in the classroom based on my own subject specialism of music. Participants were able to demonstrate understanding through the completion of a variety of tasks as groups, from activities structured through music and including elements such as photography, sound or geography to map out the sound walk. All tasks were completed and the evidence gathered goes some way in demonstrating an approach to the delivery of IDL in the CfE classroom, whilst putting an attainment structure in place using the BGE levelling framework.

There were elements of trial and error, seen more specifically in phase 1 of the data gathering due to the new nature of my 'Teaching Through' approach. For example, in phase 1 there was a focus on musical tastes to engage young people in the activities through their own musical tastes. However, I found that despite this, some young people were not understanding how musical tastes linked with identities and memories, and therefore data was not consistently clear at all times. The concerns raised were addressed in phase 2 where there was a much clearer identity and memory focus, built into the tasks to explore the identities of musicians from the area. Participants then had a piece of evidence to begin exploring their own identities with regards to music. Whilst the outcome from phase 2 was not perfect in terms of participants having time to fully explore their own identities and memories, what it achieved was a substantial step forward in introducing the meaning of identity and memory in teaching frameworks such as IDL. I was able to illustrate how identity and memory can be used to

enhance learner engagement through a link to their own identities and memories of music as part of my project focus.

Taking the action research one step further, I obtained insight into concerns on the identified educator interpretation gap from educators across Scotland as part of the Teach Me Through Music webinars. Feedback from educators raised concern around the lack of consistent IDL guidance and lack of connection to the CfE Es and Os (ES, 2009) across all curricular disciplines. A comment from an educator on the lack of resources for IDL within the CfE, connected well with the development of my online share space titled "Teach Me Through Music", designed to provide space for educators to share good IDL practice. Webinar feedback provided further insight into the educator interpretation gap that I have found from conducting research into the connection between ES IDL documentation (2020) and CfE Es and Os documentation (ES, 2009). Educator feedback in this way, directly informs my research and strengthens my contribution to knowledge as both support for educators and policymakers in streamlining the CfE to create links between policy documentation. Feedback also provides evidence that a resource bank with clear connections between policy documentation is important in supporting educators to design and deliver projects that will enhance learner engagement and subsequent attainment based on the BGE levelling system.

What my action research has emphasised is the significant difference between theory, through the policy documentation, and how it is put into practice by educators. Whilst the Es and Os (ES, 2009) are clear in terms of their curricular discipline terminology, aims and outcomes, there is limited evidence to show how the ES IDL documentation (ES, 2020) directly feeds into the Es and Os to create projects to support learners away from a subject specific classroom. I recognise and acknowledge that ES (2020, p. 2) have stated that IDL has not become habitual learning in all schools. However, my understanding of the concern goes deeper to highlight the lack of link between the policy documentation which would result in the concern that IDL has not become embedded in the CfE framework. The very essence of my identified interpretation gap is shown here. I have identified one way in which IDL could become embedded in the CfE, through creating strong connections

between the policy documentation to support its delivery in an impactful way for learners.

Implications for the future of IDL within the CfE

Implications for the successful interpretation and implementation of IDL within the parameters of the CfE can be addressed in two distinct ways for IDL to be understood, delivered and learned within the CfE framework.

Firstly, clarity on the pedagogy surrounding IDL as part of the CfE framework is of paramount importance, followed by the realisation of IDL in practice to enhance learning opportunities. There are implications for individual educators within their teaching environments due to time-constraints in already following the CfE Es and Os (ES, 2009) without exploring IDL. In addition, through the lack of guidance available for the implementation of IDL (Harvie 2020), there are further implications in terms of inconsistent educator understanding in the delivery of IDL and how it can enhance learners' experiences in education. Educators cannot deliver consistent IDL if the framework to connect with the CfE Es and Os is not robust.

However, there are also further implications for schools, local authorities and policymakers through the continued lack of consistent guidance for the implementation of IDL in practice. The future of IDL within the CfE is dependent on the development of guidance for all involved to ensure that the message is clear and that learners experience continuity through how IDL is designed and delivered within the CfE.

More specifically related to music education as the central focus, there are implications surrounding individual educator's specialism subjects and confidence in successfully designing and delivering subjects such as music through IDL. Pitts (2012) highlight this in their research, arguing that the value of music is demonstrated beyond the classroom, can be applied to other subject specialisms, themes and topics and can also become the transferable qualities that act as outcomes from the ES IDL

documentation (2020). In addressing this concern, it is important for educators to draw on their subject specialisms as the outcome of IDL projects to not only connect with educators' expertise but also to support in delivering a consistent message to learners. To teach through a subject such as music.

