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## Elementary Teachers' Use Of And Comfort Level Teaching Music

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ELEMENTARY CLASSROOM TEACHERS' USE OF  
AND COMFORT LEVEL TEACHING MUSIC

A Thesis  
presented in partial fulfillment of the requirements  
for the degree Master of Music in Music Education  
in the Department of Music  
The University of Mississippi

by

JENNIFER E. P. CAMPBELL

June 2014

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## ABSTRACT

To better understand the views of elementary classroom teachers about music in their classroom, a survey was created, piloted, and distributed to a large sample of elementary classroom teachers. The survey was e-mailed by administrators who were willing to have their school participate in the study. Questions included identification of previous training, musical behaviors used in the classroom, and their comfort level teaching music. In addition, open-ended questions gave respondents freedom to indicate areas of musical interest. Six schools (N= 114) participated in the study. Two one-way ANOVAs found that lower grade level teachers included more music per week than their upper grade level counterparts. Musical behaviors identified as prevalent in the elementary classroom included: listening, singing, music as support for other curricular subjects, and music for relaxation. Results demonstrated that 60 percent of classroom teachers surveyed would participate in a professional development opportunity about music. Those teachers felt that a one or two-day workshop would be beneficial. Participants noted that they would enjoy bringing instruments into their classroom, have music integrated with common core and other subjects, and benefit from knowledge of free resources for music available on the internet. A suggested structure for a two-day workshop based on the data provided by the elementary classroom teachers and previous research is included in the findings. A final finding of the project was that elementary classroom teachers collaborated with their grade level teachers and other elementary teachers more frequently than they collaborate with elementary music specialists.

*Keywords:* Elementary Teachers, Classroom Music, Integration, General Music

## DEDICATION

I dedicate my thesis to all of those who have supported me through this journey. Especially to my mother, Leanne, who has given countless hours of time and energy to helping me become the musician, educator, and, most importantly, the person I am today.

## ACKNOWLEDGEMENTS

I express my deepest appreciation to my adviser, Dr. Alan L. Spurgeon and my committee members Dr. Andrew Paney and Dr. Debra Spurgeon. I could not have financed my studies without the assistantship support of the Department of Music.

Lastly, I thank all of my fellow graduate colleagues for their academic, musical, and emotional support. Thank you for making our graduate careers memorable.

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## CHAPTER ONE

### INTRODUCTION

The National Standards for Music Education, through their Opportunity to Learn Standards, stipulate that kindergarten students should have music as 12 percent of their school day (MENC, 1994). For first through fifth grade students the standards maintain that “every student receives general music instruction each week for at least 90 minutes” (MENC, 1994). Historically, music instruction was supervised by a specialist and instructed by a generalist teacher, but over time schools have evolved, often hiring one fully trained music educator who is responsible for the entire student body. As such, the amount of time for musical studies with a specialist teacher is limited, often ranging from 30 minutes to 60 minutes per week, and is sometimes supplemented by extra choral or instrumental coursework (Nolan, 2009). The rest of the curriculum time denoted by the standards should be provided in the homeroom by the classroom teacher “complemented by classroom teachers, who have the unique opportunity to make music a part of the daily life of the students and to integrate music into the total curriculum.” (MENC, 1994, pp. Staffing, 1.) To support their teaching of music in the classroom, music courses are required for elementary education majors at many colleges and universities, thus ensuring that they are able to enhance and support music learning in their homeroom setting (Rankin, 1952; Gauthier & McCrary, 1999; Byo, 1999; Berke & Colwell, 2004; Giles & Frego, 2004)

The goals of this project are to investigate elementary classroom teachers' perception of music and musical abilities, and to discover what musical activities are in current use, to discover any previous musical training, and whether continued training is needed. An online questionnaire was sent and data was collected from a sample of elementary classroom teachers in the state of Mississippi. The final culmination of this project will be a proposed workshop designed to increase and enhance music at the co-equal integration level (Bresler, 1995) geared towards collaboration between elementary classroom teachers and music specialists. Increased awareness for integration opportunities and collaboration among all teachers in a given school environment is a secondary goal of the project.

## CHAPTER 2

### RELATED LITERATURE

The body of literature that exists under the umbrella of elementary classroom teachers' involvement in music education falls into three main groups: 1. studies that investigate the perceptions, attitudes, and feelings of elementary classroom teachers in regards to music and music teachings, including student-teaching and other pre-service elementary educators; 2. the music teacher's point of view, feelings, and observational studies of classroom teachers' musical instruction; 3. studies focusing on integration of music and other subjects. There is also a body of literature concerning textbooks and content of course work in music courses for elementary education majors. This study will seek to gain information about current situations of practicing classroom teachers, however, little emphasis will be placed upon that area of the literature. Furthermore, research addressing the topic of elementary classroom teachers' involvement in music education in other countries, particularly in Australia and England, will be addressed briefly.

In order to build the confidence, understanding, and musical abilities of elementary educators, many undergraduate programs require one or two semesters of music fundamentals and/or teaching methods for pre-service elementary teachers. (Gauthier & McCrary, 1999). Fifty-four percent of K-4 pre-service elementary educators who were enrolled in a music course planned to pursue professional development opportunities in music for their classrooms, and of the same (N= 74, 90% return rate) group, 60% predicted they would engage in at least sixty

minutes of music per week with their classes (Morin, 2004). Sixty-three percent of pre-service educators felt they would include more than 60 minutes of music per week. Hash (2008) surveyed 116 pre-service elementary classroom teachers (PECTs) and found overall positive attitudes toward music in the elementary classroom. Many were able to play an instrument and read notation, but ranked developing self-esteem and confidence as the most important goal for their teaching of elementary general music. The data collected from the PECTs demonstrated that, although many are comfortable singing with a class and utilizing music as a tool for instructional purposes, more than half of them would feel uncomfortable acting as the “music teacher (teaching music as a subject)” (Hash, 2010, p. 12). Seventy-eight percent of the PECTs surveyed felt that the elementary classroom teacher should integrate music, and 32.8% felt practicing elementary classroom teachers should “be capable of teaching music” (Hash, 2010, p. 13).

### **Elementary classroom teachers’ perceptions and attitudes towards music**

Although Bryson (1982) found that 90% of in-service classroom teachers (N= 322) in northeast Mississippi took music methods courses during their undergraduate career, only 65% surveyed felt adequately prepared to teach singing and listening skills/activities or correlate music with other subject areas. Vincent Picerno surveyed classroom teachers (N= 496) in New York state in order to determine “to what extent the classroom teacher is responsible for music in elementary schools...” (Picerno, 1970, pp. 248-9). His findings demonstrated that teachers of lower grade levels are more likely to utilize music in their classroom than teachers of higher grade levels. The study is unique because during the 1970s some elementary schools did not employ music teachers and classroom teachers at those schools had the sole responsibility of music instruction for their students. Elementary classroom teachers felt their music methods

classes at the undergraduate level prepared them to be very successful teaching some music in their classrooms. Picerno counseled music teachers to utilize the preparedness of the classroom teacher to “teach some aspects of music in their class” (Picerno, 1970, p. 256). Goodman asked coded questions about personal abilities and followed by asking if the classroom teacher could teach the same ability. By creating a systematic questionnaire, Goodman was able to compare perceived ability of self and perceived ability to teach musical concepts. Findings indicated that classroom teachers felt less competent in teaching music, even those music abilities they were confident they possessed. Both music teachers and classroom teachers were vetted as to their ability and responsibility to teach to the National Standards for Music Education (Byo, 1999). Most notably, Byo concluded that music and classroom teachers need to be trained and encouraged in “team models of implementing the music standards” in order to successfully meet the needs of students (Byo, 1999, p. 121). In England, Janet Mills, a life-long educator of music and mathematics and the former Her Majesty Inspector of Education, states that music is not only for all students, but for all teachers, and that music will be a truly universal subject when homeroom teachers provide instruction (Mills, 2009).

### **Obstacles of music in the classroom**

In-service elementary classroom teachers cite lack of time as their greatest hurdle for music instruction (Bresler, 1995; Whitaker, 1996; Byo, 1999; Colwell, 2008). The pressure that classroom teachers receive for making sure their students understand “the basics” coupled with a lack of confidence in their personal knowledge of music were the two main factors deterring instruction in music (Bresler, 1994, p. 34). Bresler noted that music often was unplanned and informal when presented in the classroom setting. Musical behaviors that are most frequently exhibited in elementary classrooms are singing and listening to music (Saunders & Baker, 1991;

Bresler, 1994; Byo, 1999). The small range and quantity of musical behaviors may be due to lack of time, neglect in planning, and comfort level of the classroom teachers. Lower grade levels have been shown to include more music instruction with their classroom teacher than their upper grade level counterparts (Amen, 1982; Bryson, 1982; Saunders & Baker, 1991; McCarthy, 1993; Morin, 2004). Hash reported that even if elementary classroom teachers are not involved in music teaching, their attitudes about music will affect music instruction at a given school (Hash, 2010, p. 18). Bresler notes that training in aesthetics is often viewed as a “frill” in the current education system (Bresler, 1994).

The classroom teacher’s confidence and comfort level when teaching given material has been found to be a strong predictor of their use of music. Giles and Frego (2004) interviewed 18 in-service classroom teachers in grades one, three, and six and found lack of confidence to be the most significant obstacle for music instruction. The teachers reported, “If I could carry a tune and could keep a beat I would use it all the time” (Giles & Frego, 2004, p. 20). Collaborative effort to integrate music into the elementary classroom was reported as important. Price and Burnsed (1989) found that 30% of semi-rural elementary classroom teachers taught their class music by singing and playing instruments (Price & Burnsed, 1989). Perhaps for the sake of comfort level and confidence, integration should be a main goal of music in the elementary classroom.

