Cooperating Teacher Perceptions Of Music Student Teacher Preparedness For The Elementary Music Classroom

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COOPERATING TEACHER PERCEPTIONS OF MUSIC STUDENT TEACHER PREPAREDNESS FOR THE ELEMENTARY MUSIC CLASSROOM

A Dissertation

Presented for the

Doctor of Philosophy

Degree

The University of Mississippi

Charlotte V. Hester

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ABSTRACT

The present study investigated the strengths and areas of improvement for elementary music teacher preparation from the perspective of multiple members of a single body of music teachers. Subjects for the study were elementary music teachers from an urban school district in the southern United States. All elementary music teachers in the school district have at least Level I Kodaly certification. Thus, they teach from the same perspective. An online survey instrument utilizing open-ended and free response questions was designed based on the research questions. Cooperating teachers commented regarding elementary music student teacher preparation across three broad categories: Teaching skills (lesson planning, lesson presentation, and curriculum design and sequencing); Teacher understandings (child development, classroom management, and assessment strategies); and Musicianship skills (singing, playing instruments, improvisation and composition as related to the music instruction of children).

Findings from the present study indicate a general consensus with previous research. The most frequently identified strengths include lesson planning, lesson presentation, knowledge of child development, and musicianship skills in singing and playing instruments. The most frequently identified areas of improvement include curriculum design and sequencing, classroom management strategies, assessment strategies, and musicianship skills of improvisation and composition. In contrast to previous research, results of the present study found that 25% of cooperating teachers found curriculum design and sequencing to be a strength of preservice
teachers and that the strength was associated with a familiarity with the Kodaly method.

A secondary goal was to examine the undergraduate elementary music methods course taken by the preservice teachers prior to student teaching. Two universities were identified as the most frequent sources of music student teachers. Findings indicate that there appears to be a difference in breadth of elementary music training based on time and institutional emphasis. At the same time both universities emphasize the elementary music knowledge base demonstrated in the review of literature, such as lesson planning and presentation, developing age appropriate music learning activities, understanding musical skill development across grade levels, classroom management strategies, and instruction in prominent methodologies. Moreover, training at both institutions occurs in the context of authentic learning environments as well as the university classroom. Instructors utilize teaching strategies shown in the literature base to increase preservice teacher learning such as objective measurement of teaching episodes, a reflective practice model, and multiple teaching experiences. Additionally, cooperating teachers reiterated positive outcomes for these types of training activities. Cooperating teachers in the present study repeatedly identified time and experience as promoters of music teacher development.
DEDICATION

This work is dedicated to my husband, Tom, who has made the last 27 years a rich, full adventure and to my children, Daniel and Lauren. May God grant you the desires of your heart and make your dreams come true.
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Many thanks go to my research committee for their assistance and guidance in the preparation and completion of this research project:

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Dr. Debra Spurgeon, Department of Music
Dr. Andy Paney, Department of Music
Dr. Edward B. Sisson, Department of Anthropology

Additionally, the musical influence of my parents and their compassion for children cannot be overstated. For without the shared musical experiences on the road during my childhood and teen years, the trajectory of my life would not be the same. Thus the phrase “Thank you” seems an insufficient expression for the impact of one couple’s half-century of teaching and encouragement. I love you with all of my heart.

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CHAPTER I

INTRODUCTION

In his article “What to Do About Music Teacher Education: Our Profession at a Crossroads,” Kimpton¹ considered the questions of how the music education profession can effectively deal with decreasing numbers of students entering the music education field, the estimated longevity of those who choose to teach, and the training needed to effectively prepare them. He noted that interviews with fifteen music teachers in their first three to seven years of teaching indicated they did not “think they would last beyond 15 years.”² Concerns included frustrations in the teaching environment, options for places to live, and salary concerns. Moreover, most of the new teachers “felt that they left their undergraduate institution relatively well equipped to teach—until the first week of school in their first job. And then they spoke with great clarity about the lack of experience in methods and techniques … materials selection and the artificiality of the student-teaching experience and its relationship to ‘real’ teaching.”³ Kimpton’s answer to the question of “What to do?” is to look for new models of music teacher preparation.


² Ibid., 14.

³ Ibid., 15
In the quest for new models, Coldwell⁴ argues for a broad liberal arts education, which calls for in-depth academic scholarship across a wide range of topics for undergraduate music education students. His ideas present music education as a scholarly endeavor supporting the educational ideals of civic responsibility and maintaining democracy as students grow in their responsibilities as citizens of the world. This type of music education curriculum would prepare future educators through performance training, instruction in music history, music theory, and performance practice. Additionally, it would develop the pre-service teacher’s ability to make scholarly-based value judgments regarding the music studied in K-12 classrooms.

Conversely, Cutietta⁵ proposes a highly specialized course of study for music education students. He notes that the broad K-12 certification currently employed by states does not promote highly skilled, successful music educators. Thus, he proposes a highly specialized teacher certification curriculum in areas such as K-3 elementary music, 4-6 elementary music, beginning and intermediate percussion, large jazz ensembles, guitar, world music, elementary and intermediate composition, secondary composition, and more. He notes that this type of specialized certification would allow students to focus on a specific area of interest.

Jellison⁶ addresses the need for improvements in the musical outcomes of elementary students and proposes an elementary music education curriculum based on performance, which

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⁶ Judith Anne Jellison. “It's About Time.” *Journal of Research in Music Education* 52
provides children frequent opportunities to learn a varied repertoire of music, sing and play instruments, develop music reading skills, become discriminating listeners, and learn to make independent musical decisions. Within the music teacher preparation curriculum the future music educator would “develop pedagogies that do not merely expose students to music skills and concepts, but which perpetuate the refinement of musical skills in the lives of students.”

She notes that “the challenge for … teacher preparation programs is to bring prospective teachers to the point where they internalize principles of teaching and learning and independently apply them in classrooms with children” because “the sobering truth is that faculty in teacher preparation programs can have a profound influence on the quality of music education in the schools.”

Consequently, teacher preparation components and more specifically the music methods courses become the intersection of varying models articulated at the professional level and the individual preservice teacher who is learning the what and how of music education. Additionally, researchers articulate five confounding factors pertinent to the challenges of music teacher preparation: 1.) Cutietta\(^7\) notes that unlike other disciplines, music teacher preparation develops a knowledge base and two separate skills, that of educator as well as musician. 2.) Jellison\(^10\) and Hope\(^11\) identify time constraint as a significant influencing factor on the development of music

\(^7\) Jellison., 202.
\(^8\) Ibid., 201.
\(^9\) Cutietta, 11-18.
\(^10\) Jellison, 191-205.
\(^11\) Samuel Hope, “Strategic Policy Issues and Music Teacher Preparation.” Arts
teachers as well as a constraint on their eventual practices in the classroom. 3.) Colwell\textsuperscript{12} notes that the guidelines set by the National Association of Schools of Music do not specify priorities among the competencies outlined. Consequently, individual institutions and individual music teacher educators “set priorities among the vast array of possibilities.”\textsuperscript{13} 4.) Colwell\textsuperscript{14} notes that departments of education within colleges often control music education curriculum. 5.) Collins,\textsuperscript{15} Spurgeon,\textsuperscript{16} and Kimpton\textsuperscript{17} note that undergraduate degrees are limited to approximately 120 Carnegie units, thereby reducing the number of method and musicianship courses contained in the degree and effecting the breadth of teacher preparation. Furthermore, Kimpton is convinced “that there is a direct correlation between the reduction in the number of courses and experiences [for the pre-service teacher] and the dropout rate of entry-level music teachers.”\textsuperscript{18}

The limits of Carnegie units, time constraints, the lack of specificity in what to teach,\textsuperscript{19}

\begin{itemize}
\item Colwell, “Music Teacher Education in This Century: Part II,” 21.
\item Ibid., 17.
\item Kimpton, 9.
\item Ibid.
\item Colwell, “Music Teacher Education in This Century: Part II,” 17-29.
\end{itemize}
and who controls the teacher preparation curriculum results in a variety of configurations for music teacher preparation. Additionally, Rees notes that while course content and degree requirements are similar across the country, “student profiles, professorial expertise, institutional resources, political realities, and budgetary constraints are different, particularly for colleagues whose institutions vary from major research universities to smaller teachers’ and liberal arts colleges.”

Thus, the research literature indicates a variety of ways to train K-12 music teachers based on the constraints, resources, and focus of individual institutions.

The National Association of Schools of Music specifies that preservice teachers should be able to “teach music at various levels to different age groups and in a variety of classroom and ensemble settings.” Moreover, all 50 states require specific standards for certification, and in 2010, 42 states offered comprehensive K-12 licensure in the arts. Accordingly, undergraduate students should be receiving a complete music education to prepare them for a broad spectrum of teaching situations regardless of their area of specialization. Part of a comprehensive preparation includes instructions in methods for teaching music to elementary children. Jellison notes that elementary music education is an area that “may seem unglamourous to some” and yet elementary school music “represents for the majority of American school children … the only

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23 Jellison, 192.
opportunity to develop and refine musical skills.\textsuperscript{24}

This study will focus on the preparation of music teachers for the elementary classroom. The review of literature will include important skills and behaviors for music teaching, training procedures for effective delivery, what an elementary music teacher should know and be able to do, what research reveals about the university elementary methods class, and teacher perspectives on elementary music teacher preparation.

Pursuant to this investigation, two characteristics of elementary music methods students should be identified. First, data indicates that undergraduate music education students interested in the teaching of music to elementary students represent a very small portion of the total undergraduate music education population. Hamann and Ebie\textsuperscript{25} surveyed 159 undergraduate music education majors regarding their perception of university method classes to assist them in teaching music outside of their chosen area of specialization. Subjects within the study represented five specialization areas: instrumental/band (66), vocal (45), Instrumental/string (19), elementary or general music (16), and a combination of these (13).\textsuperscript{26} Results indicate that only 10\% of the preservice teachers were interested in teaching elementary music as a primary specialization. These demographics are consistent with studies by Rosenthal,\textsuperscript{27} Fant,\textsuperscript{28} Soto,\textsuperscript{29} 

\textsuperscript{24} Jellison., 200.


\textsuperscript{26} Ibid., 46.

\textsuperscript{27} Roseanne K, Rosenthal, “A Data-Based Approach to Elementary General Music Teacher Preparation” (PhD diss., Syracuse University, 1982), 40.

\textsuperscript{28} Gregory Fant, “An Investigation of the Relationship Between Undergraduate Music
Aurand,\textsuperscript{30} Campbell and Thompson,\textsuperscript{31} Forsythe, Kinney, and Braun,\textsuperscript{32} and Kelly,\textsuperscript{33} which represent investigations across a wide range of topics.

Hamann and Ebie’s study also revealed that undergraduate students maintain a strong commitment to “a chosen specialty in music education and express little desire to teach outside of that area of familiarity.”\textsuperscript{34} Studies by Kelly,\textsuperscript{35} Frederickson and Pembrook,\textsuperscript{36} Schleuter,\textsuperscript{37} and

\begin{itemize}
  \item \textsuperscript{34}Hamann and Ebie, 45.
  \item \textsuperscript{35}Kelly, 40-50.
\end{itemize}
Gohlke,\textsuperscript{38} also reveal these same student perspectives and commitment to an area of specialization. Kelly noted that preservice teachers most often described their elementary music programs as “good” while the highest quality ratings were reserved for the high school experience.\textsuperscript{39} Moreover, most students chose high school as the level that they wanted to teach during the student teaching practicum and as their first teaching position.\textsuperscript{40} Motivation and interest appear to be factors in preservice teachers’ attitude toward elementary teaching. Frederickson and Pembrook noted, “teaching younger students in an elementary setting is a positive experience for student teachers, but less so if it is the second experience and follows a middle school or high school experience.”\textsuperscript{41}

At the same time the National Center for Education Statistics identified 91,496 public elementary and secondary schools in the United States during the 2008-09 academic year, representing 67,148 public elementary schools (73.39\%) and 24,348 secondary schools (26.61\%).\textsuperscript{42} Clearly, there is a need to focus on undergraduate preparation for teaching elementary music, since elementary schools represent more than 70\% of the entire U.S. public K-12 educational system. Moreover, low numbers of music education students desiring to


\textsuperscript{39} Kelly, 45.

