**School D teacher interview transcript – Miss Lewis (ML) – part 2**

Researcher (R) – Right. So. What does MF mean to you?

ML – (pause). Hmm, what does it mean to me. Freedom I’d say. Freedom to express and be creative.

R – Okay. So what is it? Can you describe MF?

ML – Can I put it in a nutshell?

R – Yes.

ML – I don’t think I can. I think it’s a way of exploring. It’s a way of allowing the students to explore for themselves, and learn for themselves, and learn from each other. And encourage them to learn through doing, rather than talking. So, for me… And this is where I’m challenging myself, as whether I’m delivering it right at the moment… But for me, the best way they’re going to learn language and understand what the chord inversion is, is to play that chord inversion, and then see how moving from that chord inversion to the next chord works easier or less easy, when you’re playing it. And then hearing how the sound of that chord changes, though still has the original flavour of what a G chord is, no matter what inversion it’s in, and that they can experience that. So what I’m trying to do at the moment with With a Little Help from My Friends is that they’ve looked at how The Beetles produced these four bars, and that one of the chords is in route position, and all the others are in inverted position, but that the flow is there. And get them to play it. Get them to actually play it, rather than just talk about it and go ‘oh look, oh listen’, but ‘go and play it and experience it’. And I think it’s experience in music as a way of learning, as opposed to just studying it.

R – Sure. Okay. You mentioned that you were wondering whether you were doing it right or wrong at the moment. Is there a right and wrong way to do it?

ML – (laughs) I don’t think there is, but it’s my own insecurities about whether I deliver something well enough that it’s understood. So, I think it’s being practiced at this method, if you like, and how much time… and getting the pace right. I could move things on a bit quicker than I do at the moment. And it’s my own learning process of using MF, I think, that it concerns me as to whether I’m right or wrong or not is the pace. Are they able to understand by doing what I do, do they actually understand? Yeah.

R – So that’s more about your pedagogy than actually a right or wrong for MF?

ML – Yes yeah, yes.

R – Okay. And you mentioned it meant freedom to you. Freedom from what? What are the constraints?

ML – Hmm, well, when I trained, there was a big thing on sound before symbol, which everyone goes with, to the extent that I felt not able to use notation in certain circumstances, that it would hinder them completely. And now of course, we’ve got the new GCSE expecting a lot of understanding of musical notation. And just for this XX Rock and Pop music that we’ve started with today, what I like about it, is there’s this freedom for the students to go away and learn for themselves, and to use it as a support, if necessary. And yet they’ve got the freedom to learn by which methods suits them best. So they’ve still got to listen, they’ve still got to play things back. They are free from me, I don’t have to instruct them on every moment. I simply have to coach. And I’ve got the freedom to learn alongside them, and the freedom to get things wrong. And that’s the thing I rather like about it. I liked it when a boy corrected me on a chord I was playing once – ‘I think you’ll find Miss, that if you put that finger and that finger there, that’s easier to play’, and I went ‘brilliant. That’s it, great. I’ve learnt from you, you’ve learnt… the class has learnt from you, and we’ll all learn something from each other’, and I like that.

R – Okay. What do you value in music education?

ML – (long pause) How do you mean exactly? In what students get out of it?

R – What’s important. So what the students should get out of it, what you should perhaps deliver, what should be the content, what should be experienced?

ML – Okay. So, the idea that music isn’t just for the select few, I like. I value that music’s for everybody. Anybody can make music. And there’s still a generation whose parents hated music because they were made to sing, for example, or told they were rubbish at singing. I’m finding that less in the classroom now, but it certainly used to be – ‘I can’t sing, my mum says I can’t sing, she couldn’t sing at school, she hated singing’, and there was a little thing that came down. But the idea that you’re allowed to get things wrong, and I think you’re allowed to get things wrong more easily in music than you are in other things in a way, because that’s the whole point – you’re not going to get it right straight away. Somehow they believe that have to know facts instantly, and then they apply that across to music, and so I like the fact that it allows them to be free and to explore, and to be creative. And through that process, and through learning an instrument, that benefits all their other subjects. Can’t scream that loud enough from the rooftops really, is that it’s the benefit they’ll get when they’re learning elsewhere, through doing music that I think’s important to them.

R – Okay, so there’s a problem with student expectations, so they expect what happens in other subjects to happen in music – the knowing of facts straight away, that carries across sometimes?

ML – Can you give me an example?