### **Integration of music in the classroom**

Bresler (1995) provides vocabulary specifically for arts integration, but the vocabulary is open for all educators to describe any instance of integration. Integration can be categorized into four styles: subservient, co-equal, affective, and social. The subservient style simply means that one discipline is acting as a conduit for the other. A musical example would be the quadratic

equation sung to the tune of “Pop goes the weasel,” specifically if there is no musical objective addressed. The co-equal style exists when both disciplines are being treated equally with objectives and assessments that are developmentally appropriate for the students. Co-equal integration requires the teacher to understand multiple disciplines, or to engage the assistance of a specialist. Affective integration occurs when one of two qualities are met, either a change of mood is being elicited by the art or the objective is to allow students to be creative. Playing soft instrumental music to calm students and providing students with instructional time to create using visual arts materials are both examples of the affective style. Both examples are affective because they lack discipline specific knowledge and assessment components. Social integration is when an art is used in school to foster community. Art shows, music concerts, dance demonstrations, when simply presented to an audience without a knowledge component for the internal or external audience, constitute social integration. Administrators are often strong proponents of social integration (Bresler, 1995, p. 9).

Integration is the blending of different subjects into a more meaningful whole. In elementary school, integration allows students to process ideas in groups. Howard Gardner’s theory of multiple intelligences (2006) is often cited by educators to support integration in the classroom, even though the theory compartmentalizes different modalities of learning. Gardner explains that he never meant for educators to emphasize multiple intelligences so greatly. He says, “one can never go from scientific finding to an educational practice” (Gardner, 2006, p. 58). However, Gardner does note that a personal goal for students is to be able to analyze, and that the best way to learn to think is to do so through many modalities. By supporting thematic connections through multiple intelligences, educators can provide more opportunities for students to analyze and process information.



## **Misunderstandings among colleagues**

Overall, researchers agree that there is room for improvement in how music is presented and what music is being shared in the elementary classroom. First and foremost, collaboration between pre-service music educators and elementary education majors should be encouraged (Hash, 2010; Byo, 1999). Elementary classroom teachers cite insufficient instructional time in the day as a main reason for not doing more music (Picerno, 1970; Saunders & Baker, 1991; Bresler, 1994; Whitaker, 1996; Byo, 1999). Ultimately, to increase the amount and quality of music integration, a dialogue between classroom and music teachers must be nurtured.

In a survey from the early 1970s, music teachers reported that they did not feel they received enough support from elementary teachers, and they believed that elementary classroom teachers should be responsible for reinforcing “music content goals” in their classroom settings (Picerno, 1971). The same music specialists surveyed, however, did not feel that elementary teachers were prepared to provide music instruction to any student. The survey did not contain questions soliciting an answer as to how the classroom teachers’ deficit in music instruction training might be resolved (Picerno, 1971). Music was used most often for listening without content or aesthetic goals in the elementary classroom (Bresler, 1994). A year-long observational study following one elementary music teacher in a single school noted isolation as an obstacle for all teachers, and that shared spaces of the school were rarely utilized (Whitaker, 1996). Students who were interviewed about specific lessons designed to integrate classroom themes into songs in music class, had trouble making the connection from one subject to another (Whitaker, 1996, pp. 95-96). All teachers involved with elementary level students must assist in making connections between content areas.

There seems to be a marked difference in musical perceptions, goals, and usage of music among elementary education majors in their undergraduate courses, music education university faculty members, and in-service classroom and music teachers. Many in-service classroom teachers have been surveyed as to what music they find useful for their classroom. It seems, based on previous research, that there is benefit when in-service elementary classroom teachers have ongoing training in music and other arts integration (Hennessy, 2000; Heyning, 2011). Colwell (2008) created a summer course for music teachers and elementary classroom teachers addressing integration of music that focused on single school, mixed profession groups (i.e. all teachers from the same institution, no matter what content area). All teachers involved in the summer course reported increased knowledge and confidence in integrating music and other subjects (reading, math, science, and social studies). The teachers reported that the lessons they designed had all subjects closer to co-equal than before the workshop. The researcher noted that this effect may have been due to the group learning environment that provided an expert in the disciplines that were being integrated (Colwell, 2008, pp. 39-40).

In England and Australia, elementary educators assume more of the responsibility for students' knowledge and growth in music, since many schools do not employ a full-time music teacher. In Heyning's study, continuing education was provided to a group of elementary classroom teachers to build confidence and in-tune singing skills (Heyning, 2011). With additional training for singing and music teaching methods, primary classroom teachers grew in their vocal abilities and confidence level, but felt that on-going training would be needed if they were to remain the children's primary source of music education (Heyning, 2011, p. 29).

## CHAPTER 3

### METHODOLOGY

During an initial pilot study, the researcher created a survey for elementary classroom teachers and sought input from a small sample of elementary classroom teachers to provide clarity and validity. The piloted survey (Appendix A) was a compilation of ideas from previous surveys conducted with elementary classroom teachers (Goodman, 1985; Saunders & Baker, 1991; Bresler, 1995; Byo, 1999; Giles & Frego, 2004; Della Pietra, Binder, & Devaney, 2010). Because the goal of the survey was to inform future research, there were open-ended questions to allow educators to share curriculum topics that would align easily with co-equal integration (Bresler, 1995) and any musical topics that would require more training to be successful. The goal was to allow freedom for the elementary classroom teachers to comment as much as they would like without requiring more than ten minutes of their time to complete the questionnaire. The pilot survey revealed that the small group (N= 34) of elementary classroom teachers in the state of Mississippi held positive feelings towards music and music in the classroom. Singing and listening were the most common musical behaviors cited by participants in the study. Seventy-five percent of the teachers surveyed wanted further training in music for their classrooms. Lack of materials or training and limitations on curriculum time were cited as the main deterrents to providing more music lessons for their students.

The survey tool used in this study was edited based on evaluation from the pilot study. Specifically, question three on demographics has been re-worded (see Appendices 1 and 2) to

avoid respondents including ensemble participation. There are also additional demographic questions. The first asked the gender of the participant, and the other asked how many minutes per week the classroom teacher spends in music activities with their students. A five-point Likert scale from “Uncomfortable to Comfortable” was employed to determine comfort level of musical behaviors. Collaboration between the participant and other teachers was measured (based on average minutes per week) with a value for the music teacher, their grade level, and other elementary teachers. A rating question regarding the elementary classroom teachers’ perception of the importance of the National Standards for Music Education was added. The elementary classroom teachers used a continuous Likert scale to rate the importance of each of the nine National Standards of Music Education as they pertained to their classroom.

After a thorough review of literature on related materials, the survey was designed to answer the following research questions:

1. Do the main findings in previous literature still hold true in 2014 in the sampled population? The findings are represented by the following questions:
  - a. Do elementary classroom teachers typically have one or two semesters of music methods for the elementary classroom during their undergraduate experience? (Saunders & Baker, 1991)
  - b. Do lower grade level elementary classroom teachers incorporate more music into their classroom than other elementary classroom teachers? (Picerno, 1970; Bryson, 1982; McCarthy, 1993; Morin, 2004)
  - c. Are singing and listening the two most prominent musical behaviors in the elementary classroom? (Bryson, 1982; Kinder, 1987; McCarthy 1993; Bresler, 1994; Byo, 1999)

2. Lack of materials is noted in discussion sections by past researchers as a possible hurdle to including more music (Bryson, 1982). Are there musical tasks that teachers would be doing with their student if they had the needed materials/equipment?
3. In what areas would elementary classroom teachers like more training? Into which category of integration will those topics/behaviors fall?

The following null hypotheses will be utilized for this study:

1. a. Elementary classroom teachers will have taken one or two semesters of music methods during their undergraduate experience. b. The amount of time of music engagement will be equal to the recommended time as prescribed by the National Standards for Music Education. (MENC, 1994) Younger (PK-2) grade level teachers will include the same amount of music as all elementary classroom teachers. c. All musical behaviors (e.g. singing, listening, movement, composing, performing on instruments) will be used equally by elementary classroom teachers.
2. Elementary classroom teachers have all the materials needed to address music in their classroom effectively.
3. Elementary classroom teachers do not want or feel that they need any more music training in order to effectively include music in their classroom.

After the updated survey was completed and approved, the researcher solicited schools via e-mail for participation in the study. All elementary schools in the state as reported by U.S. Department of Education, National Center for Education Statistics, Common Core of Data (CCD) (U.S. Department of Education, 2014), and confirmed the Department of Education website from the state of Mississippi were included. School principals were e-mailed (see Appendix C) for permission and assistance of the distribution of the survey to the school's

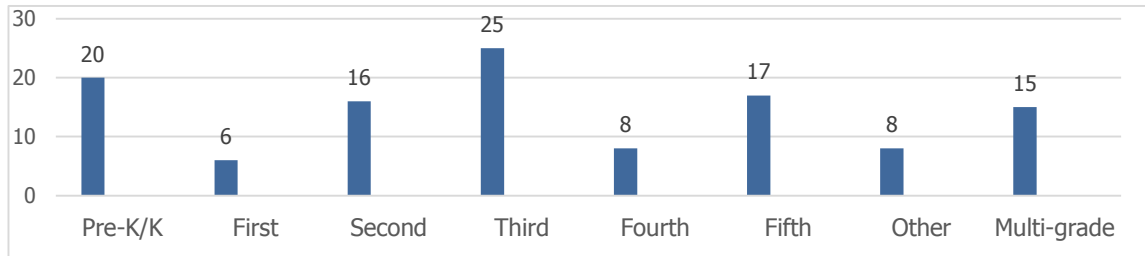
classroom teachers (see Appendix D). The researcher sent a link generated by Qualtrics<sup>1</sup> to each school. By providing individual links for each school, the researcher was able to send information to the principal about the results of their school's survey, and judge the percentage of elementary classroom teachers who participated from each school. The survey period was two weeks long for each school. One week into the survey period, a courteous e-mail reminder was sent with the hopes of increasing the data pool of returned surveys, a final reminder was sent on the last day of the survey. All survey participants had the option to participate in a raffle for an Amazon gift card on another website once they completed their survey. The goal was to be supported by a sample size of one hundred or more elementary classroom teacher responses.