\textsuperscript{40} Ibid., 46.


pursue teaching at the elementary level means that elementary music methods courses will likely include students who must first be inspired\textsuperscript{43} with the musical possibilities of children. Gohlke’s study of undergraduate preservice teachers noted that a “general music methods course was effective in overcoming students’ preconceived notions of what it meant to teach music in an elementary school.”\textsuperscript{44} Burton observed that preservice teachers in an elementary music service-learning project spoke of “an increased commitment to music teaching and several expressed their desire to teach elementary general music.”\textsuperscript{45} Moreover, Burke and Colwell found that an elementary music methods course “significantly changed elementary classroom teachers’ self-reported ability, knowledge, and comfort level in teaching and integrating music in the classroom.”\textsuperscript{46}

Music teacher educators make important choices regarding course priorities, goals, and teaching strategies as they develop methods courses. These choices have considerable implications in the growth of the preservice teacher and their success in the first years of teaching. Harwood notes, “Whatever we do in methods class, it had better be as powerful an experience as we can make it.”\textsuperscript{47} Meske notes, “Unless experiences in teacher training programs

\begin{itemize}
  \item \textsuperscript{44} Linda J. Gohlke, “The Music Methods Class: Acquisition of Pedagogical Content Knowledge by Preservice Music Teachers,” (PhD diss., University of Washington, 1994).
  \item \textsuperscript{47} Eve Harwood, “Learning Characteristics of College Students: Implications for the
are powerful enough to reshape the concept of teaching developed during childhood, teachers will have difficulty bridging the gap between theory and practice.”

Additionally, he notes, “the teacher educator must identify the concepts, which the beginning teacher must possess if the desired teaching behaviors are to be apparent when he/she enters the classroom.” Teachout noted that for these teaching behaviors or gestures to be internalized, preservice teachers must be provided with opportunities for active learning. They must engage in activities that place them in the role of teacher and these activities must purposely use the gestures being learned.

Moreover, Jellison notes that the probability of skill transfer occurs when students have frequent opportunities to: (1) learn skills and knowledge deeply and thoroughly, (2) practice the same skills and tasks, (3) apply the same skills and knowledge in a variety of contexts and with numerous and varied examples, and (4) learn meaningful principles rather than isolated facts and skills.”

The purpose of this investigation will be:

1. To identify the goals and objectives within the elementary methods courses of selected universities.
2. To identify the instructional strategies used to accomplish the goals.
3. To identify the perceptions of elementary level cooperating teachers regarding music.

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49 Ibid., 69.


51 Jellison, 199.
student teacher preparedness in the following areas:

a. Strengths in teaching skills  
b. Areas for improvement of teaching skills  
c. Strengths in teacher understandings  
d. Areas for improvement in teacher understandings  
e. Strengths in musicianship skills  
f. Areas for improvement of musicianship skills
CHAPTER II

REVIEW OF LITERATURE

Teacher Competencies

Researchers have sought to determine which skills and behaviors are important for successful teaching. These skills and behaviors or competencies are defined in terms of what the teacher does, whereas effectiveness is defined in relation to student outcomes. Researchers have compiled lists of teacher skills and attributes thought to be indicative of effective teaching. They have sought the opinions of preservice teachers, novice teachers, expert teachers, music supervisors, school administrators, and university faculty. Baird identified 48 competencies and asked recent graduates and faculty to rank them on a 5-point scale. Smith asked 347 Florida music teachers to evaluate the necessity of 186 competencies and found that 178 skills received a necessity rating of 70% or higher.


54 A. B. Smith, “An Evaluation of Music Teacher Competencies Identified by the Florida Music Educators Association and Teacher Assessment of Undergraduate Preparation to Demonstrate Those Competencies,” (PhD diss., Florida State University, 1985).
Teachout\textsuperscript{55} identified 40 desirable teacher skills and behaviors and asked preservice and experienced teachers to rank them as to importance for successful teaching within the first three years. Results indicate that experienced teachers ranked “be enthusiastic,” “maximize time on task,” “maintain student behavior,” and “be patient” as more crucial to success than did preservice teachers. Both groups ranked “motivate students” and “display confidence” equally, while experienced teachers ranked “be creative” and “display a high level of musicianship” lower than the preservice teachers. Davis\textsuperscript{56} used the 40 skills developed by Teachout and found personal skills to be the most important for successful music teaching, followed by teaching skills and musical skills.

Sogin and Wang\textsuperscript{57} studied beginning and expert elementary music teachers’ perceptions of factors associated with expertise in music teaching and found that expert teachers considered resourcefulness, cooperativeness, and intelligence to be the three most important characteristics of successful teaching. Moreover, they found that flexibility was considered to be significantly more important to expert than novice teachers. Flexibility meant that teachers continually evaluated students’ musical progress, altered their plans during the lesson to promote continued student learning, thereby affecting a quickly paced lesson, which promoted student attentiveness,


more on-task behavior, and fewer behavioral problems. Additionally, Pembrook and
Frederickson\textsuperscript{58} surveyed 34 full-time music teachers and found the most important advice for
undergraduate music education students was: “Be prepared,” and “Be flexible.”

Five studies indicate findings specific to the level of instruction. Participants in Baker’s\textsuperscript{59}
study identified 6 categories of skills: instructional; interest in work and pupils; classroom
management; musicianship; personality qualities; and quality of concert performance. The most
crucial competencies were identified as: having enthusiasm for teaching coupled with caring for
students, maintaining strong, yet fair discipline, and observing student enjoyment in music.
Additionally, the importance of individual competencies varied according to the specialty area
being taught. The importance of context was also a finding in studies by Taylor\textsuperscript{60} and Rohwer
and Henry.\textsuperscript{61} Taylor found that elementary teachers rated instructional resources more important
than did secondary teachers; however, for both groups there were no differences in the ratings for
musical competencies. Rohwer and Henry’s survey of university teachers found that important
teaching skills and personality traits were consistent across general music, choral, and

\textsuperscript{58} Randall G. Pembrook and William E. Frederickson, “Prepared Yet Flexible: Insights
Education} 147 (2000): 149-152.

\textsuperscript{59} P. J. Baker, “The Development of Music Teacher Checklists for Use by
Administrators, Music Supervisors, and Teachers in Evaluating Music Teaching Effectiveness,”

\textsuperscript{60} B. P. Taylor, “The Relative Importance of Various Competencies Needed by Choral-
General Music Teachers in Elementary and Secondary Schools: As Rated by College
Supervisors, Music Supervisors and Choral-General Music Teachers,” (PhD diss., Indiana
University, 1980).

\textsuperscript{61} Debbie Rohwer and Warren Henry, “University Teachers’ Perceptions of Requisite
Skills and Characteristics of Effective Music Teachers,” \textit{Journal of Music Teacher Education} 13
instrumental areas, but musical skills varied according to the area of specialization. The researchers suggested tracking undergraduate students’ coursework according to their area of interest.

Soderblom\(^{62}\) found that first-year elementary music teachers considered singing, conducting and using ancillary instruments as the most important skills for success. Additionally, she found that “teaching competencies were as important as many, and more important than some musical competencies.”\(^{63}\) Moreover, “no instructional planning category was considered nonessential.”\(^{64}\)

Studies by Stegall, Blackburn, and Coop\(^{65}\) and Taebel\(^{66}\) found that teaching competencies were highly valued and more consistently rated by all groups regardless of the area of specialization. While Stegall, Blackburn, and Coop found that aural skills were highly rated by elementary teachers,\(^{67}\) Taebel\(^{68}\) found that musical competencies were more specific to the tasks of each of the three jobs: instrumental, choral or general/elementary.

Taebel’s analysis of research on the specification of teacher competencies indicates that


\(^{63}\) Soderblom, 58.

\(^{64}\) Ibid., 64.


\(^{67}\) Stegall, Blackburn, and Coop, 3.

\(^{68}\) Taebel, 196.
“questionnaires by themselves fail to build a consensus; they also suggest that the evaluative
criteria must reflect both the common dimensions of music teaching and the more specialized
aspects.”\(^6\)

Moreover, competencies such as flexibility and motivation are difficult to define and
measure. Furthermore, they necessitate the development of strategies for teaching these
competencies. Colwell notes that to improve music teacher competence, music teacher educators
need to address “what can be taught in the curriculum.”\(^7\)

Magnitude, Intensity, and Attending Behavior

Observational studies have sought to define effective music teaching in terms of specific
skills and behaviors. In a study with high school choral students Yarbrough found that high
conductor intensity yielded higher levels of attentiveness and a significant difference in
attitude.\(^7\)

Magnitude was defined in terms of enthusiasm, eye contact, proximity to students,
vocal inflection, pacing, body movement, and facial expressions. Sims\(^7\) varied high and low
teacher affect with passive and active hand movements in a preschool music classroom and
found that high teacher affect was associated with higher levels of attending behavior than low

\(\text{\(^6\)}}\) Donald K. Taebel, “The Evaluation of Music Teachers and Teaching,” in \textit{Handbook of

\(\text{\(^7\)}}\) Colwell, “Music Teacher Education in This Century: Part II,” 18.

\(\text{\(^7\)}}\) Cornelia Yarbrough, “Effect of Magnitude of Conductor Behavior on Students in

\(\text{\(^7\)}}\) Wendy L. Sims, “The Effect of High Versus Low Teacher Affect and Passive Versus
Active Student Activity During Music Listening on Preschool Children’s Attention, Piece
teacher affect. Additionally, active listening activities resulted in similar or higher levels of attending behavior than passive listening activities.

Studies by Madsen, Standley, and Cassidy\(^73\) and Madsen & Geringer\(^74\) defined teacher intensity as “sustained control of the student/teacher interaction evidenced by efficient, accurate presentation and correction of the subject matter with enthusiastic affect and effective pacing.”\(^75\). Madsen and Geringer found that teacher “enthusiasm, awareness, and a good sense of timing seemed crucial”\(^76\) to teacher effectiveness. Madsen, Standley, and Cassidy indicated that “demonstrating high teacher affect within positive student/teacher interactions and maintaining a sense of timing in relation to classroom management and subject matter presentation” were important characteristics of effective teaching.\(^77\) Moreover, they concluded that teacher intensity could be taught to preservice teachers and recognized with a high degree of accuracy.

As previously noted, Sims\(^78\) found that high levels of student attentiveness were related to high teacher affect and level of engagement. Additionally, Moore\(^79\) and Witt\(^80\) found student


\(^{75}\) Madsen, Standley, and Cassidy, 90.

\(^{76}\) Ibid., 92.

\(^{77}\) Ibid.

\(^{78}\) Sims, 173-191.

“on-taskness” related to the type of activity occurring in the music classroom and noted that active participation is more likely to produce attentive behavior. Yarbrough and Price\textsuperscript{81} found a strong relationship between student off-task behavior and nonperformance activities and the lack of teacher eye contact. Spradling\textsuperscript{82} observed university students and found that off-task rates were significantly lower during performance activities than instructional periods. Similarly, Forsythe\textsuperscript{83} found that elementary students exhibited more attentiveness during performance activities such as singing and playing instruments than during “getting ready activities” or during teacher/student verbal interactions. Additionally, Bowles\textsuperscript{84} study of elementary students found that playing instruments was an overwhelmingly preferred class activity (93\%) followed by singing (81\%). Therefore, research indicates that effective music teaching is related not only to high teacher affect, but also to active participation by students and results in positive musical attitudes.