R – I can’t remember exactly what you said… Something about that when they… in other subjects, they want facts straight away, they think you have to know something before they do it, and that there’s a right and a wrong answer. Music does not so much. So do you think that’s about their expectations?

ML – Yes… and their insecurities. The whole resilience that… Yes, it could be their expectations. It could be the way I deliver it. It’s hard to know, because I thought by saying to them, by looking through A Little Help From My Friends, by playing the chords together, by trying to work them out and input them onto the computers together, by looking at the bass line that came from it, by looking at the melody, to me it was like ‘right’, and then I’d worked out the key of E with them, and we typed up the scale in Sibelius, we wrote out the scale, and we wrote out the chords - ‘here’s your pallet, you’ve got seven chords, you’re more likely going to use the primary and the secondary chords’, and we talked about all of that, and yet when it came to them then putting a chord down, and choosing chords and how long to play it for, just ‘how do I do this, I don’t know what I’m doing’ – ‘you’re choosing a chord, and you’re starting with a chord, and you’re going to input those notes, and then you’re going to choose another chord and input those notes’. And that connection… I don’t know why I’m saying this now… what was the question?

R – About whether it’s their expectation that they should do something that there’s a right and wrong.

ML – So, I think because they’re fearful that they could be doing that right or wrong, they don’t want to start. So I’m trying to encourage them to just start. Just choose a sound. Put the sounds in, play them, and see what they sound like.

R – Yeah. Taking a risk.

ML – Hmm.

R – Okay, makes sense. What do you think are the problems of music education, and how does MF address these problems, if at all?

ML – (pause) Well… (long pause) I’d say one of the problems is what people expect music education to be. Like when you get children that don’t want to do music – ‘well I’m never going to be a musician’ – ‘mmm, you don’t have to be. You’re not here to become a musician. You’ll become a more rounded person, able to communicate better, be creative - you don’t have to leave here a musician’. And it’s there if you want to enjoy yourself either. The idea that it’s a subject you can enjoy. And then the counterbalance to that is if they take as something so they can enjoy it, they don’t then have to work at it. So, the issues now, in this immediate world in that we live in, they expect to be able to do everything instantly, so ‘no, you can’t, this takes time’, so… It was interesting today at break time, there were two or three boys that came back and borrowed the basses and started working on the stuff we did here in lesson one. And I’d said to them from the start, your homework is to come and practice the work we do in class. And they were gripped by it enough to come back and practice today, which was brilliant. Really exciting. But some of them, we will get to the end of the six week session and they won’t have made any improvement, because the only practice they will be doing is on their instruments in class. So I suppose that then leaves me to the problem of you’ve got… there’s a huge performing element when you get to GCSE or BTEC or whatever. And there’s not enough hours in the curriculum time to be able to help them practice or guide them through practical, because you’ve got to get them through so much else, and you’ve got to get compositions written and the understanding in the first place to write the composition. So, I think it’s the lack of time available on the curriculum for it.

R – Okay. Do MF address any of those problems? So you’ve got lack of time, enjoyment, student expectations of what music’s for. Does it address those?

ML – (long pause) Well in terms of enjoyment, I would say every student I come across now enjoys it far more now that I’ve got this MF ethos. Whether I can put it into words or not… There’s a definite sense that the students here are becoming more and more engaged in music, and that I would say definitely, because I am putting more and more effort into delivering things in a MF way. In terms of time, I think it also has an impact, because I can see that when I get it right, there’s a lot I can fit into a very small amount of time through using MF, that I wouldn’t have fitted in before. So like classroom workshopping. Doing things together. They’ll all get a real experience of something before they all go off to their classrooms. So today we learnt about how to use those resources together. And okay, they didn’t engage particularly well in singing along, but there was still an opportunity for everyone to be part of that moment, and then to go off and try this separate moment on a separate instrument, and have the idea of what it is they then do in that informal space. So, I think it does address time issues in that, in that they’re on task more. Yeah.

R – Okay. And what about the expectation of it? So it’s okay that they don’t want to do it after school as a job, or…?

ML – Well I think that’s become… you see, this is the other thing I’ve noticed. It’s become less of an… I don’t think I’ve heard that excuse now. Now I don’t know if that’s because this is a different school from where I used to work, and I didn’t follow particularly a MF model there as such, but I heard that quite a bit in my previous school. I think I’ve heard that from one student here. And it’s got to be of some impact of MF that’s led to that. Just pure enjoyment. They come in and they just enjoy the lesson. And there’s a balance between wanting to behave and listen and to respond appropriately, not make silly noises when everyone else is doing stuff, but none the less, there’s a general feeling of enjoyment, and I think that has a big impact, and so they don’t feel to question it, because they’re actually having some nice time.