The data was analyzed once all surveys were closed. The researcher utilized G power<sup>2</sup> to determine that a sample size of 111 was appropriate for the given parameters of the study. Data reporting capabilities of Qualtrics<sup>3</sup> was utilized to interpret the information of closed response questions. The Statistical Package for the Social Sciences (IBM), version 22, was employed for two one-way analysis of variance (ANOVA). On the previously outlined hypothesis, (p. 10) a significance level of  $p < .05$  served as the significance level for two-tailed test based on the given hypotheses. A one-way ANOVA measured the difference of variance within groups (in this case within kindergarten or within fourth grade) versus the variance of means between the grade level groups as to the amount of minutes of music they are providing each week to their students. A second one-way ANOVA grouped lower grade levels (pre-K through second) and upper grades (third through sixth) and measured the difference of variance within and between the larger groupings. The open-ended response questions were read and coded by the primary researcher and another music education researcher for reliability purposes,

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1. Qualtrics [online survey software]. Retrieved from qualtrics.com  
2. G\*power version 3.0.10 [software].

based on the grounded theory of qualitative research (Strauss & Corbin, 1998). The classroom teachers that participated in the optional Amazon gift card raffle received a group e-mail (blind copied) in which the two winners and their home school were announced to the group.



*Figure 1.* Grade level taught. The grade level distribution of the participants.

Participants of the study were elementary classroom teachers from eleven elementary schools in the state of Mississippi. The schools were from urban and rural settings. Principals of the eleven schools reported that 320 classroom teachers received the link and 114 responses were returned. The survey had a response rate of 36%. Of the teachers surveyed (N= 114), four were male. There was a mix of years of experience (See Appendix G) and a strong distribution of single grade levels and multi-grade level teachers (some teaching second and third) Teachers who reported K-sixth experience were reported as multi-grade, as depicted in Figure 1, however, there was a lower number of first (N= 6) and fourth (N= 8) grade participants.

## CHAPTER 4

### RESULTS

#### **Research Question 1: Do the main prominent findings in the literature still hold true in 2014 in the sampled population?**

**a. Do elementary classroom teachers typically have one or two semesters of music methods for the elementary classroom during their undergraduate experience?** (Saunders & Baker, 1991) The null hypothesis for this question was stated as, elementary classroom teachers will have taken one or two semesters of music methods during their undergraduate experience. It was interesting that the semesters of music methods reported by the participants were much more varied, ranging from zero to eight semesters (N= 114). Survey item question 4 asked “How many semesters of music teaching methods did you take during your undergraduate career?” (See Figure 2) The eight semesters noted in Figure 2 are not responses from music educators (each respondent noted a single grade taught or another specific teaching role). This response is probably the result of a participant misreading the question and reporting participation in a music ensemble for multiple semesters. While the percentage break downs are similar to results from previous literature, it is important to note that a large group (26%) of elementary educators surveyed did not have any music teaching methods during their undergraduate experience



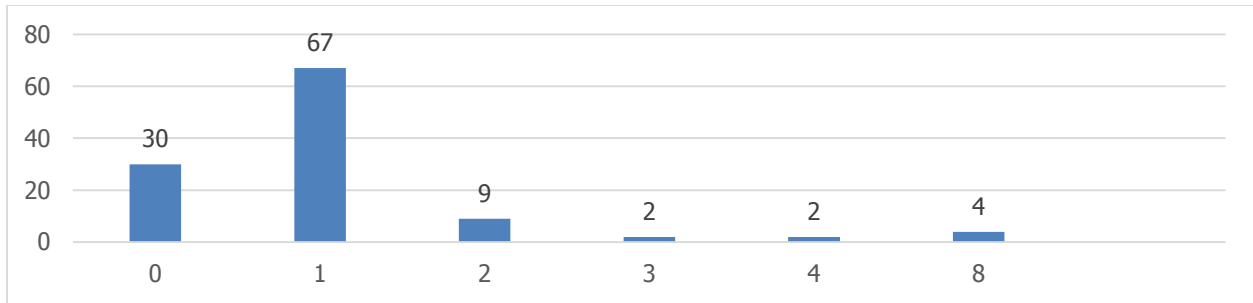


Figure 2. Semesters of music methods taken in college.

**b. Do lower grade level elementary classroom teachers incorporate more music into their classroom than other elementary classroom teachers?** (Picerno, 1970; Bryson, 1982; McCarthy, 1993; Morin, 2004) The null hypothesis for this research question was that the amount of time of music engagement will be equal to the recommended time as prescribed by the National Standards for Music Education. (MENC, 1994) Younger (PK-2) grade level teachers will include the same amount of music as all elementary classroom teachers. A one way analysis of variance (ANOVA) was applied using “What grade level do you teach (select all that apply)” as the fixed factor and question 6, “How many minutes per week do you engage in music with your students?” as the dependent variable. (See Table 1 for grade level means and standard deviations, demonstrating the high variability of music include the elementary classroom.) The null is rejected with  $F= 2.399$ ;  $p= .033$ , which supports previous findings in other geographical regions (Picerno, 1970; Amen, 1982; Barry, 1998) and in Mississippi (Bryson, 1982). Teachers that submitted “multiple grade” and “other” participant responses were excluded from analysis of this research question yielding a slightly smaller sample population ( $N= 90$ ). When looking at the mean and standard deviation of music included in elementary classrooms, the result is that some classroom teachers are meeting the recommendations of the National Standards, but the survey also reveals that there is a percentage that do not include music at all (19% of  $N= 111$ ). By looking at the mean and standard deviation of the grade levels used (Table 2), there is a

visible difference between the mean minutes of music for lower grade level (Pre-K through Second) and the upper grade level (Third through Fifth).

Table 1  
*Minutes of music included in the elementary classroom by grade level*

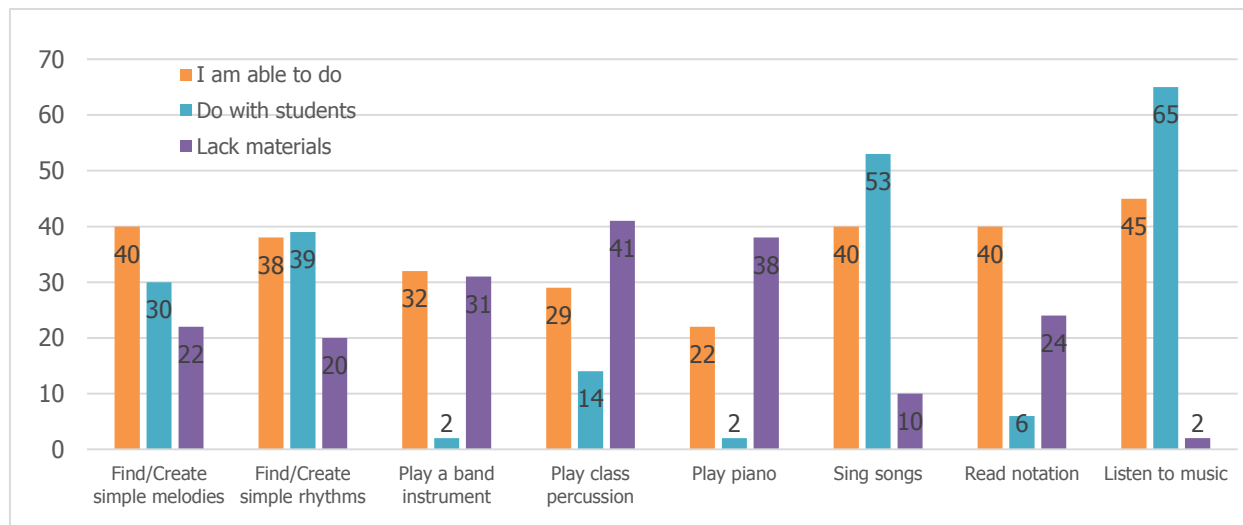
Grade (N)	Mean	Standard Deviation
Pre-K, K (20)	89.75	57.135
First (5)	30.42	21.588
Second (17)*	51.59	72.284
Third (24)	43.13	64.075
Fourth (8)	33.13	37.123
Fifth (16)	28.28	30.94
Total (90)	50.62	58.639

*Note.* Large Standard Deviation is due to one 300 minute response

A second one-way ANOVA was applied dividing the classroom teachers into two groups based on the grade level they teach: PK through second grade representing the lower elementary grades and the upper elementary grades as third through sixth. As seen in Table 2 (N= 99), the means and standard deviations of the two groups are very different from each other. The lower and upper elementary grade level groups have statistically significant results ( $F= 6.840$ ;  $p= .010$ ) and the means demonstrate that lower grade level teachers include more minutes of music per week than upper grade level teachers. However, the standard deviation still demonstrates large variations from one teacher to another on the whole, and therefore the amount of music in any given elementary classroom is a unique situation.

Table 2  
*Minutes of Music per week by grouped grade levels (N= 99)*

Grade level group	Mean	Standard Deviation
Lower grades (PK-2) (45)	62.96	62.934
Upper grades (3-6) (54)	33.56	48.837



*Figure 3. Musical Behaviors of Classroom Teachers.* This figure demonstrates the musical abilities of elementary classroom teachers, if they use those abilities with their students, and which they would like to do but lack materials.

**Are singing and listening the two most prominent musical behaviors in the elementary classroom?** (Bryson, 1982; Kinder, 1987; McCarthy 1993; Bresler, 1994; Byo, 1999) The null hypothesis stated that all musical behaviors (e.g. singing, listening, movement, composing, performing on instruments) will be used equally by elementary classroom teachers. There were two survey questions that were used to evaluate this hypothesis. First, the musical behavior item in question 9 (Figure 3, N= 101) demonstrated that “listen to music” is the musical behavior that teachers “do with students” most frequently, as 65% of teachers surveyed listen to music with students in their classroom, and the second most common at 52.4% as “singing songs.” Other main behaviors (at 39.6% each) are “finding/creating simple melodies and rhythms.” A second question was used to judge musical activities present in the elementary classroom, open ended items question 11 and 12: These questions asked, “What musical activities and/or lessons do you facilitate in your classroom?” and “In what other ways do you utilize music in your classroom?” The two items were coded by the researcher for content (Table

3 and 4). The frequency for singing behaviors in the elementary classroom yielded 72 total entries and the frequency for listening behaviors yielded 97 total entries. Other topics reported in the open ended items in question 11 and 12 have smaller frequencies, less than fifty.

“Movement/dance” and “Music supporting other subjects” were prevalent. The results of the three items, when combined, demonstrate that listening and singing are by far the most common musical behaviors present in the elementary classrooms.