Since data indicates that high amounts of teacher verbalizations negatively affect music student engagement, researchers have sought to quantify the amount of time that preservice, novice, and expert teachers spend talking during music lessons. Investigations by Wagner and Strul\(^85\) and Goolsby (1996\(^86\) and 1999\(^87\)) compared the time usage of preservice teachers and experienced teachers. All investigations found that preservice teachers spent significantly more time talking and less time in performance than did experienced teachers. Additionally, Wagner and Strul\(^88\) found that experienced teachers gave directions in half of the time used by preservice teachers. Goolsby also found that novice and student teachers spent more time in verbal discipline\(^89\) and required more rehearsal time for the same composition than their experienced counterparts.\(^90\) Napoles\(^91\) measured the amount of teacher talk across grade levels: elementary,\(^85\) Michael J. Wagner and Eileen P. Strul, “Comparisons of Beginning Versus Experienced Elementary Music Educators in the Use of Teaching Time,” *Journal of Research in Music Education* 27 (1979): 113-125.


\(^88\) Wagner and Strul, 120.

\(^89\) Goolsby, 286.

\(^90\) Goolsby, 178.

middle school, and high school. She found that, regardless of the level of instruction, student attentiveness was greater when teachers spent less time talking. Dorfman\textsuperscript{92} studied student teachers’ time usage and their self-evaluations. He found that student teachers talked more than 50% of the time during rehearsal and that negative reflections within journals were almost always correlated to teacher talk time.\textsuperscript{93}

Teacher Verbalizations

In addition to quantifying the duration of teacher verbalizations, researchers have sought to identify the types of verbalizations within teacher/student interactions. They have applied the “teaching unit” as articulated by Becker, Englemann, and Thomas\textsuperscript{94} to the music environment in order to investigate its effect on teaching. The teaching unit consists of a sequential three-step process: 1.) Teacher presentation of task; 2.) Student response; 3.) Teacher feedback based on the student response. Research has focused on the first and third parts of the sequence. Step one, teacher presentation of task, may be an academic musical task presentation, a directive, social task presentation, a question, or an off-task statement.\textsuperscript{95} Price stresses the importance of


\textsuperscript{93} Ibid., 94.


the task presentation. He notes, “By focusing everyone’s attention on a task of the teachers’ choice, the teacher is directing the ensemble...[Conversely,] if the teacher waits until after the ensemble starts performing, before deciding upon a task, the ensemble members are essentially deciding rehearsal content by virtue of their mistakes.” 96 Step three, teacher feedback, may take the form of approving or disapproving feedback whether verbal or nonverbal or specific or nonspecific verbalizations regarding the student response. 97 Tait notes “favorable aspects of this approach [sequential patterns in music teaching] include clarification of student expectations, greater interaction between teacher and learners, and feedback that supports and reinforces desired responses.” 98 Thus the three-step instructional pattern has been used as a lens to view teacher/student interactions and evaluate teaching effectiveness.

Moore 99 and Rosenthal 100 identified the use of sequential patterns by elementary music teachers. Yarbrough and Price 101 studied experienced and preservice teachers’ use of sequential patterns in choral and instrumental settings. They found that experienced teachers were highly

96 Price, 44.

97 Ibid.


disapproving while preservice teachers were highly approving in their feedback responses.\(^\text{102}\) Furthermore, all groups were more specific when disapproving and general when approving.\(^\text{103}\) Additionally, this study revealed a low level of complete sequential patterns occurring in rehearsals, less than 35%.\(^\text{104}\) A complete sequential pattern indicates one in which feedback is rendered by the teacher immediately following the student response. Similarly, Goolsby’s investigation found a low occurrence of complete sequential patterns for instrumental teachers irrespective of their teaching experience: expert (23%); novice (12%); and student teachers (14%).\(^\text{105}\) However, preservice teachers’ percentage of complete patterns more than doubled with minimal training.\(^\text{106}\) Hendel\(^\text{107}\) extended the operational definition of a complete sequential pattern in her analysis of the behavioral and instructional patterns of nine elementary music specialists and found “that more than 89% of the instructional patterns were complete; that is, they included reinforcement.”\(^\text{108}\)

Studies by Price\(^\text{109}\) and Dunn\(^\text{110}\) found that the use of complete sequential patterns

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\(^\text{102}\) Yarbrough and Price, 184.

\(^\text{103}\) Ibid., 183.

\(^\text{104}\) Ibid., 184.


\(^\text{106}\) Goolsby, 21.


\(^\text{108}\) Hendel, 196.

\(^\text{109}\) Harry E. Price, “The Effect of Conductor Academic Task Presentation, Conductor
resulted in high student attitudes and greater musical gains when the student response was followed by immediate teacher feedback. Kuhn\textsuperscript{111} and Forsythe\textsuperscript{112} found that student attentiveness was greater under highly approving teachers than disapproving ones. Subjects for both studies were elementary students. Duke and Henninger\textsuperscript{113} studied elementary students and undergraduate nonmusic majors during recorder lessons. The researchers investigated the effect of two feedback conditions: either a directive to do something different or a negative statement regarding what was incorrect in the previous performance trial. Results indicate that students’ musical accomplishment led to positive attitudes regardless of the type of feedback. Whitaker\textsuperscript{114} studied six high school bands. Results indicated 79\% of feedback was disapproving. Additionally, results indicate that students considered disapproving feedback, as “necessary Reinforcement, and Ensemble Practice on Performers’ Music Achievement, Attentiveness, and Attitude,” \textit{Journal of Research in Music Education} 31 (1983): 245-257.


critique that allowed ensemble performance to improve and that it did not have a negative connotation.115 At the same time students wanted “more balance between approvals and disapprovals.”116 Cavitt’s analysis117 of 40 middle and high school band rehearsals indicated that teachers used twice as much negative feedback as positive; however, “the teachers discussed the error correction in a dispassionate, businesslike manner…and there were no obvious indications that students responded to the negative feedback as if it were personally punishing.118 Studies by Taylor119 and Hendel120 within the elementary classroom identified twice as much positive feedback as negative feedback from teachers. Additionally, teachers in Hendel’s investigation “indicated their preference for and practice of using nonverbal signals or ‘looks’ to express disapproval,” which seemed to be a “less punitive reinforcer” and promoted a more positive attitude toward the teacher and music class.121

115 Whitaker, 301.

116 Ibid.


118 Ibid., 223.


120 Hendel, 195.

121 Ibid.
Instructional Pace

Researchers have identified instructional pace as an important variable related to teaching effectiveness. Duke, Prickett, and Jellison\(^{122}\) identified eight excerpts of “good teaching,” created a timing profile of each excerpt, and asked novice teachers to evaluate each excerpt across six dimensions. Results indicated that examples of faster instructional pacing were characterized by shorter durations of teacher talk, teacher demonstrations, full-group student activity, and individual student activity along with higher rates per minute.\(^{123}\) Moreover, the teacher verbalizations contained higher rates of directives and feedback and lower rates of information and questions.\(^{124}\) These more positively rated examples contained rapid alternations between teacher and student activity.\(^{125}\) Siebenaler\(^{126}\) and Colprit\(^{127}\) also found that these rapid alternations between teacher and student were associated with greater musical gains and more effective teaching in individual lessons. Studies by Yarbrough and Madsen\(^{128}\) and Yarbrough


\(^{123}\) Ibid., 274.

\(^{124}\) Ibid.,

\(^{125}\) Ibid.


and Henley\textsuperscript{129} evaluated choral rehearsals and found that the highest rated rehearsals were characterized by a faster pace, less off-task behavior, higher approvals, more eye contact, and more activity changes. Yarbrough and Madsen noted that these characteristics “allowed singers to maximize performance time” and required that teachers keep “instructions brief and to the point.”\textsuperscript{130} Whitaker,\textsuperscript{131} Cavitt,\textsuperscript{132} and Waymire\textsuperscript{133} found similar results occurring within instrumental rehearsals. Moreover, Cavitt found that the pace of instruction during error corrections was associated with the nature of the targeted error.\textsuperscript{134} Hendel\textsuperscript{135} and Taylor\textsuperscript{136} evaluated elementary music specialists’ pace of instruction and confirmed results found in other musical settings. Taylor noted that teacher verbalizations containing concrete, explicit instructions and positive modeling often preceded improved student performance.\textsuperscript{137} Additionally, teachers expressed a need “to work efficiently to help students achieve musical


\textsuperscript{130} Yarbrough and Madsen, 477.

\textsuperscript{131} Whitaker, 290-309.

\textsuperscript{132} Cavitt, 218-230.

\textsuperscript{133} Mark D. Waymire, “Behavioral Analysis of Directors of High-Performing and Low-Performing High School Bands,” (PhD. diss. University of Mississippi, 2011).

\textsuperscript{134} Cavitt, 224.

\textsuperscript{135} Hendel, 195.

\textsuperscript{136} Taylor, 231-243.

\textsuperscript{137} Taylor, 236.
goals” since most of the teachers saw students only once per week.\textsuperscript{138}

Peer-Teaching in Elementary Methods Classes

Research findings on magnitude, teacher intensity, time use, sequential patterns, and pace of instruction provide important insights into successful music learning environments. They offer music teacher educators data-based evidence to develop the best practices of effective delivery in preservice teachers. A first-year teacher, giving advice to undergraduate music education students, succinctly identified the connection between delivery and effectiveness.\textsuperscript{139} He wrote, “The best musician in the world will have no impact on students unless his/her method of delivery is planned and organized, and the classroom environment (i.e., discipline) is conducive to learning.”\textsuperscript{140} MacLeod and Napoles\textsuperscript{141} investigated preservice teachers’ perceptions of effectiveness when viewing excerpts of feedback under high positive and high negative conditions. Results indicate that teacher delivery was the strongest predictor of students’ perception of overall teaching effectiveness. Hamann\textsuperscript{142} presented 511 students with

\textsuperscript{138} Taylor, 236.


\textsuperscript{140} Ibid., 9.


\textsuperscript{142} Donald L. Hamann, “Factors Affecting University Music Students’ Perceptions of Lesson Quality and Teaching Effectiveness,” \textit{Journal of Research in Music Education} 48 (2000):
four 4-minute teaching excerpts containing lessons with good teacher delivery skills/good content, good delivery/poor content, poor delivery/good content, and poor delivery/poor content. Students rated the excerpts based on “liking” and “interesting” and the way the teacher taught. Results indicate lessons with good teacher delivery skills were considered more interesting than those with poor delivery skills regardless of content. Similarly, Yarbrough and Madsen\textsuperscript{143} found that a choral rehearsal was rated high for teaching effectiveness even when the conductor/teacher modeled incorrect rhythms. They noted that this “demonstrates that students may ‘forgive’ inaccuracies in task presentations if the teacher has a satisfactory or pleasing style of teaching”\textsuperscript{144}

Since teacher delivery skill is important to the liking, interest, and learning of students, undergraduates should be developing the skills that perpetuate effective delivery in methods courses. Research indicates that methods teachers incorporate a variety of data-based strategies and techniques to develop teaching skills in preservice teachers; however, most often this research involves secondary education students. The following studies represent those focused only on elementary music settings.

Cassidy\textsuperscript{145} discussed the training procedures for teaching elementary education majors to teach music in the elementary classroom. This study focused on the increase and sustaining of teacher intensity and utilized an experimental and a control group. Students taught five lessons.

\begin{flushright}
102-113.
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\textsuperscript{143} Yarbrough and Madsen, 469-481.

\textsuperscript{144} Ibid., 478.