Young People

With a clear framework from ES (2020), the CfE could provide guidance for educators and learners in recognising the pedagogy behind IDL and the opportunities it presents to learners in the classroom environment. Conceptual clarity is of paramount importance in understanding IDL in practice and how this connects with individual subject areas such as music.

Consulting with groups of young people across Scotland may firstly provide ES with clearer evidence to illustrate the understanding that young people currently hold regarding the use and benefits of IDL in the classroom and the use of music as a tool to enhance engagement and support attainment. User-friendly examples of IDL themes and projects both with and without links to music would be beneficial to not only educators, but also schools, local authorities and policy makers. The collective benefits are to use IDL to enhance the teaching and learning experience across Scotland, to use the already established CfE framework for continuity and as a springboard for IDL to grow and develop to suit all learners in many ways. IDL offers young people an opportunity to use prior knowledge, learn new knowledge and apply this to new learning opportunities (Fortuin & Bush, 2010). For example, through the designing and delivery of my own classroom projects as part of my action research, young people were presented with the themes of identity and memory as two distinct ways to support young people's understanding. Identity and memory allow young people to draw on their own interests in music as the focus within my study. Young people are then able to connect with music through IDL in education by drawing on their own experiences to support in the understanding of others' connections with music.

As suggested in the literature review, music as a universal form of expression and communication has presence within all cultures around the world and can act as a clear channel of communication between people (Mehr et al., 2019). By exploring music in this way, not only provides opportunity to an IDL topic such as Aberdeen in my projects, but also provides space for young people to connect with music on a personal and social level through the exploration of the key themes of identity and memory. By consulting with groups of young people as part of the next steps of the embedding of IDL into the CfE, clearer evidence of young people's thought processes in connection with the use of music in IDL along with the key themes of identity and memory may support the use of music as a tool to enhance engagement and support attainment.

Educators

For educators to design and deliver IDL to produce opportunities for young people as highlighted above, requires considerable time and effort. Designing and delivering effective IDL with or without a connection to music can and has been done by individual educators already. However, the ongoing issue with this is the lack of consistency across all educators, schools and local authorities. As I have already analysed within my study, the individual CfE Es and Os (ES, 2009) for each individual curricular discipline provides clarity for those subject areas individually. The main example provided throughout my analysis of the CfE, is the Expressive Arts Es and Os. The missing element is the clarity of guidelines for the design and delivery of IDL and how such guidelines work alongside the individual Es and Os for each of the eight curricular disciplines. With guidelines in place for educators, opportunities can develop for IDL to become more embedded into the already established CfE framework. Educators would then be presented with clear guidance from ES to clarify how the policies connect and how resources can be accessed.

Schools and Local Authorities

To support educators in designing and implementing clear and consistent IDL projects in the classroom, schools and local authorities must recognise that IDL is able to significantly impact the learning of young people and offers a more personalised approach to learning, benefiting subsequent attainment levels. To support educators to plan meaningful IDL projects, it is crucial that schools and local authorities can set aside time for educators to meet within their schools or across schools to share resources, discuss IDL in practice and provide a supportive environment for all learners. As indicated within the literature review, there is ongoing concern that some educators do not feel comfortable in designing and implementing projects outside of their specialist subject area (Humes, 2013).

It is how schools and local authorities address this that will create an environment conducive to IDL for educators to feel more comfortable in teaching outside of their specialist subject area, through IDL. As I have analysed within the Reflections on Practice chapter, it is essential for educators, schools and local authorities to create opportunities for educators to work collectively to create meaningful ways to embed IDL into the CfE framework. My action research is an example of how IDL classroom projects can be designed and delivered, connecting with subject specific Es and Os (ES, 2009) and implementing this in practice whilst reaching a subject specific outcome. However, for this to take place, the CfE are required to share guidance for education to create links with the Es and Os documentation, for consistency and for educators to fully understand IDL (Harvie, 2020).

Policy Makers

At a higher level, ES must recognise that current IDL documentation (ES, 2020) is not consistent and does not provide a clear link to the eight curricular disciplines. Educators, schools and local authorities are not able to embed IDL into their teaching environments consistently due to the lack of guidance from ES. There is currently no conceptual clarity (Harvie, 2018) meaning that inconsistency

in IDL delivery is hugely varied. The impact on learners is detrimental, significantly limiting the impact of IDL on their learning.