Table 3  
*Music for lessons* (N= 87)

Activity/Lesson/Content Area (participant comments)	Frequency <sup>3</sup>
Singing Songs	58
Creating Songs/raps ( to remember information; mnemonic device, to reinforce concepts; to learn a difficult skill; creating a song about how to find the main idea of a passage; main idea; text features; as a choice of final product)	12
Creative Movement/ Dance (to go with song; reinforce lesson concept; YouTube channels with dance for kids; exercise to music)	42
Integration with Other Subjects (math; social studies; grammar; culture; information; stories language skills; to memorize information; parts of speech; sentence structure; poetry; phonics; figurative language; rhyme,; similes,; literature; multiplication; geometry; writing in response to music; Black History month)	43
Move to Learn <sup>4</sup>	6
Listening Activities (cultures we are studying; related to culture; match the feelings we think are being communicated; stories put to music)	27
YouTube (singing; holiday songs; educational songs; sing-along stories; listening; undefined)	12
Playing Instruments	4
Rhythms (patterns for syllables; for words; poetry; making up beats; creating)	7
Flocabulary.com <sup>5</sup>	2
None or N/A	3

- 
3. Respondents could write in any ways in which they utilize music activities in their classroom. Frequency will not total to N value.
  4. Move to Learn©2012 is an initiative by the State of Mississippi Department of Education to bring physical exercise breaks into the classroom. More information about the program and samples of the videos that are utilized in the classroom are available on the website: [http://movetolearnms-px.rtrk.com/?utm\\_source=ReachLocal&utm\\_medium=CPC&utm\\_campaign=Fitness](http://movetolearnms-px.rtrk.com/?utm_source=ReachLocal&utm_medium=CPC&utm_campaign=Fitness)
  5. Flocabulary© is an online library of education hip-hop songs and videos for grades K-12. <http://www.flocabulary.com/>

Table 4

*Music for other purposes (N=84)*

Activity/Purpose (participant comments)	Frequency
Listening/Relaxation, Rest Time	35
Listening/Background (working; for focus and stimulation; during testing)	28
Listening/Reward	2
Listening/Affective	5
Undefined/Transitional	6
Music/Fun ( enjoy; free time; motivation; inspiration)	4
Singing/Fun	1
Singing/Procedural (cleaning up; moving centers; attention gain; routine-morning; afternoon)	8
Singing/Transitional	5
Rhythmic Clapping/Attention Grabbing	21
Move to Learn	2
Movement/Energy Management; Brain Breaks	3
Listening/Holiday	2
None or N/A	6

**Research Question 2: Are there musical activities that teachers would be doing with their student if they had the needed materials/equipment?** The null hypothesis states: elementary classroom teachers have all the materials needed to address music in their classroom effectively. Lack of materials is noted by past researchers as a possible hurdle to including more music (Bryson, 1982). In Figure 3 (see above) the elementary classroom teachers (N=101) demonstrated that they would like to have access to certain materials, the two most prominent being percussion instruments (41%) and piano (37.6%). Elementary classroom teachers also indicated a desire for materials in their responses to open ended question 14. Lesson materials were the most prominent at a frequency of 33 (see Appendix F) and some other needed materials were shared in the workshop suggestions made by individual elementary classroom teachers. (Appendix F)

**Research Question 3: What are the main areas in which elementary classroom teachers would like more training? In what category of integration will those topics/behaviors fall?**

The null hypothesis states: elementary classroom teachers do not want or feel that they need any more music training in order to effectively include music in their classroom. The professional development question (N=90) (demonstrating a participation drop-out rate while taking the survey of 24 participants) yielded percentage ratings for three options of participation in professional development. Sixty percent stated they would participate in a professional development opportunity in music, 31.1% responded that maybe they would participate in a professional development opportunity in music, and 8.9% reported that they would not participate. The respondents who answered “yes” or “maybe” were then surveyed as to what type (faculty meeting, in-service day, or workshop) of professional development they would be willing to attend. Of the 83 classroom teachers who answered this question, 18.4% stated they would attend a faculty meeting, 21.1% would be willing to attend an in-service day, and 33.3% stated they would be willing to attend 1-2 day workshop on music in their classroom.

The researcher tallied the classroom teachers’ responses to question 14, noting the frequency of topics recommended. The earlier pilot study yielded results that served as the guidelines for the topics of the data collected in the large scale study. Topics that were unaccounted for were added to the table as needed. The open-ended data was coded by another researcher using the same technique as the primary researcher and yielded 86.875% similar results when measured for reliability. (Strauss & Corbin, 1998) (See Appendix F). Individual suggestions that were expressed by the teachers included the following: “Websites where educational songs are available preferably for free” and “I would love to learn to play guitar, so my students can sing along to music.” “I would enjoy having a keyboard and learning to play - we do make up jingles

quite often! I would also like to know more creating music and musical backgrounds for class projects.” and, “Ways to use instruments as a class.” Participant 41 shared, “I believe that learning more and being able to communicate the link between music and community would be very helpful.”

## CHAPTER 5

### LIMITATIONS

A main limitation of the study was that some school districts may not have had the opportunity to participate in the survey. Many school districts' websites did not include an e-mail address for the principal of the school or had an e-mail applet that did not provide a confirmation of sending, making it unclear whether the principal received the recruitment e-mail. Two principals declined by e-mail stating that the survey window was open during the state testing season and they felt their teachers were too busy or had previously been "over surveyed" earlier in the year. The survey title was available in the recruitment e-mail to classroom teachers, so they had the choice of whether to respond to the survey based on music as the content, although efforts were made (via participant gift card raffle) to encourage participation of all classroom teachers at each school.

The geographic region must be considered as a limitation. Given the time constraints of the project, the survey was only sent to schools in one Southern state. Lower representation of first (N=5) and fourth grade (N=8) teachers may have affected the findings of the study. In the open-ended questions (see Appendix F), suggestions were given to help clarify what music for curricular, non-curricular, and topics for the workshop might be. However, there may have been too much information provided, as only a few participants in each section provided unique musical experiences from their classroom setting



Surveys are universally limited in that follow-up questions are not available to the researcher. Appendix F contains the responses to the open-ended items questions 10-12, and often created more questions for researchers than they ultimately answered. When considering the open-ended results of the survey with the other researcher who coded, concern about the true nature of the integration of music when paired with another discipline was brought up in discussion. The goal of the survey in this case was to discover the self-reported musical lessons and activities being presented in the classroom, and the scope of the project does not account for quality or level of integration.

## CHAPTER 6

### CONCLUSIONS

Many of the conclusions from the body of literature available were confirmed in the findings of this survey. There were three interesting findings that have implications for the proposal of a workshop on music integration in the elementary classroom. Twenty-six percent of the educators surveyed (N=114) had no music teaching methods training and may need support to begin the integration process. The results of the study demonstrate that upper grade level classrooms have less minutes spent on music each week and, anecdotally, based on the open-ended survey items, there seemed to be more active (singing, creating) music activities in lower grades and more listening and integration of subject area in upper grade levels.

There are many different types of musical behaviors already present in the elementary classrooms, as reported in the musical behaviors item question 9, which go beyond those presented in previous literature. These reported behaviors will help focus the workshop topics on what elementary classroom teachers are already comfortable doing with their students and will also help identify potential areas of additional need. Grade level should also be a major consideration when designing the content of the workshop, as there is considerable variability between the individual grade levels and inclusion of music in the classroom. Mixed (many grades and disciplines) should also be considered so that all areas are addressed equally and have a chance to hear from others.

Instruments were mentioned as the material most lacking in the elementary classroom. Teachers and school districts should work to find funding for the musical instruments that would be most beneficial for classroom learning. When looking toward more equal arts integration, poetry and syllabification lessons taught in the elementary classroom marry easily with beat and beginning rhythm concepts of music.

### **Workshop structure and design**

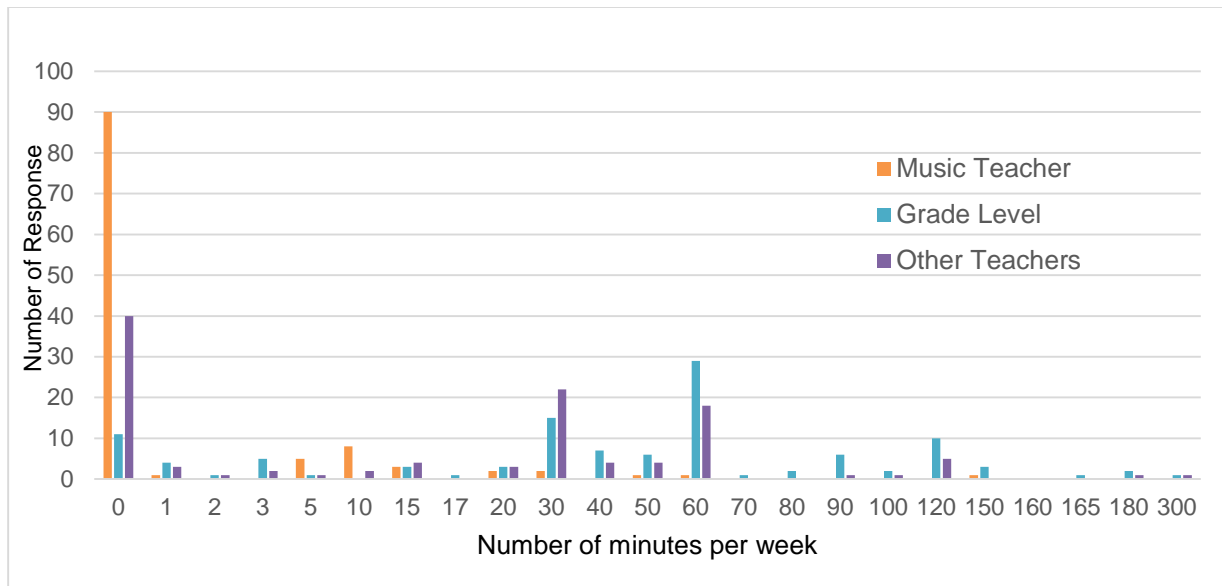
The researcher proposed a workshop to support the needs and wants of elementary classroom teachers based on the results of the questionnaire and results from previous studies. The need for further training has been noted by much of the previous research on this topic (Barry, 1998; Hennessy, 2000; Colwell, 2008; Heyning, 2011). Possible professional development topics include: music resources for the classroom; strategies for collaboration; integration; listening activities; and moving to music.