R – Okay. What difference has MF made to students, school, and your own practice?

ML – To my students…?

AM - …the school…

LM - …the school…

AM - …and your own practice.

ML – (pause) So, to the students – engagement. They’re definitely more engaged with actually trying to make the music. To the school – I just think the community feel we have in this department, I mean we’ve got students who will keep an eye on the room for me, make sure that everyone is using it appropriately. We’ve got students who are willing to take part in everything I through at them. I mean to be able to walk into that group and say ‘guys, would you mind speaking to R’, and they all just went, quite happily, ‘yeah, okay’. There’s a really nice community of students and atmosphere that I think definitely benefits the school. Because when I first started here, and I opened it up for free practice, I spent a lot of time, fairly stressed, running round, making sure that instruments were being used properly, were being put away properly again afterwards. And I don’t really have to do that now. Oh, I will go round, because I want it left exactly right, and I’m quite pernickety, but not because something’s been trashed. And people have commented that there are ‘still strings on your guitars, oh and your drum kits – you’ve got five drum kits’ - everything’s in good condition. And I think that the school has benefitted from students caring about music and therefore caring about the resources they’ve got to make music, and therefore caring about the school.

R – Yeah, okay. And what about your own practice?

ML – I definitely think I am way more creative and confident now. I will always question myself too much and have dips about whether I’m doing something right or not, or if I could be doing it better. But I definitely feel that students can get a better understanding of what I’m trying to teach them, through MF practice. So I think it’s benefitted (pause) my ability to translate it into something they can understand.

R – Okay. What surprised you most about using MF in your teaching?

ML – (pause) It’s back to the freedom again, actually, because it’s allowed me to be more creative in the moment as well. So I thought I would have to plan loads to be sure and to be confident before I could teach them certain things, that I must have the music, ‘I need the music myself. I don’t know if you’re playing the right or wrong note. I don’t have the music in front of me. My ears – are they going to work well enough’. And definitely, that sort of moment of ‘well let’s try this now then, and not worry if it goes wrong’. You know, before I felt I had to know it, and I was the teacher, therefore if I didn’t know it, oh, I was being bad. And obviously you can’t know everything, and certainly I’d be happy to say ‘oh, I’ll have to go away and look that up. I’m not sure. I can’t understand that properly’. But that making of music in the moment, like that group again today – there they are, they’re happily working away on that piece of music, just by themselves, quite confidently doing so. For me to then be able to feel confident to do that alongside them is something. But I now feel that I wouldn’t have had before, interested enough, because I was such a dots person. Yeah.

R – Me too (both laugh). Okay. When we met in the summer, you said about KS3 to KS4 transition in composition was quite important to you. Why was that?

ML – Because it’s the thing I find hardest to teach. And I want them to understand where an influence might come from more readily than they do currently. So, if I do more (laughs), if I do more workshopping, and group things together, then they might pick up on that and use it as a composition idea. Because that notion of getting something started in a composition, like I mentioned earlier, just with the chord progression, it’s so hard. And something came to me yesterday – we’d done samba band at break, and it’s not strictly a samba band, it’s just a drumming band, and we’re going to be in this parade, this grand procession as part of May Day. So we’re making up our own music and I was talking about how in the last time we’d had some grooves, we’d learnt some grooves that had an idea, then the idea repeated with something missing from it, then the idea repeated again with something doubled in it, then the idea came back to itself. So that idea that it develops, and so they’d all gone away to try these things out at break time, and come the evening, we had our rhythmics technology workshop. I wasn’t leading it, because we have this technology specialist that comes in and I’m trying to learn technology from him. But he had them doing certain work, and he commented on one girl’s work and said ‘oh, I really like that, because there’s some development in that idea of yours’. And then he described how it’d developed, and I said ‘oh, that’s what we were doing at samba today’, and she was like ‘oh, it wasn’t intentional’, but it’s just that somethings are working, and it’s hard to quantify, and I wish I could just go ‘that’s that that’, I wish I could pin down where things have been successful. I’ve forgotten the question again. I’ve gone off on a tangent…

R – It’s about why composition was important for you.