Students were to: 1.) Teach a song by rote the best you can to peers; 2.) Teach a different song by rote and remain in front of the class for 2 minutes; 3.) Teach third song by rote and remain in front of the class for 3 minutes; 4.) Teach a music concept, incorporate a song, remain in front of the class for 4 minutes; 5.) Teach a lesson to preschool children. The experimental group received training in identifying, defining, and demonstrating contrasts in teacher intensity. Results indicated no statistical difference between groups and that improvements in delivery seemed to develop due to practice and acclimation to the environment. The researcher also noted that improvements in delivery might have been due to students’ requirement to review and critique their teaching episodes. Moreover, findings indicate that the final teaching task (teach a lesson to preschool children) operated as a new experience for students and that they were more attentive to the children than they had been to their peers.

Rosenthal describes procedures for teaching the effective use of sequential patterns to undergraduate music education majors (N=14). Students taught 4 five-minute lessons which were videotaped. Students were instructed to increase their use of teaching cycles to a minimum of 12 and to increase their use of specific task presentations and feedback. Students watched the recorded lessons and wrote a critique of their strengths and weaknesses. Results indicated that, though not statistically significant, students were able to consistently increase the use of all behaviors and that self-assessment appeared to facilitate a change in behaviors.

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146 Cassidy, 171.

147 Ibid., 173.


149 Ibid., 20, 21.
Jellison and Wolfe\textsuperscript{150} describe training in sequential patterns during an undergraduate elementary music methods course. Subjects consisted of undergraduate elementary education majors (2 classes) and undergraduate music education majors (1 class). Each class was divided into small groups representing three training conditions: antecedents, consequent, or organization. The antecedent group was instructed that questions should be specific, concise, pertinent to the lesson, and include “wait time.” The consequent group was instructed that statements of praise should include or describe the behavior being praised and not just include general praise. The organization group developed organization and clarity skills. The procedures included three days of preparation and practice for each group and one day for 10-minute peer teaching episodes, which was recorded and analyzed. Findings indicate that elementary education majors showed \textit{increases} at the posttest across every variable, while music education majors showed \textit{decreases} across the same variables. The researchers noted, “Motivational factors and experience with young children may have affected these data because several of the music education majors were specializing in secondary music education.”\textsuperscript{151}

Bowers\textsuperscript{152} discusses a semester long procedure for incorporating two delivery skills, intensity and sequential patterns, into an elementary music methods course. Subjects consisted of three sections of elementary education majors (N=64). Each class received similar instruction


\textsuperscript{151} Jellison and Wolfe, 148.

and two classes received additional instruction in the use of sequential patterns through passive and active techniques. Goals for the course included music literacy skills, lesson planning skills, organization skills/sequential pattern instruction, and practice in intensity variables (energy, enthusiasm, and eye contact). Subjects presented five peer-taught lessons of different lengths and difficulty. The instructor prepared all tasks with a detailed description and model demonstrations. Students analyzed their recorded teaching episodes and the instructor gave oral and written feedback. Results indicate no difference in overall teaching effectiveness between groups. While the control group exhibited more complete patterns, both experimental groups used more specific feedback and spent more time in active music making than the control group.

While students received no instruction in the use of sequential patterns, Maclin\textsuperscript{153} found that undergraduate elementary/early childhood education majors increased the number of complete sequences in their music teaching through the use of a detailed task analysis to structure music lessons. Additionally, student performance was the highest in the task analysis group, although mean feedback was low for all groups. In contrast a preliminary study by Wolfe and Jellison\textsuperscript{154} indicated that written practice was not sufficient to increase the use of antecedents and reinforcements in music teaching.

The common threads running through these six studies are two-fold: (1.) The use of peer-teaching activities to aid preservice teachers in the development of music teaching skills;


Self-analysis and reflection on the teaching episode. Studies by Teachout (1997 and 2004), Barry, and Reifsteck indicate that preservice teachers value these teaching experiences as an avenue to implement the instructional strategies learned in methods courses. Butler found that following peer-teaching episodes preservice teachers evidenced “an increased awareness of the variety of instructional activities in which teachers engage,” “an increase in critical-thinking skills,” and an awareness of the “importance of content, objectives, pacing, feedback, and time management as additional components.” Reifsteck also found that peer-teaching activities were as effective as field experiences in improving the music teaching skills of elementary classroom teachers. In contrast Schmidt found a “limited transfer of in-class experiences to teaching in the field.” She noted, “These findings suggest that I was unrealistic in expecting a degree of teaching fluency with planning and teaching…on the basis of

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160 Reifsteck, v.

limited practice in the role of teacher in a few peer-teaching opportunities.\textsuperscript{162}

Authentic Context Teaching Experiences

According to Teachout’s 2004 study, the most highly valued experience in the music methods course was early field experiences in the schools.\textsuperscript{163} Subjects in Barry’s study indicated that the laboratory teaching experiences were the most highly rated for future usefulness and at the same time required the most thought and reflection.\textsuperscript{164} Butler’s subjects, who participated in peer-teaching and field teaching activities, perceived peer teaching activities as more difficult, stating that their “peers were more critical and judgmental,” and that the field teaching experiences, while more intimidating, were perceived as a more “real world” experience and “helped participants begin developing their identity as a teacher.”\textsuperscript{165}

Powell’s subjects also participated in both peer and field teaching activities.\textsuperscript{166} These subjects noted that both contexts presented benefits and challenges. Peer teaching was considered helpful in learning to deliver content and allowed for opportunities to observe and learn from classmates; however the lack of authentic context was considered a poor preparation

\begin{footnotesize}
\textsuperscript{162} Schmidt, 18.
\textsuperscript{163} Teachout, 2004, 79.
\textsuperscript{164} Barry, 10.
\textsuperscript{165} Butler, 267.
\end{footnotesize}
for the middle school environment. Yet within the authentic context of the classroom, preservice teachers were nervous, anxious, and recognized their inability to predict how students would respond. Findings by Aurand, Burton, and Chamberlin and Vallance indicate preservice teachers’ increased confidence in lesson planning, delivery, assessment of their teaching, and ease in working with children when provided opportunities to teach in a more “real-world” setting. Campbell and Thompson noted that their study of preservice teachers’ perceived concerns indicated an “unrealistic optimism” toward the realities of music teaching. They noted that the findings “underscores the need for early opportunities for [preservice teachers] to be in schools working with ‘real students,’ as it is in this first experience of having responsibility in schools that concern levels are elevated and a greater ‘need to know’ arises on the part of the preservice teachers.”

Research also indicates that teaching activities in an authentic context contribute to

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167 Powell, 18.

168 Ibid., 21.


173 Ibid.
preservice teacher development in additional ways. Studies by Hourigan and Scheib,\(^\text{174}\) and Burton\(^\text{175}\) note that these activities allow preservice teachers to apply pedagogies learned in the university setting to real-life scenarios, thereby connecting theory to practice. Burton,\(^\text{176}\) Henninger and Scott,\(^\text{177}\) Hourigan and Scheib,\(^\text{178}\) and Haston and Russell\(^\text{179}\) found that preservice teachers begin to shift their focus from themselves to the children they teach through these activities. Research by Burton,\(^\text{180}\) and Haston and Russell\(^\text{181}\) note that authentic context teaching environments promote a transformation of role identity from preservice music teacher into music teacher. Additionally, studies by Paul, Teachout, Sullivan, Kelly, Bauer, and Raiber,\(^\text{182}\) Paul,\(^\text{183}\)


\(^\text{176}\) Burton, 22.


\(^\text{178}\) Hourigan and Scheib, 54.


\(^\text{180}\) Burton, 21.

\(^\text{181}\) Haston and Russell, 386.


and Fant\textsuperscript{184} note that student teachers’ initial performance seems to be positively related to increased numbers of field experiences or role development activities contained within the music teacher preparation curriculum. In contrast Grossman\textsuperscript{185} found that extensive early field experiences did not result in a more successful student teaching performance.

The studies discussed above represent not only authentic field teaching experiences within methods classes, but also those developed by music teacher educators within service learning projects,\textsuperscript{186} professional development schools,\textsuperscript{187} and a university-school music partnership.\textsuperscript{188} Researcher descriptions of the service learning projects, professional development schools, and university-school partnerships suggest more sustained teaching opportunities for the preservice teachers, but also a requirement of significant amounts of planning, cooperation, and flexibility among all of the stakeholders involved in the project.

The settings for Burton’s service learning project and the university-school partnership described by Soto, Lum and Campbell precipitated meaningful lessons in music teaching and learning for the undergraduate students involved and merit additional comment. Angela, a preservice teacher, in Burton’s elementary methods class noted that “cultural differences can have a profound effect on teaching and learning music” as a result of her placement in an\

\textsuperscript{184} Fant, 63.


\textsuperscript{186} Burton, 2009.

\textsuperscript{187} Haston and Russell, 2012;

\textsuperscript{188} Soto, Lum, and Campbell, 2009.
elementary school with a “significant population of Latin American students.” The preservice teacher subsequently developed, implemented, and disseminated a Latin American music resource for general music teachers. Soto, Lum, and Campbell describe a yearlong university partnership with a rural elementary school in a western state, which served a Mexican American immigrant community in which most students were bilingual, Spanish was the primary language in the home, and all children represented families of low socio-economic incomes. This partnership also maintained a limited secondary focus within a rural Native American community. Thirty-three methods students, most who were preparing to be secondary instrumental teachers and had no prior experience working with children, were involved in this project. They taught songs, movement, body percussion and instrumental accompaniments in the schools and performed chamber music, jazz, and opera selections for the community. Moreover, the university students stayed overnight with local families allowing a more intimate way to experience the “rhythm and pace of the community.” The preservice teachers indicated that the children seemed to “welcome music into their lives, and us, more readily than children in the schools close to campus” and they realized “the importance of knowing and understanding another culture in order to connect to students.” The researchers noted that all of the components of the partnership were beneficial because they “brought the university

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189 Burton, 22.
190 Ibid., 23.
191 Soto, Lum, and Campbell, 346.
192 Ibid.
193 Ibid.
students an understanding of the community in which they were teaching and reinforced the importance of connecting to the community in all school music positions in which they eventually may work.” These two studies illustrate the context specific nature of music teaching and the diverse settings in which elementary teachers work.

Subjects in Conway’s 2012 follow-up study noted that preservice teachers needed a broader understanding of urban, rural, and suburban programs. Conway concluded, “Back in 1999-2000, the lack of understanding of teaching context that the beginning teachers had did not lead to a concern for various contexts in teacher preparation.” Robinson noted, “Teaching is a social act that takes place in a specific social or institutional context. This notion is in direct contrast to the idea of teaching as a replicable series of actions or behaviors that are effective in any situation, with any group of learners.” It seems especially beneficial for preservice teachers to gain teaching experience in settings dissimilar to the ones in which they are typically familiar (middle class/suburban) since the elementary music classroom serves the broadest spectrum of student in the American educational system.

Investigations of field teaching experiences indicate conflicting findings regarding their effectiveness and value. Schleuter investigated elementary music student teachers’ curricular thinking and found that the preservice teachers did “not make explicit connections between early

194 Soto, Lum, and Campbell, 349.


196 Ibid., 334.

field experiences and student teaching. Conway interviewed and surveyed beginning music teachers regarding their perceptions of their preparation for their first year of teaching and found that fieldwork experiences surfaced in both the most valuable and least valuable categories. She noted, “In the case of preservice field work, the variables of the classroom, school, and teacher visited play a part” in the effectiveness of the experience. She concluded, “that it is the quality of the field experience that makes a big difference in the graduates’ perception of its value.” Additionally, Verrastro and Leglar affirmed Conway’s conclusions. They noted, “Field experience research suggests that influences beyond the university setting, such as the cooperating teacher and the school context, may interfere with the ability of the preservice teacher to transfer what was learned in the methods class to the actual teaching situation.” Furthermore, they concluded that while “both inservice and preservice teachers consider field experiences one of the most valuable parts of the teacher-training curriculum….There is yet no solid body of research that demonstrates conclusively the value of preservice classroom experience.”

