

to contribute to productivity in universities: the measure of quality through spending on personnel and buildings is problematic and the measure of its impact also raises difficulty. Another potential criticism relates to the fact that the chosen theoretical framework and its assumptions tend to overlook important social, political and cultural interpretations of higher education policies which impact on strategic decisions at the institutional level.

An important aspect of the book is the author's attempt to test the models. This is preceded by a particularly valuable quantitative overview of German higher education. The empirical orientation is crucial because it contributes to articulating the model with historical change, thus revealing some interesting aspects of the structural transformations of the higher education system. For example, the historical picture reveals that German higher education is more diverse than one would have imagined. The recent evolution seems to indicate that the existence of different strategic groups based on their positioning is not a new but an accelerating phenomenon. It may be interesting to develop similar studies elsewhere in order to compare and contrast national trajectories.

The book addresses interesting research questions with strong relevance to higher education policies. The models clearly engage with crucial policy dilemmas over the level and the use of government funding in higher education, the level of competition and diversity (or inequality) among institutions and their impact on global performance. One could argue that the economic perspective cannot be the sole parameter of higher education analysis and reforms. However, there are some interesting lessons to be learned from these models provided that they are connected with other issues in relation to social justice that are not taken into account by economic models. The reading may be therefore quite difficult for non-economists and terms like 'product of higher education' may hurt sensibilities; but some of the results generated by the research are worthy of consideration.

Vincent Carpentier
Institute of Education, University of London
 v.carpentier@ioe.ac.uk
 © 2008, Vincent Carpentier

Music, informal learning and the school: a new classroom pedagogy, by Lucy Green, Aldershot, Ashgate, 2008, 213 pp., £45.00 (hardback), ISBN 0-75-466242-6

In music, as in other domains, a fundamental question asked by learners is 'what does this mean to me?' This question is particularly salient within the context of secondary school music classrooms, where young people's experience of formal music education may not resonate with the informal music-making practices they encounter and identify with outside of school. This book documents the implementation of a project that aimed to bridge this evident gulf between the informal and formal, fostering young people's engagement in music by bringing informal learning practices into the classroom context.

At the heart of this project were the principles of pupil autonomy, self-directed learning and peer learning juxtaposed with the idea of learning by imitation. Lucy Green provides a step-by-step theoretical and practical analysis of the pedagogical strategies employed, whereby informal learning practices of popular musicians were applied in a classroom setting. Many 'real-life' examples drawn from project participants are offered, demonstrating the pedagogical methods and principles that are discussed.

I hesitate to use the word 'innovative' when describing individual strands comprising the learning model presented in this book; the ideas of giving pupils choice over the curriculum

content and providing the scope for them to engage with their chosen curriculum by a process of self-directed discovery learning are not new, being strongly reminiscent of the constructivist position underpinning the 'progressive education' movement of the 1960s (Sinclair and Kamii 1970). Neither is the notion of learning by copying a new idea. This strategy is characteristic of the 'apprenticeship model' that has been found to be pervasive across musical genres (Creech et al., 2008a). Indeed, some evidence suggests that a considerable problem in third-level music education is the persistent reliance on an apprentice model whereby students rely on performances by others as models to imitate rather than formulating and reflecting on their own interpretations (Daniel 2001). However, the originality in this project lies in its ethos of initially meeting young people on their own 'musical territory' and facilitating the development of critical musicianship within this context through embracing informal learning strategies. Furthermore, the group-work and peer support that were embedded in the project seemed to have established amongst the pupils a sense of belonging to musical communities of practice, a point that has been found for music students of diverse genres to greatly contribute to reinforcing one's self-concept as a musician (Creech et al., 2008b). Thus, the pupils' sense of ownership in relation to the subject area, together with a focus on strategies that nurtured musical self-concept, created a climate where musical development could flourish.

This book raises several challenging issues that relate to current debates in music education. Firstly, it is fascinating to note that one of the outcomes of this project was that classical music became more meaningful for the pupils, who evidently developed their appreciation of the 'inter-sonic' (Green's term) qualities of music to the extent that they could engage with music that had previously been alien. Thus, as Green points out, the success of the project was perhaps not as much to do with curriculum content as with the approach to learning, an approach that could arguably be employed with musicians at all levels of attainment and working in diverse musical genres. Furthermore, one is left wondering if many commonly perceived differences relating to musical development in diverse musical genres (and in particular, classical music in relation to popular music) are socially constructed rather than inherently related to the nature of the music itself.