ML – Yeah. So for them to be able to have ideas. So therefore, she had ideas. So she felt confident to be able to develop that idea because we’d done something that developed it together. So it was within her without even being conscious it was within her, it was there for her to then use.

R – So it’s like implicit musicality being developed through MF, maybe?

ML – Yes, I think so, yeah. Yeah, that’s a good way of putting it. Yeah.

R – Can I ask about your background in music education and teaching as well? How did you learn, what instrument and things?

ML – Right. Okay, so I started learning the flute at the age of nine, because of James Galway (R laughs - relatability). And I progressed quite quickly on the flute, and did grade eight when I was 13. But I’ve never worked very hard at it. It’s interesting now being a teacher and seeing the sorts of things you need to say to a child to get them to continue to work at something. If you tell them they’re brilliant all the time, they don’t need to bother. And I think I definitely fell into that category of ‘well I’ve got grade eight without really trying, so I don’t need to bother’. But in my head I always knew that ‘you couldn’t been much better if you’d tried’. And so I did piano as a second instrument, because it was all very much believed that I could go into Music College. Everyone, ‘this is it. She will go to college’. But, so then my parents moved me to a different school, because they weren’t happy with the way I was talking. And it ultimately, it comes down to they wouldn’t let me do O Level maths at this school. And my Father was insistent I should do O Level maths and not CSE. And of course, he could have left me where I was, because it was working fine and the music department was working fine for me, and just because the maths didn’t do what he wanted - it was all that kind of thing. So I moved to another school where it was a much small school, it was a much smaller music department, there were music teachers that sat in the corner of the room and played records on crackly records. And my complete enthusiasm for music went out the window. I didn’t want to be part of any of the school groups because it was really full of all the square people. Whereas where I’d been before, it was full of a real mixture of people. I was the square person within that group. But I was still part of something where I felt part of it. I just didn’t want people… I just didn’t want to be in a group of just four geeks. There was something about it. And, we were too cool for school, silly teenage attitude, until one day the music teacher said ‘well you can either come to choir, or you can’t do the O Level’. So as a teenager, ‘well I don’t want do the O Level then. That’s fine’. And I gave it up. That was it. I gave all music up. That would’ve been aged 13, or 14 probably. So were we in… what are we in - Year 10, yeah, so I would have been 14. So yeah, I dropped everything, and continued to have flute lessons for a bit, but then had nothing to use my flute for. Everything that MF does is what I needed. I had nothing to use it for, nothing to be part of, didn’t feel cool, didn’t feel able to use my flute in any other setting other than a classical setting which had dots that I could play. Never was trained to improvise, or to learn by ear. Just always felt it had to be right or wrong, and what was on the page is what I had to play. And it was in my late 20s that I just thought ‘I’d really like to play my flute again’, and I started taking lessons again, and then I went to XX’s College to do some adult ed music things, and I started to think ‘oh, there’s a way back in’. And it wasn’t really conscious, but it was a way back in. And then we moved away from XX to XX. We’ve been here 15 years now, and within three years, I was tired of being… I was a Head’s PA. I was actually a Head’s PA to the school opposite this one. And I was sitting at my desk thinking ‘I can’t do this’. I then started teaching flute privately. I’d then felt confident enough in my own flute playing to be able to pass those skills onto other people. And I just started reading around the subject, and then I thought ‘well you’re going to do anything else in life unless you get a degree’, so I applied to do a music degree at XX University, simply because it was the nearest university, not because I was particularly interested in their programme, but it allowed me to study. And I found that enormously challenging. I wanted to run in the first… I didn’t want to stay. I just felt useless. I felt absolutely hopeless. But I made it through and I came out the other end with a 2:1. So, I worked hard for that. it certainly wasn’t easy. No one said to me anymore ‘oh, you’re brilliant’. I knew I couldn’t rest on my laurels. I was now having to really work at something. And I got to the end of that and I thought ‘oh, what am I going to do now’. And before the course was over, before the exams were taken, an opportunity came up with the Institute of Education at XX University, offering experience in the classroom. It was called the XX Teacher Scheme or something. It was some scheme that allowed you to decide whether or not teaching in the classroom might be for you. And so I did… I think you did two four-hour shifts a week in a school, and then I realised I could survive in the classroom, because I didn’t think I’d ever be able to survive in a classroom. And by the end of that, I had decided ‘okay, I will go on to train to do the PGCE’. And I loved it. I just don’t know why I didn’t do it years… just everything sort of clicked. And obviously it was the right time in life for it all to happen. It was that sense of ‘wow, I’ve found what suits me now’. Have I answered all the question, or was there more to it?