The workshop should be provided as a two day event with a title “Music in the Classroom” and focus on integration at a co-equal level for music and other content areas (to be determined by the workshop participants). Elementary schools should participate in groups with their music specialists and other interested teachers; the more diverse the group, the greater the possibilities. Day one of the workshop should focus on learning Bresler’s vocabulary for integration and showing ways music is already integrated (in any form) in the elementary classroom as well as sharing examples of lessons that co-equally integrate into other subject areas (especially reading and math). (Berke & Colwell, 2004) A goal at the end of day one would be for each school group to have created one co-equal lesson of integration of music and any other discipline that could be adapted for at least two grade levels. Day two should focus on building music skills (singing, playing simple instruments, guided listening, and dances from world cultures) with the school’s music specialist acting as a facilitator for his/her school group.

A goal at the end of day two should be a second co-equal lesson of integration of music and any other discipline based on the musical skills that were enhanced on day two. It is of the utmost importance that the music specialist participate with their home school in the model, as the goal is to create an open dialogue among the school colleagues.

The workshop design that has been suggested is based on the work of Barry (1998), Hennessy (2000), Berke and Colwell (2004), Colwell (2008), and Heyning (2011) and will be shared with the schools involved in the study, as well as state level education professional groups with the hope that the tailor-made workshop will be executed, and will be the focus of future study.

The survey presented two items that were exploratory in nature and were not formally analyzed, but indicate a major need for collaboration between classroom teachers and music educators. A three part numerical item (question 7) asked the classroom teachers “how many minutes per week do you collaborate with other teachers (for lesson planning, team teaching, special events, field trips, etc.) The results were as follows: for the music teacher ( $M= 4.48$ ,  $SD= 16.432$ ) for teachers of the same grade level ( $M= 56.21$ ,  $SD= 48.908$ ), and for other elementary teachers ( $31.42$ ,  $SD= 43.063$ ). (See Figure 4) Although the latter two means have very large deviations, the numeric values presented demand further research. There is a clear difference between the amounts of collaboration spent with a music teacher as compared to all other elementary school teachers. Perhaps there is a step missing from the process during pre-service education, namely that music education majors and elementary education majors are not being addressed as a unified body of colleagues.



*Figure 4.* Elementary Classroom teacher’s minutes per week of collaboration with music teachers, grade level teachers, and other elementary teachers

There was a high frequency (26 responses) stating that music was often played “in the background” while student and teachers were focused on lessons or testing. Responding to question 11 (N = 84) that asked, “In what other ways do you utilize music in your classroom?” participant 26 wrote, “We listen to “Mind Music” all day which is a compilation of classical pieces that are believed by some to increase focus and retention.” Participant 76 stated, “Listening to music as background noise.” While both of these responses depict music in the classroom, music educators may be concerned with the implications of these behaviors. These statements have led the researcher to ask whether the students are distracted or bothered by listening to music while testing or focusing on another subject.

## CHAPTER 7

### DISCUSSION

The open-ended responses to survey question 11 “What musical activities and/or lessons do you facilitate in your classroom? (Examples: Singing a song, Creative movement or dance to music, Guided listening to a recording/YouTube, Music of a specific historical setting, creating a song to the words of a short story, etc.)” demonstrated an overall positive feeling and basic comfort with musical modalities especially singing and listening in the elementary classroom environment. The participants shared that they also use rhythm in particular to understand poetic meters and sometimes to help focus on syllabification of words. Much of the inclusion of music seems to be at a subservient (Bresler, 1995) level (See Appendix F), but those inclusions could be elevated to a more co-equal level quite easily with support from a music specialist or further training for the elementary classroom teacher. For example, if the song that is helping to memorize information about another subject contained an interval that the students were learning in music, and they were asked to demonstrate the hand sign or name the interval, a music content standard and assessment component for co-equal integration would be met.

Researchers often call on in-service elementary teachers for suggestions when designing music method courses for elementary education majors. This is a strong anecdotal suggestion that there remains a divide between what is being taught and the skills that are being used in the field. (Price & Burnsed, 1989; Saunders & Baker, 1991; McCarthy, 1993; Byo, 1999; Gauthier & McCrary, 1999; Propst, 2003) Perhaps there is a need for regular, continued instruction in

music for the in-service elementary educator (Bresler, 1994; Barry, 1998; Heyning, 2011), especially considering that there are still in-service educators in the field that report that they received no (see Figure 2) semesters of music training during their undergraduate career. In 1999, Byo stated, “Substantial investments in the resources of time, materials, resources, and equipment necessary to equip the generalist to teach the music standards in anything more than integrated ways must be made by administrators and curriculum planners.” If music methods and previous experience (Goodman, 1985; Saunders & Baker, 1991; Bresler, 1994; Byo, 1999; Hash, 2010) positively influence attitudes, confidence, and competence, music educators should continue to provide on-going musical training for their colleagues of the elementary level.

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## LIST OF APPENDICES

## APPENDIX A: SURVEY OUTLINE FROM PILOT STUDY

Demographics:

1. What grade level do you teach?
  - a. K, 1, 2, 3, 4, 5, Other
2. How many years of teacher experience do you have?
3. How many semesters of music training did you have during your undergraduate career?
4. How much time per week does your class attend music with a music specialist?

Page break

5. Below is a list of musical behaviors, please mark ALL that apply
  - a. Check boxes of: I am able to: I do with my students: Would like to do, but lack materials
    - Find/Create simple melodies
    - Find/Create simple rhythmic patterns
    - Play a band instrument
    - Play classroom percussion instruments
    - Sing simple songs
    - Play instrument from notation
    - Listen to music

Page break

6. Please rank your comfort level of teaching/leading each of the following musical.
  - a. Likert –type scale: Completely Uncomfortable, Uncomfortable, Slightly Uncomfortable, No Opinion, Slightly Comfortable, Comfortable, Completely Comfortable
    - i. Creative movement
    - ii. Creating songs/instrumental music
    - iii. Guided Listening
    - iv. Instrumental reading/playing
    - v. Improvising
    - vi. Singing
    - vii. Singing while accompanying with an instrument

Page Break

Music instruction, open ended:

7. What musical activities and/or lessons do you facilitate in your classroom?
8. In what ways, other than lessons, do you or your students use music in your classroom?
9. What kinds of musical activities would you like to know more about?
10. What curriculum topics are covered in your class that you would like to blend with music instruction?

Thank you page

## APPENDIX B: SURVEY OUTLINE



Title: Elementary Classroom Teacher Use of Music in their Classroom

1. What grade level do you teach?
  - a. K, 1, 2, 3, 4, 5, Other
2. Gender
  - a. Male or Female
3. How many years of teaching experience do you have?
  - a. 1-5, 6-10, 11-15, 16-20, 21+
4. How many semesters of music teaching methods did you take during your undergraduate career?
5. How many minutes per week does your class spend with a music specialist?
6. How many minutes per week do you engage in music with your students?
7. Approximately what percentage of a given school year do you collaborate with other teachers? (for lesson planning, team teaching, special events, field trips, etc.)

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8. How many minutes per week do you collaborate with other teachers? (For lesson planning, team teaching, special events, field trips, etc.)
  - a. Collaboration with music teacher
  - b. Collaboration with teachers of the same grade level
  - c. Collaboration with other elementary teachers
9. Below is a list of music behaviors, please mark ALL that apply
  - a. Check boxes for: I am able to; I do with my students; Would like to do, but lack materials;
    - i. Find/Create simple melodies
    - ii. Find/Create simple rhythmic patterns
    - iii. Play a band instrument
    - iv. Play classroom percussion instruments
    - v. Sing simple songs
    - vi. Play instrument from notation
    - vii. Listen to music
10. Please mark your comfort level with the following musical teaching behaviors:
  - a. Very Uncomfortable, Uncomfortable, Neither Uncomfortable or Comfortable, Comfortable, Very Comfortable
    - i. Creative Movement/Dance
    - ii. Creating Songs/Music

- iii. Playing Instruments from Notation
- iv. Improvising
- v. Singing

11. Listed below are the National Standards for Music Education. Please rate the importance of that standard for your classroom and students on a scale of 1-5 (1 not important to 5 very important)
- a. Singing, alone and with others, a varied repertoire of music.
  - b. Performing on instruments, alone and with others, a varied repertoire of music.
  - c. Improvising melodies, variations, and accompaniments.
  - d. Composing and arranging music within specified guidelines.
  - e. Reading and notating music.
  - f. Listening to, analyzing, and describing music.
  - g. Evaluating music and music performances.
  - h. Understanding relationships between music, the other arts, and disciplines outside the arts.
  - i. Understanding music in relation to history and culture.
12. In what ways, other than lessons, do you or your students utilize music in your classroom? (Examples: Listening to music for relaxation, singing to transition from one place to another, Clapping rhythms to grab attention, etc.)
13. What kinds of musical lessons/activities would be beneficial for you to know more about for your students?
14. Would you be willing to attend a professional development opportunity on music for Elementary Classroom Teachers?
- a. Yes, Maybe, No
    - i. Yes and Maybe move to 11, No moves to raffle page
15. What option for professional development would you be willing to attend to address music for Elementary Classroom Teachers?
- a. Faculty meeting, In-service day, Workshop (1-2 days)
16. Thank you page → Link to second survey, Participant Gift Certificate Raffle
17. Participant Gift Certificate Raffle question: By responding to the following question with your e-mail address you are entering for a raffle for one of two twenty-five dollar Amazon.com gift certificates.
- a. E-mail address for Raffle inclusion

APPENDIX C: INVITATION-RECRUITMENT E-MAIL TO PRINCIPALS

DATE, 2014

Dear PRINCIPAL X,

My name is Jennifer Campbell and I am a second year Master's student in music education at the University of Mississippi. Before coming to Mississippi, I taught pre-kindergarten through eighth grade general and choral music at a small school in Delaware.