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201 Ibid., 28.


203 Ibid., 684.
Studies describing authentic context learning activities also note the challenges of implementation and collaboration. Chamberline and Vallence found that university professors’ assigned teaching loads prohibited them from interacting with “students and teachers during the richest time for reflection on the events and their teaching.” Moreover, time constraints on the part of university faculty, preservice teachers, and cooperating teachers inhibited “ongoing dialogue for the purposes of planning, evaluating, providing feedback, and facilitating reflection.” McDowell noted that supervising field experiences could be problematic for university faculty since public school and university schedules seldom match, they tend to be time consuming, and may not be included in a faculty member’s teaching load. Nierman, Zeichner, and Hobbel noted that professional development schools/school-university partnerships have attempted to address some of the problems of preservice teacher education by appropriating more time in school for clinical experiences, greater preparation in mentoring for cooperating teachers, and broader communication between university faculty and in-service teachers; however, these partnerships have been criticized for lack of attention to issues of equity and diversity and failure to include communities as members of their partnerships.

204 Chamberline and Vallance, 151.

205 Ibid.


Model Lessons

Thus research indicates that placing preservice teachers in school settings is not always a viable option for music teacher educators prior to student teaching and they must facilitate teacher development through other avenues. Bergee\textsuperscript{208} found videotaped rehearsals to be as effective in teaching classroom management techniques as direct experiences in the public school music classroom. He noted that the direct experiences required much time to set up compared to the videotaped lessons, which could be paused, slowed, sped up, and reversed as needed for discussion.\textsuperscript{209} Paul, Teachout, Sullivan, Kelly, Bauer, and Raiber found a significant relationship between initial teaching performance and the viewing of peer teaching videos.\textsuperscript{210} Wolfe and Jellison\textsuperscript{211} used video teaching scripts to demonstrate teaching styles and instructional techniques to preservice teachers. They found that lecture formats were generally perceived negatively while scripts featuring greater student participation were perceived more positively. Additionally, subjects selected positive teacher feedback as the most effective and the most desirable teaching style.\textsuperscript{212}


\textsuperscript{209} Ibid., 36.

\textsuperscript{210} Paul, Teachout, Sullivan, Kelly, Bauer, and Raiber, 141.


\textsuperscript{212} Ibid., 311.
Moore measured the effectiveness of five different teaching techniques in an elementary music methods course. He found that a combination of contingency managed reinforcement and teacher modeling in the lecture discussions provide the most effective treatment in training preservice teachers. He suggested that teacher demonstrations may have provided the basis for higher scores because it gave students a model to emulate. Barrett and Rasmussen compared the use of model/demonstration lessons and videotaped cases in the development of preservice teachers’ beliefs about music teaching and learning. They noted that model lessons allow methods students to participate directly in musical activities and engage in discussions of lesson structure, materials, and skills needed for success in the lesson; however, the “complexity, spontaneity, and unpredictability of children’s responses are lost when adults participate in lessons designed for children.” They suggested that model lessons should be supplemented by videotapes of teachers working with children in a more naturalistic environment. Koops’ work with elementary classroom teachers noted the “importance of prioritizing musical experiences within the 2 class hours each week.” She noted that experiencing a model of effective teaching would assist the preservice elementary teachers in


214 Moore, 140.


216 Ibid., 86.

developing their own strategies and skills in presenting music to their classroom students.\(^\text{218}\)

Barrett and Rasmussen note, “Model or demonstration lessons taught by methods professors are a frequently used vehicle to provide a context for the discussion of music teaching and learning within the college classroom.”\(^\text{219}\) Studies previously identified in the review of literature use model lessons by methods instructors to illustrate concepts of intensity,\(^\text{220}\) time use,\(^\text{221}\) sequential patterns,\(^\text{222}\) pace,\(^\text{223}\) or a combination of techniques.\(^\text{224}\) Moreover, studies by Aurand,\(^\text{225}\) Barry,\(^\text{226}\) Burton,\(^\text{227}\) Butler,\(^\text{228}\) Powell,\(^\text{229}\) and Reifsteck\(^\text{230}\) identify model lessons as precursor activities to peer teaching and field teaching experiences in the public school classroom.

\(^{218}\) Koops, 41.

\(^{219}\) Barrett and Rasmussen, 86.

\(^{220}\) Cassidy, 1990.

\(^{221}\) Dorfman, 2010.


\(^{223}\) Duke, Prickett, and Jellison, 1998.

\(^{224}\) Bowers, 1997.

\(^{225}\) Aurand, 1964.

\(^{226}\) Barry, 1996.

\(^{227}\) Burton, 2009.

\(^{228}\) Butler, 2001.

\(^{229}\) Powell, 2011.

\(^{230}\) Reifsteck, 1980.
Reflection

As preservice teachers practice the planning and implementation of music lessons, research indicates two additional components integral to their development: reflection and the need for feedback. Shulman notes that “reflection is what a teacher does when he or she looks back at the teaching and learning that has occurred, and reconstructs, reenacts, and/or recaptures the events, the emotions, and the accomplishments. It is that set of processes through which a professional learns from experience.” Atterbury notes “the ability to look back, to reflect on what happened during a single instructional encounter and to learn about oneself as a teacher, is what enables the novice to eventually become an expert.” Leglar and Collay note that students do not automatically engage in reflective thinking or systematic inquiry; it is a learned process for some, if not all. Consequently, music methods instructors should nurture this ability by first modeling, not only the delivery of lessons, but the modeling of reflection. Atterbury notes that “how we [methods instructors] each demonstrate teaching techniques may vary widely and may include actual encounters in schools, taped lessons/rehearsals, or lessons taught to the members of a methods class. Whatever the approach, however, we need to conclude each presentation with a critical and clear self-reflection. In this way, our students will come to


understand that thinking after is equally as important as doing!" Cruickshank and Metcalf note that this process of reflection encourages novice teachers to thoughtfully consider “the act of teaching in the hope that, through inspection, introspection, and analysis, teaching can be enhanced. Barry identifies four types of experiences, which tend to promote reflective practice: participating in teaching experiences, journal writing, participating in peer observations, and feedback from peer observations.

Rozmajzl notes that 70% of music teacher educators she surveyed indicated they incorporated these types of activities into methods courses and field experiences. Initial experiences within the methods course allows the novice to consider what they did in the teaching experience, how students responded, what personal and professional characteristics made an impact on the lesson, and how they might do things differently the next time. Atterbury also suggests that novice teachers videotape their teaching in order to capture a true picture of what happened rather than relying on the remembrance of the event. Then, through the use of structured writing activities students identify areas of strengths and weaknesses in their teaching.

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234 Atterbury, 8.


238 Atterbury, 9.

239 Ibid.
teaching, record their reactions to course content and methods, evidence a shift in focus from that of the preservice teacher to the musical learning of students through repeated teaching and reflection, and document changes in teacher thinking over time.

Research indicates positive outcomes for these types of experiences. Fant noted that preservice teachers increased their teaching effectiveness by “repeated reflection upon their performance in teaching.” Rosenthal’s findings suggest that self-assessment may have been effective in facilitating changes in behaviors. Stegman noted that student reflections tended to be of a clinical and technical nature (such as problems with teaching skill, classroom management, and student behaviors) and as the semester of student teaching progressed reflections became more context-specific and more focused on [pupil] learning. Chamberline and Vallance noted that within a professional development school designed for preservice elementary music teachers, “The stimulus of experiencing teaching … resulted in the most

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241 Leglar and Collay, 861.

242 Henninger and Scott, 83.


244 Fant, 1996.


journal reflections. As students encountered problems they needed to reflect-in-action."

Analyzing journal writings, Tarnowski found that preservice teachers were able to transfer the
concepts of lesson planning from the methods class to student teaching while lesson
implementation was more difficult. Additionally journals reflected concerns for classroom
management, understanding the learning levels of children, and anticipating responses of
children. Schmidt found that “meaningful learning from all types of teaching experience
appeared to be fostered by a balance between doing (action) and undergoing (reflection), both
individually and in community.” Conkling noted that finding ways to teach reflective practice
in the undergraduate program could make a significant contribution to students’ development of
a teacher identity.

Leglar and Collay state that considerable anecdotal evidence supports the use of journal
writing activities for the development of reflective practitioners, although researchers have not
yet identified exactly what preservice teachers gain from the activity and if all students gain
equally. Furthermore, research indicates that students have reported a lack of time to complete

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247 Chamberline and Vallance, 151.

248 S. M. Tarnowski, “Transfer of Elementary Music Methods and Materials Into an Early
Practicum Experiences as Seen Through Preservice Teacher Journals,” Bulletin of the Council

249 Margaret Schmidt, “Learning From Teaching Experience: Dewey’s Theory and

250 Susan Wharton Conkling, “Uncovering Preservice Music Teachers’ Reflective
Thinking: Making Sense of Learning to Teach,” Bulletin of the Council for Research in Music

251 Leglar and Collay, 862.
thoughtful reflections. Barry surveyed preservice teachers as to the usefulness of six strategies to promote reflective practice and found that journal writing was considered the least useful strategy and the next to last for requiring thought and reflection. Moreover, students indicated that the writings were “hard to keep up with,” more of a recording of daily events and feelings and [they] didn’t get much out of it.” The researcher noted, “Apparently some students did not understand the journal writing assignment or were not motivated to invest the time and effort required for thoughtful journal writing.” Barry suggests that “setting aside times throughout the course for sharing journals among peers might be a useful strategy for increasing student interest and motivation.”

Feedback

Atterbury noted that instructor coaching and feedback are useful when students exhibit the inability to objectively assess their own teaching. Research indicates that feedback is vital to the development of preservice teachers. Studies conducted within the elementary methods

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252 Leglar and Collay, 861.
253 Barry, 10.
254 Ibid., 11.
255 Ibid.
256 Ibid.
257 Atterbury, 9.
course use feedback systems such as behavior checklists,\textsuperscript{258} video self-analysis,\textsuperscript{259} instructor feedback,\textsuperscript{260} peer feedback,\textsuperscript{261} cooperating teacher feedback,\textsuperscript{262} and journal writing.\textsuperscript{263} Verrastro and Leglar note, “The common element in all feedback systems may be that they encourage student self-assessment.”\textsuperscript{264} Chamberline and Vallance noted, “All participants experienced the need for ongoing dialogue for the purposes of planning, evaluating, providing feedback, and facilitating reflection.”\textsuperscript{265} Fant’s findings indicate, “that feedback appears to a critical part” of observation and field experiences.\textsuperscript{266}

Killian and Dye\textsuperscript{267} followed 43 undergraduate music majors through three semesters of peer teaching, field based teaching experiences, and student teaching. The study delineates the


\textsuperscript{259} Bowers, 1997; Butler, 2001; Cassidy, 1990; Henninger and Scott, 2010; Killian and Dye, 2009; Reifsteck, 1980; Rosenthal, 1985; Soto, Lum, and Campbell, 2009.


\textsuperscript{262} Burton, 2009; Chamberline and Vallance, 1991; McDowell, 2007; Reifsteck, 1980.

\textsuperscript{263} Barry, 1996; Butler, 2001; Chamberline and Vallance, 1991; Killian and Dye, 2009; Koops, 2008; McDowell, 2007.

\textsuperscript{264} Verrastro and Leglar, 682.

\textsuperscript{265} Chamberline and Vallance, 151.

\textsuperscript{266} Fant, 63.