Future amendments to ES documentation needs to provide a clear working definition of IDL, its main features and also how it differs from other teaching and learning approaches. Key examples of IDL projects and smaller scale activities would be of paramount importance to provide educators with opportunities to share good practice. My action research provided a way for educators to try out IDL projects in connection with the CfE Es and Os (ES, 2009) by using IDL as a vehicle to achieve subject specific outcomes. The approach taken supports educators in feeling more confident in the delivery of IDL through their subject specialisms. However, limitations continue to be raised around the current lack of resources available which will require an extended period of time to gather and develop.

As stated throughout, good practice is apparent across Scotland but there is no central place to bring this together, to support educators in their design and delivery of IDL. Sharing good practice is a way to bring educators, schools and local authorities together to design and deliver IDL to best suit the needs of young people. IDL supports in the development of opportunities to transfer skills from one project and apply that knowledge to new learning and new challenges (Fortuin & Bush, 2010).

My action research identified this need and as a result, I created a share space where educators can share and develop good IDL practice in conjunction with the CfE framework. A place to share good practice and try out new ideas within the IDL classroom, it is important to have an online share space such as my Teach Me Through Music website. It provides an accessible resource for educators to use in the classroom to build confidence in their ability to teach an IDL project with a subject specific outcome. Good practice provides further consistency for educators and young people, leading to developing confidence, listening and problem-solving skills as overarching transferrable qualities.

ES need to work on the definition of IDL, how it works for educators and the impact it can have on young people's engagement and attainment. There is currently no clear understanding from educators

that remains consistent throughout all curricular areas. The same principle is effective for music, the definition of music within the CfE, its benefits to both the Expressive Arts Es and Os documentation (ES, 2009) and through IDL to develop engagement and raise attainment within the BGE. The link between IDL and each individual curricular area is minimal within the CfE Es and Os (ES, 2009) and ES IDL documentation (2020) despite highlighting evidence through my action research that multiple links can be made between such policies.

ES (2020, p. 2) are not fully realising the potential of IDL, in their own words, IDL has not become habitual learning across Scotland. IDL must become habitual learning to reach its potential but the way to reach that is not yet fully clear. My 'Teaching Through' approach is my way of addressing the concerns around IDL interpretation and implementation and forms a significant part of my contribution to knowledge.

With the ongoing redevelopment of ES and the CfE framework being under review as part of the Education Reform (OECD, 2021), both local authorities and policy makers are involved to a large extent on how the curriculum will be shaped to support the Scottish Education system. The Hayward Review (2022) of the future of qualifications and assessment has led the way in planning towards a changed but improved curriculum in Scotland and my own research draws on this, by putting the learner at the centre of the curriculum, to create a range of ways young people can access the curriculum going forward. Within local authorities, Quality Improvement Officers (QIO's) are already working with schools to ensure that teaching and learning is demonstrated to a high standard, that young people and their families feel supported and to ensure that the CfE framework is being delivered effectively.

QIOs play an important role in local authorities, providing strategic leadership within the CfE framework and schools teams, including early years and senior phase secondary school. QIOs conduct school visits and work with a school's leadership team as a contribution to raising standards and improving attainment along with inclusion and equality. QIOs support schools in identifying and

promoting good practice in the classroom environment as well as supporting the delivery of CPD (Continuing Professional Development) and School Improvement Planning (ES, 2023).

Within my local authority of Aberdeen, the QIOs are involved in the focus on Creativity in Education, through the development and enhancement of learning experiences within the CfE framework, utilising creating approaches and creating partnerships with other organisations. The concept is to allow pupils to begin to shape their own learning whilst having creative support from local artists or musicians. The outcomes of this project were developed in connection with the National Improvement Framework, Scotland's Creative Learning Plan to ensure that young people have access to a range of creative avenues within their learning environment (ACC, 2023). The development of creative connections is closely linked to my own research, utilising music as a tool to enhance learning within an IDL setting. Whilst the Creative Learning Plan is not fully focused on IDL, it is an essential element for exploration to allow young people to support in the shaping of their learning by drawing on their own interests and creativity.

Recommendations & Implications

Based on the evidence of a lack of consistent IDL approach within the CfE, educators and policymakers should consider the connections I have made between the CfE Expressive Arts Es and Os (ES, 2009) and the ES IDL documentation (2020) to begin to unpack the meaningful connection made between music and IDL. What music created in my study, is a way for educators to engage with material in this way around an individual subject area and how it can enhance teaching and learning within IDL.

The first recommendation suggests that educators should consider the exploration and analysis of other individual subject areas connected with the ES IDL documentation (2020). My action research provided an example of a way to interrogate how individual subject matter can significantly impact policy documentation on IDL by ES (2020). For subject specialists outside of music, my action research retains its ability to be understood across a range of curricular disciplines. The 'Teaching

Through' framework adopted within my study can be adapted to best support educators and the learning needs of the young people, regardless of subject area.