I am currently interested in discovering how music is utilized in the homeroom setting by grade level teachers. The project aim is collecting information that will allow music educators to know about what areas they can assist classroom teachers to integrate and share music with their students. I have created an online survey that allows feedback to be collected anonymously and should only require about 10 minutes. The information will be compiled and I hope to design a workshop/training session based on the findings, as well as disseminating the information to the education community as a whole. The survey was originally piloted with four schools last spring with 75% of elementary classroom teachers reporting that they would participate in a training workshop on the topic of music for their classroom.

Your school has been randomly selected from schools in Mississippi to participate in the student. Initially, the benefit would be a report of how your school's classroom teachers are utilizing music in with their students, identifying what musical topics they would like to further explore, and what types of continued training they would be willing to participate in, to support music in their homerooms. The purposed creation of a workshop model will hopefully be presented to state level professional organizations for support and actualization of a workshop, to promote musical integration and study in the homeroom.

If you would consent to having your school participate, I have drafted a message that contains the details and link for your school's classroom teachers (see below). If you would be interested in speaking further about the possibility participating in this project then please feel free to contact me. You may reach me at this e-mail address or any of the methods listed below. My advisor for this project is Dr. Alan L. Spurgeon, PhD. This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at [\(662\) 915-7482](tel:6629157482) or [irb@olemiss.edu](mailto:irb@olemiss.edu).

Thank you for your kind consideration,  
Jennifer Campbell

APPENDIX D: RECRUITMENT E-MAIL FOR CLASSROOM TEACHERS TO  
PARTICIPATE IN SURVEY

Each school's individual questionnaire link was provided in the e-mail.

DATE, 2014

Dear SCHOOL Elementary Teachers,

First of all thank you for all you do for children, both seen and unseen!

My name is Jennifer Campbell and I am a second year Masters student of Music Education at Ole Miss. Before moving to Oxford, I was a full-time elementary and middle school music teacher for five years in the state of Delaware. I am very interested in how you use music in your classroom, both in lessons and in non-curricular ways. I have created a questionnaire that will allow music educators know more about music in your class, and how music educators can support your teachings of music and use of music for students. The main goal of the project is to sample enough classroom teachers from the state of Mississippi and collect information to support the creation of a beneficial workshop that would address your needs and wants for music training. The survey should take about 8-10 minutes to complete and the information will be anonymously reported. Your school's data will be analyzed and a reported shared with your principal. If you would consent to participating in the study, knowing that you may choose to withdraw at any time please follow the instructions below. In order for your information to be included in the report to you school, you must complete the survey by DATE. This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at [\(662\) 915-7482](tel:6629157482) or [irb@olemiss.edu](mailto:irb@olemiss.edu).

If you have any questions or feedback, please do not hesitate to contact me at [jecampb1@go.olemiss.edu](mailto:jecampb1@go.olemiss.edu). To take the survey please click or copy and paste the link:

Thank you very much,  
Jennifer Campbell

APPENDIX E: REMINDER E-MAIL

Dear SCHOOL Elementary Teachers,

Thank you to those that have already submitted your Music in the Elementary Classroom surveys. I just wanted to send a reminder e-mail that in order for your survey to be included in the study, you must complete the survey by DATE. If you are having any technical problems or have questions, please do not hesitate to contact me. This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at (662) 915-7482 or [irb@olemiss.edu](mailto:irb@olemiss.edu).

If you have any questions or feedback, please do not hesitate to contact me at [jecampb1@go.olemiss.edu](mailto:jecampb1@go.olemiss.edu). To take the survey please click or copy and paste the link:

Thank you very much,  
Jennifer Campbell



APPENDIX F: OPEN ENDED ITEM RESULTS

Open-ended Item 1, Question 11: “What musical activities and/or lessons do you facilitate in your classroom? (Examples: Singing a song, Creative movement or dance to music, Guided listening to a recording/YouTube, Music of a specific historical setting, creating a song to the words of a short story, etc.)”

N = 87\*

Activity/Lesson/Content area (participant comments)	Frequency
Singing songs	58
Creating songs/raps ( including to remember information, mnemonic device, to reinforce concepts, to learn a difficult skill, Creating a song about how to find the main idea of a passage, Main Idea, Text Features, as a choice of final product)	12
Creative movement/ Dance (to go with song, reinforce lesson concept, YouTube channels with Dance for Kids, exercise to music)	42
Integration with other subjects (math, social studies, grammar, culture, information, stories language skills, to memorize information, parts of speech, sentence structure, poetry, phonics, figurative language, rhyme, similes, literature, multiplication, geometry, writing in response to music, Black History month)	43
Move to Learn**	6
Listening activities (cultures we are studying, related to culture, match the feelings we think are being communicated, stories put to music)	27
YouTube (singing, holiday songs, educational songs, sing-along stories, listening, undefined)	12
Playing instruments	4
Rhythms (patterns for syllables, for words, poetry, making up beats, creating	7
Flocabulary.com***	2
None or N/A	3

\* Respondents have the opportunity to write as many ways they utilize music activities in their classroom as they wished. Frequency will not total to N value.

\*\* Move to Learn©2012 is an initiative by the State of Mississippi department of education to bring physical exercise breaks into the classroom. More information about the program and samples of the videos that are utilized in the classroom are available on the website:

[http://movetolearnms-](http://movetolearnms-px.rtrk.com/?utm_source=ReachLocal&utm_medium=CPC&utm_campaign=Fitness)

[px.rtrk.com/?utm\\_source=ReachLocal&utm\\_medium=CPC&utm\\_campaign=Fitness](http://movetolearnms-px.rtrk.com/?utm_source=ReachLocal&utm_medium=CPC&utm_campaign=Fitness)

\*\*\* “Flocabulary© is an online library of education hip-hop songs and videos for grades K-12. Over 20,000 schools use Flocabulary to engage and inspire students. Our team of artists and educators is not only committed to raising test scores, but also to fostering a love of learning in every child.” <http://www.flocabulary.com/>

1. We exercise to music every day. We use music as brain breaks - creative movement. We sing songs that go along with phonics and math lessons. I also play classical music while students are writing and testing.
2. Sing grammar jingles, dance, movements, YouTube
3. Songs as memory tools, music from different cultures we study, raps for math facts, songs for math facts
4. Guided listening to a recording, thinking music during testing, Flocabulary website

5. sing simple songs with color words and letters of the alphabet, kids dance to "JUST KIDS" on YouTube for exercise when they can't go out for recess
6. guided listening to music
7. singing, movements and rhythm
8. Raps about parts of speech etc., listen to YouTube for holiday music
9. YouTube
10. singing a song, dancing and read aloud stories
11. Let's Dance for Kids once a week
12. Singing, dance, guided listening, playing instruments
13. When rhyming, syllables, patterns
14. Singing activities and listening to music related to cultures
15. We sometimes listen to songs on You Tube or CD's
16. Singing the song from our story
17. Singing songs, move to learn video with rhythm and patterns
18. sing songs; teach new vocabulary with songs
19. none
20. creating songs to remember things, listening to music during work/tests, creative movement
21. Singing a song, lots of YouTube songs and videos, move to learn
22. Singing, creative movement, guided listening, listening to music to create art pictures and stories
23. guided listening to recordings
24. Creating a song/jingle as a mnemonic device
25. singing songs, dancing, guided listening
26. guided listening with You Tube, creating a song on their own
27. Creating songs based on research of a topic, singing songs, dancing to music sometimes
28. listen and match with a feeling or message to be communicated
29. We clap rhythms for words, sing songs, create motions, etc. for different lessons taught in class.
30. Singing songs, creating raps and songs, listen to music and finding grammar or meanings. Using music from a time period to help students relate.
31. Exercise videos with content lyrics, songs to remember information
32. We sing and dance all the time. We match a song to certain words we needs to remember and anything we can put a dance to, we do!
33. singing songs like multiplication songs, Schoolhouse rock singing and dancing
34. singing songs, YouTube educational songs/videos, movement, creating our own songs to learn a difficult skill
35. singing songs to memorize information (facts, continents, etc)
36. We use music every day to teach letters, numbers, colors, shapes. We do movements to every song we sing.
37. singing short songs to help remember concepts

38. We create a rhythm and beat to short stories and sings songs to learn the calendar. We use YouTube to learn alphabet sounds/letters, counting numbers, word families/phonics, and vowels.
39. singing a song
40. listening to music and move to learn videos and zumba for kids
41. singing song ,cds
42. listening to a recording
43. Guided listening
44. Listen to music and talk about the poetry in the song
45. Move to learn and music that reinforces time in history
46. Very little other than responding to music in sensory writings
47. singing songs, dance, Flocabulary (songs to help remember skills, strategies, and build vocabulary), Move to Learn
48. dance to music
49. singing songs related to the curriculum
50. I have used most of these at one time or another in my years of teaching.
51. , Black History songs, multiplication & division songs
52. singing songs, creative dance or movement to music, listening to classical music during learning time
53. I teach inclusion so I don't have a classroom.
54. singing a song
55. creative movement/ dance/ singing songs or jingles
56. singing songs, singing songs with movement, listen to music from different countries, listen to stories that have been put to music
57. We listen to music as we read, or as an instructional resource. We also try to create our own songs and beats based on what we are learning. (Example: Creating a song about how to find the main idea of a passage)
58. singing dancing playing simple instruments
59. Creative movement
60. sing songs, dancing, guided listening, making up beats
61. singing and movement
62. exercise cd
63. singing a song
64. singing jingles that will help remember rules in math, spelling, grammar and put some motions with it
65. Songs
66. singing a song, create movement or words to a song
67. lots of singing, cd's, dancing
68. I use music during morning carpet time, daily. (counting, days of the week, colors, letters, and etc...)
69. We sing we have motions to some songs usually cd's or we just sing
70. sing songs, dance to music, listen and sing to recordings on YouTube
71. Creating songs to remember language rules