Secondly, this book challenges music educators to consider how the pedagogical principles embedded in this project might be reconciled with the assessment criteria of formal music curricula. For example, could pupils realistically be expected to develop effective self-regulation strategies without frequent feedback from teachers? Amongst the seven principles of good feedback practice put forth by Nicol and Milligan (2006) are those that suggest good feedback helps clarify what good performance is, facilitates the development of reflection and self-assessment in learning and provides opportunities to close the gap between current and desired performance. The book concludes with a chapter where there is a brief but tantalising discussion around the possibilities for integrating informal learning with more formal teacher-led approaches. This seems to be an important area for future work.

A third challenge stems from the description of pupils' musical vocabulary, as depicted in this book. The book succinctly illustrates a situation where many pupils evidently had difficulty using musical vocabulary. Although Green claims that formal music education demands that pupils learn the meanings of a range of technical terms, recent research has suggested that in the UK this objective is not adequately addressed early in formal education, when pupils might be expected to develop and internalise knowledge of basic musical concepts (Hallam, Creech, and Papageorgi 2007). We must ask ourselves if it really is due to 'idiosyncrasy' (68) when our secondary school music pupils demonstrate misunderstandings of basic musical vocabulary, including 'beat' and 'rhythm', or if this may be symptomatic of the low priority given to music at earlier Key Stages. Do our pupils not deserve to be equipped early on in music (as in any other subject area) with basic skills and literacy? Indeed, this book raises many questions relating to

how and when the development of what Green (91) terms 'critical musicality' (defined as 'being able to listen to music more attentively and knowledgably') might most effectively be supported.

Overall this is a fascinating book that says much about the potential for fostering deep engagement with music within classroom contexts. It also raises some interesting questions relating to how musicians from diverse genres may enhance one another's practice and performance by sharing of learning strategies. Lucy Green concludes by acknowledging the limitations of the project and highlighting many issues that demand further investigation. This is a highly readable and thought-provoking book that will be of interest to anyone who is concerned with the musical development of young people.

References

- Creech, A., I. Papageorgi, L. Haddon, J. Potter, F. Morton, C. Duffy et al. 2008a. From music student to professional: The process of transition. *British Journal of Music Education* 25, no. 3: 315–31.
- Creech, A., I. Papageorgi, J. Potter, L. Haddon, C. Duffy, F. Morton et al. 2008b. Investigating musical performance: Commonality and diversity amongst classical and non-classical musicians. *Music Education Research* 10, no. 2: 215–44.
- Daniel, R. 2001. Self-assessment in performance. *British Journal of Music Education* 18, no. 3: 215–26.
- Hallam, S., A. Creech, and I. Papageorgi. 2007. *EMI Music Sound Foundation: Evaluation of the impact of additional training in the delivery of music at Key Stage 1*. London: Institute of Education.
- Nicol, D., and C. Milligan. 2006. Rethinking technology – Supported assessment practices in relation to the seven principles of good feedback practice. In *Innovative assessment in higher education*, ed. C. Bryan and K. Clegg, 64–77. London: Routledge.
- Sinclair, H., and C. Kamii. 1970. Some implications of Piaget's theory for teaching young children. *The School Review* 78, no. 2: 169–83.

Andrea Creech
 Institute of Education, University of London
 a.creech@ioe.ac.uk
 © 2008, Andrea Creech

The handbook of academic writing: a fresh approach, by Rowena Murray and Sarah Moore, Maidenhead, Open University Press, 2006, 183 pp., £18.99 (paperback), ISBN 0-33-521933-0

The cracking of this particular book spine is likely to be followed by sighs of relief and the odd rueful chuckle, as many readers discover they are 'not the only one' harbouring half-finished papers, secretly filed along with the resultant feelings of guilt and inadequacy. In this book Murray and Moore explore the possible reasons for academics' underproduction of written work, providing a wealth of practical advice on how to get started on a writing project, and how to maintain motivation and momentum in a busy and demanding environment. By examining the complexities of the writing challenge and setting out developmental (as opposed to remedial) responses, Murray and Moore also raise interesting questions about the extent of institutional responsibility for development in this area of academic practice, hitherto assumed to be adequately covered by the 'apprentice model' of the PhD.

Bemoaning lack of time for academic writing seems to have become a formal requirement of even the most casual exchange between academics, the implication often being that the would-be writers are champing at the bit, battling to emerge from the mire of tedious tasks keeping them from their computer keyboards. However, Murray and Moore, in an entirely non-judgemental manner, reveal a far more complex and interesting picture. They open by conduct-