\textsuperscript{267} Killian and Dye, 2009.
procedures of a reflective practice model in which students plan, teach, archive, and reflect upon their teaching following each experience. Students received feedback not only from recordings of their teaching, but from peers, as well as multiple points of feedback from the instructors. Students wrote reflection regarding self-perception of delivery, pacing, and overall teaching effectiveness. Findings indicate that students overwhelmingly preferred this model to the traditional lecture format, believed their teaching improved, and expressed an increased amount of confidence as a result of this structure. Additionally, students expressed a consistent desire for increased instructor feedback regarding their instructional efforts. The researchers noted that this learner-centered model might be better understood as a coaching model in which teacher or coach suggestions may be made, but ... where the responsibility for improvement lies with the individual.

Killian and Dye’s study represents a composite of the skills, behaviors, and training procedures previously identified as components of elementary music methods courses in the review of literature. Moreover, it exemplifies a number of the suggestions made by Harwood. She notes that providing frequent feedback regarding students’ understanding of material, opportunities for discussion and problem solving in small groups, opportunities for students to apply methods knowledge to teaching schoolchildren, mentoring by professors, and requiring students to engage in reflection on their own teaching and learning are ways in which instructors

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268 Killian and Dye, 21.

269 Ibid., 21.

270 Harwood, 18.
can align coursework with the learning characteristics of college students.\textsuperscript{271}

Elementary Music Knowledge Base

Leglar and Collay note, “Research has succeeded in establishing that certain teacher behaviors do have an effect on student attitude and perhaps on student achievement.”\textsuperscript{272} Additionally, they note that just as important as what a good teacher does is what a good teacher knows.\textsuperscript{273} Thus the following section of literature will consider what a preservice teacher should know and be able to do as a result of an elementary methods course. The literature is derived from interviews and writings of experts within the area of elementary music education.

Choksy noted, “The National Standards comprise the most thoughtful and thorough curricular outline ever attempted on a national level.”\textsuperscript{274} Thus preservice teachers should know the nine National Standards for Music Education as well as applicable state and local standards and know how to achieve them in the elementary classroom.\textsuperscript{275} Additionally, they should also understand the achievement standards identified for each level of performance.

Research indicates a need for preservice teachers to be familiar with child development

\textsuperscript{271} Harwood, 18.

\textsuperscript{272} Leglar and Collay, 858.

\textsuperscript{273} Ibid.


literature, which will form a basis for making pedagogical decisions based on the developmental stages of children, including those with special needs.\textsuperscript{276} Moreover, preservice teachers should be aware of the vocabulary, movement, and descriptive abilities of children at various ages.\textsuperscript{277}

Recently, Gooding and Standley assembled a comprehensive review of music therapy and music education literature identifying the musical developmental milestones and learning characteristics of children organized by age from pre-birth to twenty years.\textsuperscript{278} This topical review covers: responses to sound/auditory learning characteristics; responses to music; pitch, tonality, and harmony skills; rhythm skills; movement abilities; singing skills; instrument performance skills; and other musical skills and/or factors to consider.\textsuperscript{279} This research seems a beneficial resource for music teacher educators in that studies within the elementary classroom indicate preservice teachers’ need for a better understanding of the match between musical activity and a child’s age.

Wunderlich noted, “Understanding the relationship between the stages of learning in a child’s development and the selection of subject matter was crucial to attaining the desired ‘dynamic match’ in lesson planning.”\textsuperscript{280} Challenges noted in Aurand’s study indicated that

\begin{footnotesize}
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  \item[276] Marilyn Davidson, “An Undergraduate Music Education Curriculum for the 21\textsuperscript{st} Century,” (committee report presented at the annual meeting of the National Association of Schools of Music [NASM], New Orleans, LA, November 2002); Brophy, “Toward Improving Music Teacher Education, 10; Spurgeon, 29.
  \item[277] Brophy, “Toward Improving Music Teacher Education,” 10.
  \item[279] Ibid.
  \item[280] Joyce C. Wunderlich, “A Field-Based Design for an Undergraduate Course in
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preservice teachers did not know enough about child development.\textsuperscript{281} Yourn found that mentor teachers and student teachers were concerned for the ability of novices to “develop concepts at appropriate ability levels.”\textsuperscript{282} Schleuter found that student teachers needed increased knowledge of children’s motor and verbal skills in music learning and that thinking about a total curriculum was enhanced when student teaching placement occurred across grade levels.\textsuperscript{283} Additionally, McDowell found that students at all levels of preparation (observational experiences, classroom field experiences, and student teaching) needed a better understanding of working with students with special needs.\textsuperscript{284} McDowell’s 2007 finding was consistent with that of Taylor in 1970.\textsuperscript{285}

Research indicates that preservice teachers should understand a basic learning sequence which includes four stages for each new musical concept: Preparation (aural, oral, physical, and exploratory experiences, without reference to the concept); Labeling the concept; Reinforcing the concept through identifying, reading and notating it using new and familiar materials; and mastery of the concept through reading, improvisation, and composition.\textsuperscript{286} Thus preservice teachers should learn how to develop students’ competence with each musical element and skill.

\textsuperscript{281} Aurand, 6.


\textsuperscript{283} Schleuter, 61.

\textsuperscript{284} McDowell, 55.

\textsuperscript{285} Taylor, 337.

\textsuperscript{286} Davidson; Brophy, “Toward Improving Music Teacher Education,” 11; Spurgeon, 30.
progressing sequentially from the simplest to the most complex.\textsuperscript{287} Walters notes the first five Pestalozzian principles as being useful for identifying learning readiness and sequence: Teach sound before sign; Lead the student to observe by hearing and imitating instead of explaining; Teach but one thing at a time-rhythm, melody, and expression-before the child is called to attend to all at once; Require mastery of one step before progressing to the next; Give principles and theory after practice.\textsuperscript{288}

Soderblom found that all instructional planning competencies were considered essential for the success of first-year elementary music teachers.\textsuperscript{289} Thus methods courses offer a strategic opportunity for instruction in the basics of lesson planning and curriculum design.\textsuperscript{290} Preservice teachers should be instructed in the development of lesson plans, which contain “clearly stated, individually observable, grade-appropriate objectives that include critical and creative thinking exercises.”\textsuperscript{291} Bridges noted that preservice teachers need to learn how to write and teach a successful daily lesson plan which is detailed and scripted so that the methods teacher can recreate the entire scenario by reading the plan, as well as learn to write abbreviated lesson plans.\textsuperscript{292} Moreover, they should develop a repertoire of strategies for assessing student learning.

\textsuperscript{287} Spurgeon, 30; Bridges, 70.


\textsuperscript{289} Soderblom, 64.

\textsuperscript{290} Brophy, “Toward Improving Music Teacher Education,” 11; Davidson; Spurgeon, 30; Bridges, 70.

\textsuperscript{291} Brophy, “Toward Improving Music Teacher Education,” 13; Spurgeon, 30.

\textsuperscript{292} Bridges, 69.
and monitoring progress. The recurring question in Frederickson and Pembrook’s 2002 study was “What do you do when the initial pedagogy does not work?” This question indicates preservice teachers’ need for multiple strategies for teaching concepts as well as for assessment.

In addition to lesson planning preservice teachers should understand the concept of spiraling, sequential, standards based curriculum; be guided in identifying and evaluating appropriate source material and activities for each grade level; and be guided in strategies for developing not only daily, but weekly, monthly, and yearly plans. Moreover, this sequential curriculum should include goals to develop music concepts, music literacy skills, music styles, music history, and multicultural connections. Schleuter noted the importance of focusing on curriculum design in methods courses:

Students in music education courses would benefit from establishing clear relationships between the concepts and activities they plan and the scope and sequence of a music curriculum. Such connections need to be made explicit through discussion and instruction rather than left to the assumption of implicit learning. Isolation of activity-oriented classes cannot be the only apparent focus of practice lesson plans in the methods class.

293 Brophy, “Toward Improving Music Teacher Education,” 13; Spurgeon, 30.


296 Brophy, “Toward Improving Music Teacher Education,” 12; Spurgeon, 30.


298 Ibid.

299 Schleuter, 61.
Additionally, student teachers in Killian and Dye’s study noted that they needed a focus on “longer lesson planning, weekly lesson plans instead of random lessons” during the methods course. Moreover, Bridges notes, “There is not enough time in one three-hour course to present a detailed sequence for each skill and concept…[thus] careful, detailed sequencing of at least one skill area and at least one element can help methods students develop an overall important comprehension of the importance of sequential teaching.”

In order for preservice teachers to better understand the sequencing of music curriculum across grade levels, Bridges, Brophy, Davidson, Schleuter, and Spurgeon recommend that music education students become familiar with the curricular organization of currently available basal series texts.

Preservice teachers should also be developing procedures for successful execution of lessons, including knowing the process of teaching a rote song, a simple dance, or a movement activity, as well as procedures and strategies for classroom management. Studies previously identified in the review of literature by Davis, Hourigan and Scheib, Madsen and Cassidy,

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300 Killian and Dye, 20.
301 Bridges, 70.
302 Ibid.
304 Davidson.
305 Schleuter, 61.
306 Spurgeon, 29.
307 Kay, 4.
308 Ibid.
McDowell, Stegman, Taylor, and Younindicate that classroom management issues are of considerable concern for novice teachers. Kelly surveyed 62 preservice teachers prior to their student teaching and found that classroom discipline was overwhelmingly their greatest fear.309 Hourigan and Scheib noted, “effective lesson/rehearsal pacing and holding students accountable, in particular, were identified as critical pieces to circumventing inappropriate student behavior issues.”310 Moreover, scholars suggest that preservice teachers also develop a repertoire of assessment strategies for not only student learning, but for reflecting upon their own teaching.311

Research indicates that an undergraduate elementary methods course should result in a meaningful awareness of and include basic experience with techniques and materials of current teaching approaches such as Orff, Kodaly, Jacques-Dalcroze, and Gordon.312 Choksy notes “all of the Content and Achievement Standards may be accomplished within the framework”313 of the Orff, Kodaly, and Jacques-Dalcroze approaches, “although the emphasis shifts from one methodology to the next.”314 For instance movement and improvisation are central to the Jacques-Dalcroze approach while the Kodaly Method maintains singing as the central focus and


310 Hourigan and Scheib, 53.

311 Brophy, “Toward Improving Music Teacher Education,” 13; Spurgeon, 30.

312 Bridges, 71; Brophy, “Toward Improving Music Teacher Education;” Davidson; Spurgeon, 30.

313 Choksy et al., 125.

314 Ibid.
Orff teaching centers on speech, movement, and instrumental experiences for children.\textsuperscript{315} Additionally, research indicates that experience in these current teaching approaches should include those, which facilitate strategies for the teaching of improvisation and composition through movement, instrument playing, and singing.\textsuperscript{316}

Atterbury\textsuperscript{317} and Carder\textsuperscript{318} note the popularity of these approaches, although few research studies examine them and those that do are inconclusive.\textsuperscript{319} Constanza and Russell reiterated “comparisons between various music teaching techniques found no significant differences, although the methodologies of Orff, Kodaly, and Dalcroze have been found to be effective in increasing musical learning.\textsuperscript{320} While research findings remain inconclusive, Carder notes that exposure and study of these approaches are encouraged in methods classes because future teachers “are expected to … evaluate and compare instructional procedures and materials in what is and always has been an eclectic field.”\textsuperscript{321}

\textsuperscript{315} Choksy et. al, 125-126.


\textsuperscript{318} Polly Carder, \textit{The Eclectic Curriculum in American Music Education} (Reston, VA: Music Educators National Conference, 1990), v

\textsuperscript{319} Atterbury, 599.