72. singing/performing a song with percussion instruments, music and instruments related to culture/art/history, guided listening
73. creative movement from a dvd
74. Singing songs, chants, poems (to the tune of songs), You Tube, iPads
75. singing songs, listening to music, YouTube dance,
76. We create songs for skills...Main Idea, Text Features, etc. We have dances/movements to accompany skills, as well, in order to make associations among concepts. We tap out rhythm in poetry, created a beat for a doubles rap, and connect rhythm in poetry to song lyrics and how authors write both for entertainment, by delivering messages in special ways.
77. sing songs to learn math facts, movement/song with science, language arts, listen to stories on tumblebooks/YouTube
78. singing, playing instruments, creative movements, dance, poetry, guided listening
79. movement
80. N/a
81. Creative movement. Sing songs. Make up songs to teach skills
82. singing songs, creative movement, move to learn, listening to music, listening to songs in videos on internet for lessons, creating songs or raps for lessons and material
83. We sing songs and make up motions for LOTS of skills! I find that singing with movement helps students to remember and apply skills, and it also increases participation. We also use music for Brain Breaks - "Move to Learn" At Christmas, we used music from around the world to go with our theme.
84. singing a song, dancing, creating music, using rhythms to understand poetry
85. singing songs to help implement learning activities
86. Dance
87. choice to write song as a product, listening to different types of music for appreciation,

Open-ended Item 2, Question 12: "In what ways, other than lessons, do you and your students utilize music in your classroom?" (Examples: Listening to music for relaxation, singing to transition from one place to another, clapping rhythms to grab attention)

N = 84\*

Activity/Purpose (participant comments)	Frequency
Listening/Relaxation, Rest time	35
Listening/Background (working; for focus and stimulation; during testing)	28
Listening/Reward	2
Listening/Affective	5
Undefined/Transitional	6
Music/fun, enjoy, free time, motivation, inspiration	4
Singing/Fun	1
Singing/Procedural (cleaning up, moving centers, attention gain, routine-morning, afternoon)	8
Singing/Transitional	5
Rhythmic clapping/Attention grabbing	21

Move to Learn**	2
Movement/Energy Management; Brain breaks	3
Listening/Holiday	2
None or N/A	6

\* Respondents have the opportunity to write as many ways they utilize music activities in their classroom as they wished. Frequency will not total to N value.

\*\* Move to Learn©2012 is an initiative by the State of Mississippi department of education to bring physical exercise breaks into the classroom. More information about the program and samples of the videos that are utilized in the classroom are available on the website:

<http://movetolearnms->

[px.rtrk.com/?utm\\_source=ReachLocal&utm\\_medium=CPC&utm\\_campaign=Fitness](http://px.rtrk.com/?utm_source=ReachLocal&utm_medium=CPC&utm_campaign=Fitness)

1. Clap rhythms for patterns in math and relate to songs that we know.
2. music for relaxation
3. Music during testing, music as transition, dance as brain breaks, claps to attention
4. during independent work I play classical music,
5. Listen to music for relaxation and calmness during testing, listen and sing along to music that teaches skills we are learning from other subject areas.
6. music during center time, learning songs
7. clapping rhythms in poetry reading
8. listening during seatwork
9. listening to relaxing music
10. Christmas music in the background in December
11. Listening to music during nap time, clapping rhythms while counting, singing transitions
12. Clap rhythms to gain attention, move to learn, sometimes for relaxation, YouTube videos
13. Clapping rhythms to get students attention
14. Listen to classical music for brain stimulation
15. none
16. Clapping rhythm to grab attention
17. use classic music for quiet reading
18. none
19. clapping rhythms to get attention
20. listening while taking a test, but we do a lot of songs to the skills we are learning
21. Music to relax
22. listening to classical music for relaxation
23. listening to Pandora kids radio as a reward for good behavior
24. We listen to instrumental music while taking daily grades and tests
25. Listening to music for relaxation
26. listening to music for relaxation, clapping rhythms to grab attention
27. enjoy, transition in plays
28. We listen to "Mind Music" all day which is a compilation of classical pieces that are supposed to increase focus and retention.
29. Clapping rhythms to grab attention
30. Instrumental music during assessments, clap rhythm to get attention
31. We listen to solo piano pandora during every daily grade and test.

32. music to relax
33. Listening to classical/soft/relaxing music for journal writing, morning work and relaxation. We sing to transition to the carpet and attention grabbers. We also clap different patterns to grab attention.
34. listening to soft music for relaxation during independent work and tests
35. We listen to music during snack. Sometimes we have random "dance parties" to get rid of some energy. We clap rhythms for attention. We sing songs for transitions such as lunch time, clean up time, and time to go home.
36. clapping rhythm to grab attention and to practice spelling words.
37. We use a CD recording for transition: clean up, breaks, lining up, and nap time.
38. n/a
39. listening to music to relax and during free time
40. clapping rhythms to different types of music
41. music transition from class period to class period
42. Relaxation, cleaning up
43. listen to music
44. They listen to classical music to enhance their reading
45. Not that much
46. relaxation, inspiration, attention, transition
47. listening to music to stimulate learning
48. listening to music during centers
49. I often play classical music to calm students.
50. Move to Learn music for exercise
51. listen to music during reading centers and independent work time
52. When I'm in a classroom, I participate if they are singing and listening to music. Our reading program has singing in it.
53. none
54. clapping rhythms, exercising, wiggle breaks, transitions
55. We play classical and nature music while working in centers, We sing to transition from center to center, clapping to grab attention,
56. listening hand movements body movements
57. classical music to control noise level and relax
58. clapping to transition from one task to another or grab attention, relaxation
59. breaks
60. listening to music for holidays and relaxation
61. listening to melodies in moving from level to level in a reading program, songs in rhyme for KG students, cleaning up songs
62. Listening to music
63. clapping rhythms to grab attention
64. concentration music and at nap time
65. naptime(quiet lullabies) clapping rhythms
66. We put sort music on at times while they are doing seat work we sing between activities
67. relaxation and motivation
68. Listening to music for relaxation
69. listening for inspiration or to create mood, songs to promote memory retention of various concepts, rhythm for attention

70. music for rewards, for relaxation
71. listening to music during quiet time, morning time (Welcome songs), attention grabbers
72. relaxation, transition,
73. Sing "Class, class, class, class, class" in a variety ways...students answer back, "Yes, yes, yes, yes, yes". Listen to relaxing music when doing art or writing. See above for more examples.
74. listen to music for relaxation, listening to music as background noise, clapping rhythms to grab attention
75. listening to music for relaxation
76. relaxation, to engage in a lesson
77. N/A
78. Clapping rhythms. Listen to dance to relax
79. move to learn, listening to music for a calming setting, clapping rhythms to grab attention, using singing song to get attention
80. I play instrumental music in the mornings during morning work and at other times as appropriate. We use clapping rhythms as an attention getter and the students repeat the patterns they hear. Last year we had a talent show and a couple of student's performed musical acts.
81. listening to music for relaxation, clapping rhythms to grab attention
82. Listening to music during independent activities
83. Listening for relaxation
84. listening to music while working

**music for professional development/training.**

Open-ended Item 3, Question 13: "What kinds of musical lessons/activities would be beneficial for you to know more about for your students?"

N = 66\*

Area identified	Frequency
Music to support language arts/stories/reading	8
Music to support math	7
Music to support world cultures	2
Transitions	2
Use of Instruments	2
Free internet-based music resources	2
Construction of instruments	1
Music to support common core	2
Music to support content areas (undefined)	9
Creating music/Composing	2
History of Music	2
Dance	1
Rhythm	2
Affective (mood/focus)	2
Community link	1
Guided Listening	1
Reading music	2
Guitar to accompanying	1



Keyboard to accompanying/create music with students	1
Singing	1
Unsure/ I don't know	10
Any	5
None; N/A	5

\* Respondents have the opportunity to write as many ways they utilize music activities in their classroom as they wished. Frequency will not total to N value.

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[http://movetolearnms-px.rtrk.com/?utm\\_source=ReachLocal&utm\\_medium=CPC&utm\\_campaign=Fitness](http://movetolearnms-px.rtrk.com/?utm_source=ReachLocal&utm_medium=CPC&utm_campaign=Fitness)

1. Music to aid in teaching within content areas
2. how to use music to teach academic skills
3. I do not have a musical background, so beginning lessons in music would be most beneficial for myself and the students I teach. {unsure/content areas; quote this }
4. how to integrate more music into reading activities
5. na
6. any
7. Ways to use instruments as a class
8. I would like some math related activities
9. Integrating music to teach language arts core skills
10. any kind- I feel students need to be exposed to different kinds of music
11. any
12. .??? Not sure
13. idk
14. none
15. any
16. music from different cultures
17. I do not know
18. creating music
19. history of classics
20. What other ways I can incorporate music to help increase focus.
21. guided listening
22. Those that correlate to math
23. How to use a song for transition times
24. New and engaging songs to use in the classroom
25. Using music and movement as a tool for students to apply necessary skills in reading and math.
26. n/a
27. how music can be incorporated into reading and math
28. singing
29. using music for mood and motivation and making connections to real life

30. Websites where educational songs are available preferably for free
31. Don't know
32. Music from different cultures
33. Musical History, Writing Responsively to Music
34. music to connect to thematic units
35. how music help with learning
36. I love music, so any activities would be beneficial.
37. Math related songs
38. not sure
39. kid friendly rap songs to teach subject area material
40. Reading and math lessons based on songs
41. I believe that that learning more and being able to communicate the link between music and community would be very helpful.
42. rhythm
43. I'm not sure
44. not sure
45. language skills
46. soft music that won't make them start talking loudly
47. learning the rhythm of math in counting and skip counting; place value; parts of speech in language arts; shapes in 2-D & 3-D
48. Transitional songs
49. songs to help them retain information
50. thematic unit songs
51. instruments
52. construction of musical instruments
53. ones that are found for free on internet
54. I would like to learn about music lessons that directly related to Common Core standards.
55. I would love to learn to play guitar, so my students can sing along to music.
56. unsure
57. composing
58. none
59. N/A
60. Not sure
61. not sure
62. I would enjoy having a keyboard and learning to play - we do make up jingles quite often! I would also like to know more creating music and musical backgrounds for class projects.
63. How to incorporate more music into the classroom.
64. movement - dance - rhythms
65. How to read musical notes
66. more ways to integrate music with common core curriculum

**Reliability coding by second researcher  
music for lessons in the elementary classroom.**

The secondary coder put all topics within nine categories and the primary researcher used 11, making the category reliability 81.818%. When averaged with the overall within category percentage of 91.932%, the primary and secondary researchers have an 86.875% reliability. N = 87\*

Activity/Lesson or Content area	Secondary Coded Frequency	Primary Coded Frequency	Reliability Percentage
Singing songs	55	58	94.827
Creating songs/raps	17	12	70.588
Creative movement/ Dance	35	42	83.333
Integration with other subjects	37	43	86.047
Move to Learn**	6	6	100
Listening activities	25	27	92.592
YouTube	12	12	100
Playing Instruments	4	4	100
None	3	3	100

\* Respondents have the opportunity to write as many ways they utilize music activities in their classroom as they wished. Frequency will not total to N value.