R – Just about your teaching – so after your PGCE, did you teach at another school before you came here?

ML – Yes, so I was contacted by XX, just along the ridge there, because the Head of Music at the time was the conductor of the orchestra at the university and he just said ‘I think you’ll be quite good at this, do you want to apply for our job’, so I applied, and I ended up there for, yeah, seven years that’s this is my second job after that. And within that time, I developed a lot, I learnt I lot, and interesting, although it started out as a Performing Arts school, that became less and less of a focal, of the school’s priorities. And also, because it was Performing Arts schools, I always felt that the music got side lined a little because you could do things instantly appeared with drama, instantly with dance - they have to rehearse all the lines for drama, it takes slightly longer, but with dance, they’re all engaged all the time dancing, and they danced to a CD, a ready-produced track that’s there, and they learn the moves to that track. And what always frustrated me was that the dance team would expect the music team to just be able to produce a piece of music for the students that they could dance to. It had to be in time, it had… I thought ‘wow, there’s a different expectation of the subject’, and so the music was never seen as good as the dance or the drama, because it wasn’t as polished or professional, which it couldn’t be, because they weren’t professional musicians. And the dancers could do things polished to a given CD, and all I ever wanted to do was combine things. And I think for me, I’ve learnt even more here, because music is in itself celebrated more as an individual subject. We still do combined work with the other subjects. It’s quite exciting really – we had a great Christmas show which involved some drama pieces, some music pieces and some dance pieces, and it was a really great combination of all the arts together. But because it’s not a focus of ‘we are Performing Arts School’, everyone really really sings the strengths of their own subject, and we get more from it. Did I answer the question or go off on a tangent again?

R – Yeah, that’s interesting, yeah, I didn’t think of it like that before. (ML laughs). I like that. What’s your ultimate ideal vision for the future of music lessons in your school?

ML – Oh, (pause), I want them to be something that students really really look forward to doing, and really want to make progress in. So it’s not just that they look forward to, but they actually really want a sense of having achieved and moved forward. And that you’ll get a consistent uptake of GCSE students, and by students who want to work. I think that’s the thing now – I’ve got a lot of students in Year 9, that some chose it not understanding quite how much of a leap it is again then of understanding what we have to do. And I also wanted us to be known as the best music department in the area. I really want that sense of… we’ve worked hard, the students work hard, they’ve got a presence in the community, I want the people to come to us and say ‘oh, your samba band – could we have them appear here?’ And that students run more stuff for themselves. And they’re already independent - it used to be I had to run around the room. Now the students come and they look after the place, and they stand and check on other students, and they will work on stuff by themselves. I haven’t got to run that as a group. They run themselves. And that sense of independence that they can turn up and make music, and don’t feel it has to be taught to them, but they can learn it through experience.

R – Okay, and that’s for the lesson content, as well as extra-curricular as such?

ML – (short pause) Yes, I’d like them to feel that it’s their responsibility to learn, and that don’t just be expecting to be told how to do it. Feel that freedom to go and try something different and something new. We’ve got our outcomes, what we’re trying to achieve, but however much you achieve, that’s down to the effort you put in.

R – What do you think of informal learning, and do you use it?

ML – (laughs loudly, R joins in) Well, I do, as it happens. I like it very much, as we discussed earlier. I completely forgot it’s called informal learning. But I think it’s one of those really important things. If you get the moment right in the beginning where you tell them what you want them to achieve, and that your outcomes are clear, then informal learning allows them to engage with it more fully I think. And it’s quite interesting, again from this morning’s lesson, just with this XX Rock and Pop pilot. When I went in to each room… okay there were a couple of boys – the same boys who will always be silly – but everyone else was really stuck in and trying, and they only had ten minutes by the time I’d got through all that kerfuffle. And then I thought ‘well this is brilliant’. If I could have let them go twenty minutes earlier, who knows where we could be by now, but they were already celebrating and were excited by what they’d achieved. Not because I’d stood there showing them how, and they wouldn’t remember that if I’d showed them how, but because they had to work it out themselves. So I love it, I think it’s really great that it engages their brain more and their thought process more.

R – Have you used it before, and not just today? Do you use it generally, like last term?