\textsuperscript{321} Carder, v.
Within the elementary methods course preservice teachers should develop an extensive repertoire of age and grade appropriate teaching materials (songs, games, dances) that can be used for teaching musical concepts.\(^{322}\) These materials should include: children’s folk songs, primarily American, also of the world; a repertoire of children’s nursery rhymes and poetry; a repertoire of dance and choral materials.\(^{323}\) In addition to developing a comprehensive song repertoire, preservice teacher’s should be trained regarding the child voice,\(^{324}\) including suggested tessituras and vocal ranges for the child singer, diction in singing,\(^{325}\) strategies for teaching children to sing in tune,\(^{326}\) the effect of the male and female vocal model\(^{327}\) as well as literature and resources for the children’s chorus.\(^{328}\) Moreover, students should develop a bibliography of music education pedagogical resources for use in their future teaching situations covering topics such as special learners, folk song repertoire and active music-making materials.

\(^{322}\) Bridges, 68; Brophy, “Toward Improving Music Teacher Education,” 11; Spurgeon, 30.


\(^{325}\) Stafford, 14, 40.

\(^{326}\) Bridges, 71; Spurgeon, 30; Stafford, 132.


\(^{328}\) Stafford, 14; Bridges, 71.
that teach musical concepts and skills, music technology resources, and organizational strategies.\textsuperscript{329}

Research indicates that preservice teachers need instruction in addressing the music learning needs of pupils in diverse settings such as rural, urban, and suburban schools and those from varied cultural backgrounds.\textsuperscript{330} Kreuger found that cooperating teachers discussed issues of race, class, and gender openly with the student teachers.\textsuperscript{331} Furthermore student teachers found it challenging to adjust to the needs of their particular student population.\textsuperscript{332} Nierman, Zeichner, and Hobbel note, “Today one out of every three pupils enrolled in our public elementary and secondary schools is a racial or ethnic minority, and by the year 2035, this group is expected to become a numerical majority of P-12 public school students in the United States.”\textsuperscript{333} The researchers note that teachers need to learn not only about diverse cultures and populations, but be able to translate that knowledge into “culturally responsive teaching practices in the classroom.”\textsuperscript{334} Supervised field experiences in culturally diverse schools, investigation into pupils’ families and communities, and methods course taught by successful experienced teachers within culturally diverse schools are example of strategies used within methods courses.

\textsuperscript{329} Brophy, 11; Davidson; Spurgeon, 31.

\textsuperscript{330} Davidson; Spurgeon, 31.


\textsuperscript{332} Ibid.

\textsuperscript{333} Nierman, Zeichner, and Hobbel, 823.

\textsuperscript{334} Ibid., 824.
to educate preservice teachers. At the same time research indicates that these types of strategies may not affect student perspectives, or the environment in which they eventually choose to teach.

In order to prepare preservice teachers the research base indicates that methods instructors should address in substantive ways the following objectives: National Standards for Music Education and how to achieve them; Child Development and Music Learning; Lesson Planning, Sequencing, and Curriculum Development; Lesson Delivery, Classroom Management Procedures, and Assessment Strategies; Experiences in Orff, Kodaly, and Jacques-Dalcroze teaching approaches including strategies for teaching improvisation and composition; Development of Repertoire (songs and games); Child Voice; Bibliography of Pedagogical Resources; and Cultural Diversity. Moreover, Harwood and Bridges note that these objectives should be taught in meaningful, relevant ways that reflect the learning characteristics of young adults.

Research on the Elementary Music Methods Course: Content and Reflections

Colwell notes, “The structure of music teacher education programs consists of

335 Nierman, Zeichner, and Hobbel, 824.
336 Nierman, Zeichner, and Hobbel, 824; Kelly, 47.
337 Ibid.
338 Harwood, 18.
339 Bridges, 72.
establishing competence in music (knowledge and skills), education (pedagogy), and other shared societal competencies (general education).”\textsuperscript{340} Competence in pedagogy for the elementary music practitioner begins with the content and focus of the university elementary methods course, for it is there where the preservice teacher should discover the what, when, and how of teaching music to children. A limited number of investigations exist pertaining to the content and structure of elementary methods courses. These investigations cover two types of music methods courses: those designed for elementary classroom teachers and those designed for music education specialists.

Atsalis\textsuperscript{341} investigated the curricular content of music methods courses in 9 four-year institutions. These courses were designed for elementary classroom teachers and focused on music fundamentals as well as repertoire and pedagogy. Findings indicated a wide diversity of course designs with the most frequent course content focused on lesson planning (100%) and children’s developmental stages (76%).\textsuperscript{342} Additionally, content was taught through lectures and demonstrations. Students sang songs, learned to play percussion instruments, and developed music listening activities.\textsuperscript{343} Only 25% of institutions focused on integrating music with other subjects.\textsuperscript{344} Almost all courses required student participation in peer teaching activities and a

\footnotesize{\textsuperscript{340} Colwell, “Music Teacher Education in This Century: Part I,” 2006, 16.}

\footnotesize{\textsuperscript{341} Linda A. Atsalis, “A Comparison of Curricula Requirements in Music for Students Majoring in Elementary Education at Selected Colleges and Universities in Southwestern Ohio,” (PhD diss., Ohio State University, 1987).}

\footnotesize{\textsuperscript{342} Ibid., 82.}

\footnotesize{\textsuperscript{343} Ibid., 77.}

\footnotesize{\textsuperscript{344} Ibid., 79.}
review of a basal music text. Findings indicate that students were expected to acquire a wide variety of musical skills and knowledge. Furthermore, seventy-nine percent of the music faculty surveyed expected that students did not acquire the musical skills and knowledge necessary for teaching music to children.

Brown investigated the course design of music for elementary classroom teachers in seventy institutions and also found wide variability in content and structure. The researcher noted, “Variety, rather than conformity seem to be the rule. Of the 70 respondents no two university courses were identical.” The most common type of instruction was learning children’s songs and games. Instructors focused primarily on teaching songs, lesson planning, development of music listening activities, and the child voice. Additionally, seventy-nine percent of institutions introduced the methods of Orff and Kodaly. Moreover, ninety-seven percent of instructors believed that the course should be divided into two separate courses, one for music fundamentals and one for pedagogy skills.

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345 Atsalis, 84.
346 Ibid., 89.
348 Brown, 82.
349 Ibid.
350 Brown, 93.
351 Ibid., 79.
352 Ibid., 91.
Gauthier and McCrary\textsuperscript{353} investigated types of courses offered for elementary classroom teachers: those focused on music fundamental skills; those on methods only (pedagogy); and those that combined fundamentals and methods. Findings indicate a high degree of agreement as to content and purpose for music fundamentals courses.\textsuperscript{354} Methods only courses most often focused on song leading skills, age appropriate music concepts, child development, developing lesson plans, peer teaching, and the child voice.\textsuperscript{355} Those who taught methods and combined courses also included music fundamentals objectives as goals for the course, exhibiting less agreement as to content and purpose.\textsuperscript{356} Furthermore, respondents noted that the method only and the combined courses were both designed to assist elementary teachers include music across the curriculum, while others noted that it was not uncommon for the elementary teacher to provide all of the music instruction in the school.\textsuperscript{357} Findings also indicate that the instructor’s philosophy and teaching experience was the primary influence on curricular decisions.\textsuperscript{358}

Research pertaining to elementary methods for music majors indicates similar content to those for classroom teachers. Soulayman\textsuperscript{359} surveyed 207 methods instructors regarding course

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\textsuperscript{354} Ibid., 131.
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\textsuperscript{355} Ibid., 130.
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\textsuperscript{356} Ibid., 132.
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\textsuperscript{357} Gauthier and McCrary, 133.
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\textsuperscript{358} Ibid., 133.
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\textsuperscript{359} Mohammad A. Soulayman, Review and Survey of Current Practices in Elementary Music Education Methods Courses with Recommendations for a K-4 Course of Study for the
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content in order to recommend a course of music study for K-4 elementary students in Kuwait. Findings indicate the most frequent course title to be “Elementary Music Methods” offered for 3 credit hours, most often once per year. The two most frequently used texts were *Teaching Music in the 21st Century* by Choksy, Abramson, Gillespie, Woods, and York and *Music in Childhood: From Preschool Through the Elementary Grades* by Campbell and Scott-Kassner. Kodaly and Orff approaches were studied in 74% and 73% of methods classes, respectively, while 68% of instructors presented a combination of approaches. Instruction occurred through peer-teaching activities (94%), lecture (92%), individual projects (91%), group discussions (88%), and audio-visual presentations (74%). Seventy-eight percent of classes required field observations ranging from 0-74 hours. The most frequent topics covered were sequencing learning for music literacy; learning characteristics of children, and performance of melodic, rhythmic, and harmonic patterns. These topics were studied across four or more class periods. Additional topics covered were the child voice, listening skills, movement skills, and creativity. Each topic was most often covered for 2-3 class periods. Soulayman asked College of Basic Education in Kuwait: A Doctoral Dissertation,” (PhD diss., University of Miami, 2001).

360 Soulayman, 84

361 Ibid., 86.

362 Ibid., 86.

363 Ibid., 90.

364 Ibid., 82.

365 Ibid.

366 Ibid.
methods instructors, “Should pre-service teachers be prepared to teach to the National Standards?” Fifty-three percent agreed and 39% strongly agreed.367

Frego368 also investigated the content and structure of methods courses designed for music majors. Respondents (N=9 universities) rated the amount of time spent covering fourteen areas most commonly addressed in methods courses from 1 = not a portion through 5 = substantial portion. Areas of consideration were lesson planning, song teaching, solfege, listening, movement, rhythm, assessment, multicultural music, classroom instruments, composition, improvisation, philosophy, research, and technology. Findings indicate a wide range of contact hours (37.33 to 121) for the course with the most frequently covered content areas of lesson planning and song teaching.369 The least frequently covered topics were research and technology.370 Additionally, movement training received the largest variance of the content areas, perhaps due to space limitations.371 Similar to Soulayman’s findings the most frequently covered teaching approaches were Kodaly and Orff (78%).372 These approaches were most often covered via class discussions, assigned readings, and having students write papers.373 The researcher noted, “Methods students received a leveling of experiences from all nine reporting

367 Soulayman, 91.
369 Ibid., 14.
370 Ibid., 13.
371 Ibid., 19.
372 Ibid., 13.
373 Ibid., 18.
institutions. While some course curricula emphasized composition and technology, others stressed rhythm and movement."\(^{374}\) Most of the institutions required a field-teaching component (8 of 9), although the number of hours of contact time varied widely (80 minutes to 240 minutes).\(^{375}\) Faculty members and graduate teaching assistants most often evaluated the field-teaching component.\(^{376}\) Additionally, seven of the nine institutions required portfolios as means of assessment.\(^{377}\)

Rozmajzl\(^{378}\) surveyed university methods instructors specifically regarding field experiences within the elementary methods course. Findings indicate that observations of elementary music classrooms were accomplished either by the full class observing (65%) or students observing on their own time (77%).\(^{379}\) When full classes were observed, students either watched a master teacher or their own instructor. Some universities allowed students to teach during these visits.\(^{380}\) The most common number of visits to the classroom was 2-5 visits per semester with videos of master teachers used as supplements to classroom observations.\(^{381}\)

Results of these investigations indicate that methods courses, whether designed for

\(^{374}\) Frego, 14.

\(^{375}\) Ibid., 15.

\(^{376}\) Ibid.

\(^{377}\) Ibid., 20.


\(^{379}\) Ibid., 21.

\(^{380}\) Ibid.

\(^{381}\) Ibid.
elementary classroom teachers or music specialists, vary widely in content and structure and may be influenced by the expertise and experience of the professor as well as time and environmental constraints. Thus beginning teachers may enter the classroom prepared well in some areas and less prepared in others.