As the second recommendation, supporting young people and educators in the delivery of IDL, it is also of paramount importance that both policymakers and educators, dedicate some time to understanding the variety of individual learning needs that we are presented with in the classroom. As highlighted in my own action research, data was collected from a group of young people with identified learning difficulties of varying description. I offered IDL through music to further engage the young people in their learning through the key themes of identity and memory.

A further recommendation focuses on the importance of a topic within the IDL framework. Within my research, the topic of Aberdeen as a city was successful. Two minibus trips and sound editing resulted in two performances based on the information learned through the topic of Aberdeen and the types of activities involved such as research tasks and map-planning for the recordings. Building a bank of these types of resources will be of relevance to support participants and educators as IDL becomes a more prominent part of the CfE framework (ES, 2020)

Limitations

A limitation of my study is the targeted data collected as an important recommendation for future research. It provides space and time to use my research as a step towards further analysis of both identity and memory as key thematic material. However, the links drawn between music and IDL within the CfE can also be made from other subject areas to IDL with a subject specialist teacher. Transferrable qualities are rarely subject specific such as confidence development, listening and problem-solving skills and can therefore be more easily adapted for each of the eight curricular areas within the CfE.

A further limitation involves the individual learning needs of each young person who was part of my classroom projects. Each young person who consented, alongside their parents, to be part of the data

gathering process, had the diagnosis of Autism (ASC). Whilst the learning needs of the young people involved were very specific in this case, with a need for PSA's to be on hand throughout the projects, the wider impact of my classroom projects and data gathered means that this type of action research and IDL, can be used across a much wider population of young people. By wider impact, the framework I designed for the classroom projects can be adapted and differentiated for a wide range of pupil needs. The framework itself could also lend itself to IDL projects within the other curricular disciplines away from music. Opportunity is then created for educators to draw on their own subject specialisms to support in breaking down the barriers around educator interpretation of IDL from theory into practice.

Concluding Statement

With the importance of IDL being found from a variety of scholars including Harvie (2018; 2020) and Priestley (2019) as an approach to teaching and learning that focuses on a topic as opposed to subject terminology, it is crucial to get the CfE guidance right to best support educators and most importantly, the learners.

What my research aimed to achieve was to present an example of how to close the interpretation gap between IDL theory and practice, to suggest an approach to IDL that links in closely with subject specific Es and Os such as the CfE Expressive Arts Es and Os (ES, 2009).

Further to this, my action research aimed to continue to meet the CfE criteria at the end of a project and to bridge the gap between the Es and Os (ES, 2009) and the IDL documentation outlined by ES (2020). In doing so, I have evidenced a way in which IDL can be delivered with a specific focus on music, which the CfE framework does not. As a result, I have had the opportunity to create an online share space as an educational resource for educators across Scotland to find and share good IDL practice, as an ongoing contribution to knowledge for both educators and policymakers. With no clear bank of resources across Scotland as identified within the participant feedback from my webinar series, there is a concern that the expressive arts are not being given enough importance. Resourcing

without a central bank of IDL projects, from experience, is time-consuming and tricky. The subject specific policy documentation is clear and does provide subject teachers with clear guidance on what is to be achieved. However, what is missing is the vital link between the Es and Os guidance and the IDL policy documentation (ES, 2020). Currently, the two documents do not communicate with one another, and it has been the focus of my research to highlight this concern whilst providing suggestions on how to address it.

I am hopeful that the conversation around the 'Teaching Through' approach which I have named my analysis of how a single subject specialism can influence a much wider theme, will continue to support educators in their planning and delivery of IDL projects by providing a clear share space online through www.teachmethroughmusic.com for educators to use. I also hope that my action research and subsequent webinar data will support the ES Education Reform (OECD, 2021) and provide evidence of ways to link both the CfE Es and Os (ES, 2009) with the ES IDL documentation (2020).

As my final statement to further my research and impact in the field of IDL and to close the chapter, I have recently applied to become an ES Associate based on my contribution to the development of the curriculum. The ES Associate Programme (ES, 2022) is a continuation from the recommendations set out in the Education Reform (OECD, 2021) as a call out to educators across Scotland to support in the delivery of an 'educator facing and profession led organisation' (ES, 2022). Curriculum Development is one of nine areas of expertise that educators are being sought to support in developing and is the key area which my own research connects with. If successful, I will have the opportunity to support educators across Scotland and play a part in the development of a reformed curriculum as my ongoing contribution to knowledge.

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