ML – Yes. My general model of things is I have this overview of the term, and we’re you know, it might be more specific, I mean, like I say, I’ve been developing it, so… (pause) I looked at Stand By Me last year, just learning about ground bass from playing the bass part from Stand By Me, and I asked them to go away and try and work it out by ear. And so they would simply go off and try it and do that, and play a track and do it. And there was a lot… The enthusiasm, I think it’s the enthusiasm that comes back of it too – that’s the thing I’ve noticed, is that for ages, kids were coming in and all I would hear was the bass line to Stand By Me (R laughs in recognition). That’s all, I said ‘wow’, you know, and that was exciting. For me it’s then working out what I want them to get next then, what might… For me it’s then the planning of the curriculum around that that is the thing that’s most challenging, because they could learn loads of things from this, but what do I want them to do with that.

R – Okay. Are you familiar with Lucy Green’s work, and her five principles of informal learning?

ML – No. I can’t say I’m recently aware of her work, though we definitely studied some of her things at university.

R – Okay. I was just wondering what you think of all of them. So do you want me to remind you?

ML – Umm.

R – So it’s learning music that students choose, like and identify with; learning by listening to and copying records; learning with friends; personal, often haphazard learning without structured guidance; and integration of listening, performance, improvisation and composition.

ML – Yep. So the first three… can you say them again, because they’re already out of my head.

R – Sure, sure. There’s a lot to take in. So learning music that pupils choose, like and identify with…

ML – Okay, so that doesn’t take place, well I… no, hang on. I did try that in the classroom before Christmas. But I tried it too soon, because I realised they needed more skills before they could do it, and, unless they felt more confident they couldn’t achieve it, so we didn’t get great results. But that wasn’t the fault of the idea itself - that was the way in which the period I introduced it, I should have saved that for later on in the year I think, but I tried In At the Deep End as a way of approaching it. And it worked for the more advanced students, but it didn’t work for the less advanced students, although again, in accepting that, it’s okay if they’ve just learnt one riff. It’s that idea of, am I to expect them to have learnt an entire song and that’s good, or is it simply working out of a riff and a chord progression – that’s also good. It’s definitely challenging, and I should celebrate more of what they achieve through that. But it’s something I’m going to be using more, but I need to be more confident myself first to help them better. I couldn’t coach them as well as I wanted to through the process, because everyone was needing help at the same time, and it, yeah, I couldn’t be there and work it out quickly enough to help them. So yes, I like that.

R – Do you think they need the skills more before they can go on and do something like that?

ML – Yes. Yeah, definitely.

R – Okay.

ML – And the second one?

R – Learning by listening and copying recordings. I’ve seen you do that today.

ML – Yes.

R – The XX one. Learning with friends.

ML – Yes. Again, I always let them choose who they want to be with. And then it’s a case of you know, ‘if you’re not working, then we’ll split your friendship groups up’.

R – Sure.

ML – So, generally speaking, that doesn’t work either, because it just disrupts someone else’s work. So I think the learning frames, again, it’s, you know, you don’t go and make music with people you don’t like, do you!

R – Well, yeah.

ML – So why make them work with people they don’t like to make music with. It doesn’t make sense.

R – Okay, so haphazard learning without structure guidance.

ML – Yes. Now, that challenges me more. And again, because there are pressures on you to produce a grade for something, and how do I grade something that’s been learnt haphazard without guidance. What’s my benchmark? Which is why I have to come back to that overall. I’ve got statements for the entire year – does that activity allow them to meet those statements. If it does, fine. And of course, there is a lot of haphazard learning going in, incidentally within the units that take place. So yes, yes. It works, but again, what I have to learn to do better is to realise that ‘I asked them to do this, but it’s no bad thing that they came out with that’.

R – Okay. And then the last one is integration of listening, performing, improvisation and composition.

ML – That is the thing I’m really working at. That is something I think is brilliant. Now, it’s interesting – I don’t know what questions you had for my students, but I would love to know their thoughts on whether it’s working for them or not. For some of them, I think it’s working really well, and for others, it isn’t. And again, to be able to differentiate for those that just don’t get it, I don’t… yes, if they’re just not getting it, then that isn’t so successful, but if they don’t mind taking the risk and just trying, it’s very successful.

R – Okay, so I suppose that kind of links up to your interest before on composition, to see if the integration of things you’ve done before kind of supports them in that.

R thanks ML for interview.

38.04