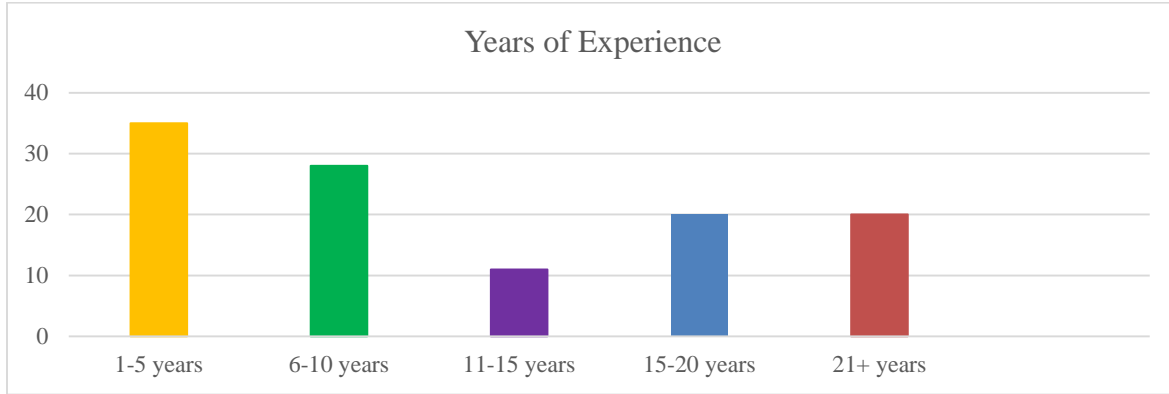
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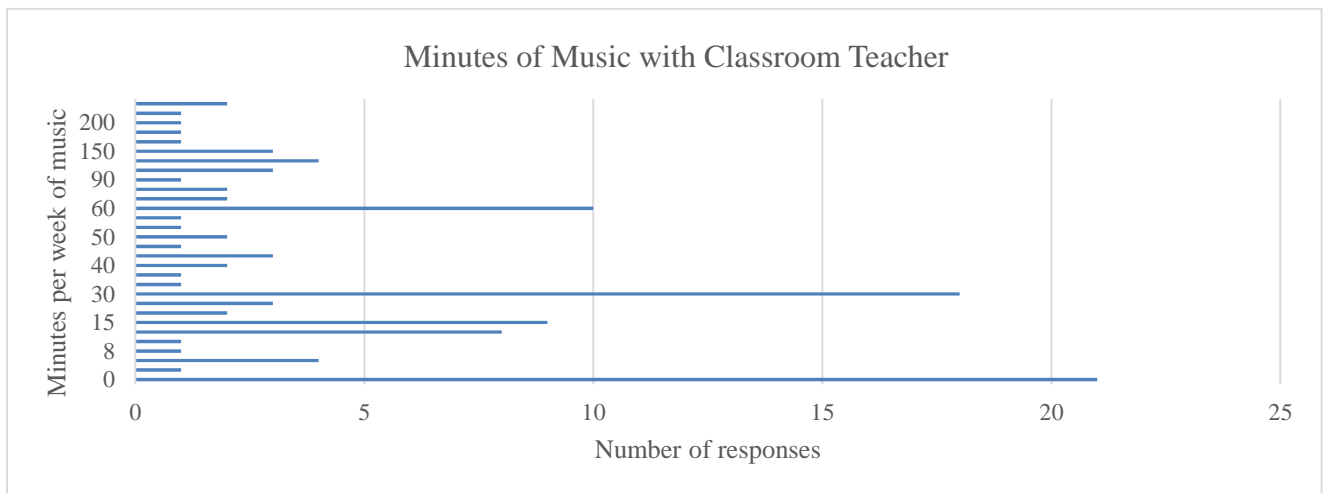
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APPENDIX G: OTHER FIGURES AND TABLES

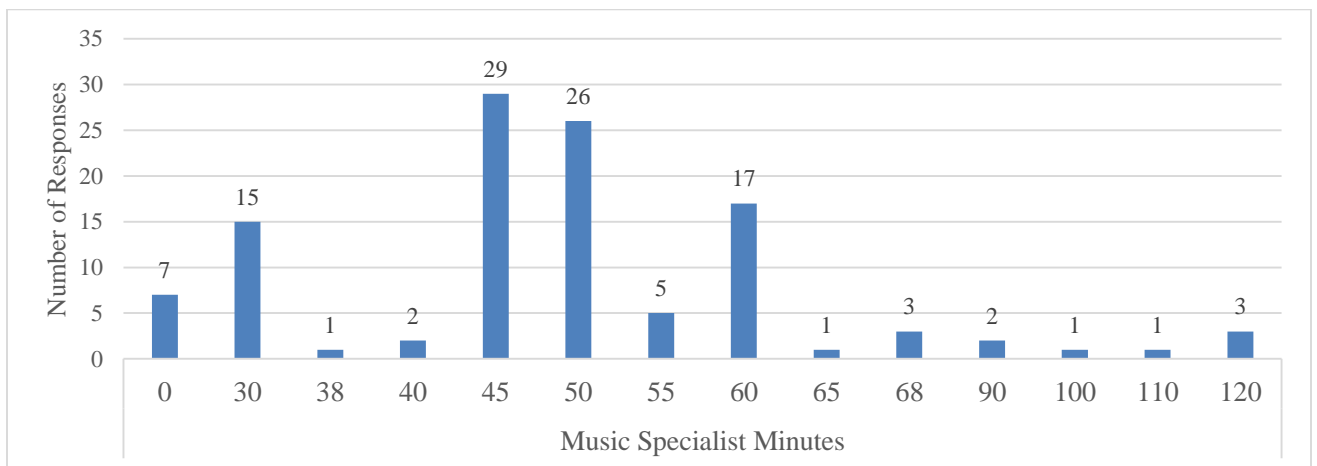
How many years of teacher experience do you have?



How many minutes of music per week do you engage with your students?



How many minutes per week do your students spend with a music specialist?



Please mark your comfort level of the following musical teaching behaviors:

- a. Very Uncomfortable, Uncomfortable, Neither Uncomfortable or Comfortable, Comfortable, Very Comfortable (1-5 Likert scale)

Comfort Level of Music Teaching	N	Mean (1-5 Likert scale)	Std. Deviation
Creative movement/ Dance	101	3.47	1.368
Creating songs/ music	101	3.31	1.294
Guided Listening	99	3.77	.978
Playing instruments from notation	101	2.71	1.268
Improvising	100	3.35	1.268
Singing	100	3.38	1.376

Listed below are the National Standards for Music Education. Please rate the importance of that standard for your classroom and students on a scale of 1-5 (1 not important to 5 very important)

National Standards of Music Education	N	Mean (1-5 Likert scale)	Std. Deviation
Singing alone and with others*	99	3.28	1.422
Performing on instruments	98	2.63	1.230
Improvising melodies, variations, and accompaniments	99	2.79	1.198
Composing and arranging music	99	2.23	1.194
Reading and notating	99	2.42	1.310
Evaluating music and performances	98	2.72	1.322
Understanding in relationship to other arts*	98	3.35	1.332
Understanding in relationship to history and culture*	98	3.28	1.330

VITA

*Jennifer Campbell*

**EDUCATION**

**University of Mississippi, Department of Music** University, Mississippi  
Master of Music, emphasis Music Education

- In progress
- GPA: 3.9

**Kodaly Institute, University of Chattanooga** Chattanooga, Tennessee

- Kodaly Level 2, July 2014

**West Chester University of Pennsylvania, School of Music** West Chester, Pennsylvania

- Orff Level 1, July 2009
- Kodaly Level 1, July 2008

**Baldwin-Wallace University, (formerly College) Conservatory of Music** Berea, Ohio  
Bachelor of Music Education, May 2007

- GPA: 3.3
- Primary Instrument: Voice, Secondary Instrument: Piano
- Praxis Scores: Music Content Area: 167, PLT 9-12: 171

**TEACHING EXPERIENCE**

**Graduate Instructor** August 2013-Present  
Teaching one section of undergraduate Introduction to Music course.

**Graduate Assistant** August 2012-Present  
Managing all undergraduate music majors' performance attendance. Attendance and behavior monitoring of major and non-major students during performances, stage managing, audio and video recording of all music performances held in main venue for department. Managing main student departmental recitals including performer management, program creation, stage managing, and audio and video recording of all student departmental recitals.

**Music Teacher, Willie-Price Lab School** January 2013-Present  
Volunteer, teaching general and vocal music to six classes of three and four year old students. Facilitating observational opportunities for undergraduate music education majors' field experience.

**Performing Arts Instructor, Sanford School** August 2007- June 2012  
Teaching general music to students in various lower and middle school grades, according to the Sanford curriculum. Utilizing Orff and Kodaly methods in order to further student learning of music. Teaching and conducting a fourth grade beginning choir and a combined fifth and sixth grade choir. Collaborating with the Performing Arts faculty, and all three school divisions to create a cohesive performing and music learning environment for all students. Communicating with parents through e-mail, print, and phone to enhance learning and deliver student progress information.

**Technical Advisor/Director, Sanford Repertory Theatre Company** Winter 2008-June 2012  
Facilitating student learning in technical theatre including lighting, set construction, sound, and properties. Overseeing, assisting, and providing instruction for students on light board, sound board, wireless and wired microphones, and set movement. Working with Production Staff to coordinate casting/stage crew positions, rehearsal/construction schedules, and show design. Communicating with parents, students, volunteers, and Production Staff through e-mail and print to create a successful production.

- Seussical: The Musical
- Thoroughly Modern Millie
- The Matchmaker
- Little Women
- 12 Angry Jurors
- Into the Woods
- House of Blue Leaves
- Evita