Investigations into the effectiveness of methods courses have gleaned data from a variety of sources: program evaluations, early career teachers, and inservice teachers. Verrastro and Leglar synthesized the findings of 55 program evaluations in music teacher education between 1955 and 1985. Of these programs 29% of the studies addressed issues related to elementary and secondary general music. Findings pertaining to elementary music indicated: more time should be devoted to this level of K-12 instruction; more instruction in Orff, Kodaly, and other current teaching approaches were recommended; preservice teachers needed more preparation to teach contemporary and ethnic music, and more emphasis should be placed on the teaching of improvisation and composition.

Student teachers and early career elementary teachers have voiced their opinions regarding their preservice preparation courses. McDowell found that the materials collected for the portfolio, activities in class, designing of lesson plans, collaborative work with other university students on lessons and teachings, and learning the teaching approaches of Dalcroze, Suzuki, Kodaly, and Orff were helpful preparation for students’ teaching experience. In

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382 Verrastro and Leglar, 687.
383 Ibid., 688.
384 McDowell, 51.
contrast, Coleman\textsuperscript{385} and Velehradsky-Brown\textsuperscript{386} found that there was not a connection between what was stressed in the [methods] coursework at the university and the practice of the elementary classroom. Moreover, while students in Coleman’s study had been instructed in Orff, Kodaly, and Dalcroze teaching approaches, the researcher noted “the amount of contact time in the elementary methods course may not [have been] sufficient for students to feel comfortable using [these] methodologies.”\textsuperscript{387}

Corbett surveyed music education graduates teaching elementary music in Kansas (N=215) regarding their preparation. Findings indicate that early career teachers felt “less than adequately” trained in the areas of Kodaly, Orff, and Dalcroze techniques, jazz and rock music, and individualized instruction.\textsuperscript{388} Corbett also noted significant differences in preparation across institutions in the areas of individualized instruction, jazz and rock music, child growth and development, Kodaly techniques, lesson planning, and open classroom techniques.\textsuperscript{389} Moreover, the researcher noted that Kansas’s universities and colleges focused more attention on the traditional skills and techniques in the elementary classroom and placed less emphasis on newer


\textsuperscript{387} Coleman, 92.

\textsuperscript{388} Donald Lee Corbett, “An Analysis of the Opinions of Recent Music Education Graduates from Kansas Teacher Training Institutions Regarding the Adequacy of Their Preparation to Teach Music,” (PhD diss., university of Kansas, 1977): 82.

\textsuperscript{389} Ibid., 84.
trends in the field. While this study was conducted in the late 1970s, research suggests that the issues of variability and emphasis appear to still be pertinent in the 21st century.

The opinions of in-service teachers regarding pre-service music teacher preparation also provide useful information to assess the current effectiveness of methods courses. Brophy asked in-service teachers to reflect not only upon their own undergraduate preparation, but also on the preparation of current undergraduates. Respondents (N=237) were primarily elementary general music teachers (80%) representing 43 states with an average of 17.67 years teaching experience. Consistent with previous research, Brophy found that these teachers considered methods courses as both the most and least helpful of their undergraduate training. Additionally, less than half felt prepared to teach singing. They recommended undergraduate coursework in solfege-based theory, classroom management, voice, and piano as ideal preparation for elementary teaching. Overwhelmingly, they felt that the Kodaly, Orff, Gordon, and Dalcroze approaches should be included in undergraduate preparation (94.9%). Additionally, only 16.6% felt that introductory exposure to these teaching methods was sufficient preparation while more than sixty-four percent felt that one or more levels of certification was appropriate. While certification in current teaching approaches might be preferable, Spurgeon noted, “It is unlikely that another requirement will be added to the curriculum since university music schools are

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390 Corbett, 90.


392 Ibid., e24.

393 Ibid., e22.

394 Ibid.
under continuing pressure to decrease rather than increase the number of credit hours required to earn an undergraduate music education degree.”

Brophy noted, “There appears to be the greatest need for increased instruction in the pedagogy of improvisation and composition.”

Orman studied the amount of time each of the National Standards were addressed in the elementary classroom and found that “all of the standards that required creative and/or artistic skills received the lowest proportion of class time.”

Byo surveyed music specialists and classroom teachers regarding their ability and resources to teach the National Standards. The music specialists indicated the fewest resources available for teaching improvisation. Composing was considered potentially difficult to implement and improvisation was considered the most difficult to implement.

Abrahams noted, “For the standards to have an impact on practice, music teachers must be proficient in all nine content standards.”

Verrastro and Leglar noted the need for more emphasis on improvisation and composition in methods courses in 1992. Yet, Soulayman’s

395 Spurgeon, 28.


399 Ibid., 117.


401 Verrastro and Leglar, 687.
2001 survey of over 200 methods instructors found that creative activities (improvisation and composition) were usually only covered for 2-3 class periods in the semester. Moreover, Frego’s 2003 study identified improvisation and composition as the least frequently covered of the nine standards. Clearly, improvisation and composition continue to receive the least emphasis in methods classes and indicates a possible area of weakness in elementary music teacher preparation.

Conway’s 2012 follow-up study asked inservice teachers their perceptions of the quality of preparation of current preservice teachers. Respondent observations provided three consistent themes: “(a) experience is the best teacher, (b) teacher education is doing the best it can do, and (c) preservice students will get out of teacher education what they put into it.” Subjects noted, “There are…many lessons that could not be learned without the context and perspective that comes with teaching experience in your own classroom.” Moreover, respondents noted “that an important facet of teacher education is how much preservice teachers are proactive in making a music education program work for them.”

Finally, Rohwer’s 2010 study of cooperating teacher perceptions of student teacher

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402 Soulayman, 82.

403 Frego, 14.


405 Ibid.

406 Ibid., 333.

407 Debbie Rohwer, “Cooperating Teacher Perceptions of Student Teacher Needs” (paper presented at the annual meetings of the Texas Music Educators Association San Antonio, Texas, 2010).
needs found higher order instructional skills to be the most frequently reported area of student teacher weakness. Higher order instructional skills were identified as the “ability to break down concepts for students, reading the room to modify instructional decisions, being able to digress from a lesson plan to meet students’ needs, and being able to manage while also instructing the class.”

One teacher noted, “Student teachers have the skills they need to be good teachers, they just need more time on the podium so that they don’t get paralyzed by a lack of real world experience.” Additionally, musicianship skills were the second most frequently identified area of weakness. Suggestions for improvement in student teacher preparation included “adding as many teaching experiences as possible in contextual settings that will allow for real world problem solving” and “regular diagnostic measures to assess progress in teaching and musicianship.”

While Rohwer’s study utilized cooperating teachers from the middle school and high school levels, results echo research findings at the elementary level.

Need for the Study

Few studies focus on the elementary music classroom, which is regrettable considering the elementary music classroom serves the largest proportion of America’s children. It would seem that bolstering the preparation strength of elementary music teachers could have a positive

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408 Rohwer, 4.

409 Ibid.

410 Rohwer, 6.
effect on children’s musical growth and engagement throughout their educational career. Brophy’s 2002 study of teacher reflections on music teacher preparation identifies the strengths and weaknesses of music teacher preparation primarily from the perspective of elementary teachers (n=190). The elementary teachers represent a wide range of situations, training, and backgrounds. Thus as Frego notes, they represent a “leveling” of perspectives. In contrast the present study seeks to discover the strengths and weaknesses of elementary music teacher preparation from multiple members of a single perspective, the Kodaly trained elementary music teacher. The questions that will guide the investigation are:

1. What are the strengths in teaching skills (lesson presentation, lesson planning, curriculum design and sequencing) exhibited by the preservice teachers observed in the elementary music classroom?

2. What are the areas for improvement in teaching skills (lesson presentation, lesson planning, curriculum design and sequencing) exhibited by the preservice teachers observed in the elementary music classroom?

3. What are the strengths in teacher understandings (child development, classroom management strategies and assessment strategies) exhibited by the preservice teachers observed in the elementary music classroom?

4. What are the areas for improvement in teacher understandings (child development, classroom management strategies and assessment strategies) exhibited by the preservice teachers observed in the elementary music classroom?

5. What are the strengths in musicianship skills (singing, playing instruments, composing, improvising, etc.) exhibited by the preservice teachers observed in the elementary music classroom?

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6. What are the areas for improvement in musicianship skills (singing, playing instruments, composing, improvising, etc.) exhibited by the preservice teachers observed in the elementary music classroom?

7. What are the goals and objectives that inform the elementary methods courses of the institutions that train the preservice teachers?

8. What are the instructional strategies used to accomplish the goals?

9. Do the in-service elementary music teachers identify an assignment or instructional task required in the elementary methods course that they consider especially beneficial in the training of the preservice music teachers?
CHAPTER III
METHODOLOGY

The present study sought to discover the strengths and weaknesses of elementary music teacher preparation from the perspective of multiple members of a single body of music teachers. Subjects for the study were the elementary music teachers from an urban school district in the southern United States with strong support for public school music. The school district maintains a standardized curriculum enabling students to move within the district with common musical experiences, vocabulary and knowledge base. All elementary music teachers in the school district have at least Level I Kodaly certification. Thus, they teach from the same perspective. The Director of Fine Arts for the school system assisted the researcher in the investigation.

An online survey instrument utilizing open-ended and free response questions was designed based on the research questions. Previous investigations regarding the effectiveness of preservice preparation used surveys to gather data. Conway\(^{413}\) collected survey responses from first-year secondary instrumental teachers from the class of 1999 and seven first-year teachers

from the class of 2000 (N=14). She notes the perceptions of her subjects regarding their training “could best be examined by means of open-ended and free response interviews and questionnaires.” Conway’s follow-up study in 2012 surveyed the same instrumental teachers to determine changes in perceptions. Conway, Eros, Hourigan, and Standley used a survey to investigate the effectiveness of a secondary instrumental methods course within the preservice curriculum. Subjects for this study were four beginning instrumental teachers.

In 1993 Bridges surveyed 37 general music teachers in Tennessee regarding what they wished they had learned in their undergraduate training. Conway notes that while Bridges’ results were not generalizable or statistically significant, the study represents one of the few studies on program evaluation. Moreover, Bridges’ study represents one of the few studies focused on elementary music preparation. Brophy also used a free response survey to obtain data from 8,000 music teachers, mostly teaching at the elementary level. He received 237 responses, representing a 2.9% return rate. Based on his findings Brophy made specific recommendations regarding elementary music preparation as well as general suggestions. In

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414 Conway, “Perceptions of Beginning Teachers, Their Mentors, and Administration Regarding Preservice Music Teacher Preparation,” 22.

Conway, “Ten Years Later: Teachers Reflect on ‘Perceptions of Beginning Teachers, Their Mentors, and Administrator Regarding Preservice Music Teacher Preparation.”


417 Bridges, 70.


419 Brophy, “Teacher Reflections on Undergraduate Music Education.”
2012 Conway\textsuperscript{420} notes that while the response rate of Brophy’s study is low, it also represents one of the few investigations addressing in-service teacher perceptions of music teacher preparation. For the present study, the initial online survey occurred during the third full week of school in January to give teachers time to settle into routines after the holiday break. A follow-up email was sent to increase the initial response rate.

Following survey data collection, the researcher interviewed two selected elementary music teachers in order to glean additional information. The district fine arts director identified these specialists as exemplary teachers with considerable classroom and supervisory experience. They also worked in diverse settings and expressed an interest in follow-up interviews with the researcher. Phelps, Sadoff, Warburton, and Ferrara\textsuperscript{421} note, these key informants may add valuable insights into the research question. Previous research by Bridges,\textsuperscript{422} Conway,\textsuperscript{423} and Conway, Eros, Hourigan, and Standley\textsuperscript{424} also utilized interviews to gather additional data.

Methods course syllabi were secured from two universities. These institutions were the

\textsuperscript{420} Conway, “Ten Years Later: Teachers Reflect on ‘Perceptions of Beginning Teachers, Their Mentors, and Administrator Regarding Preservice Music Teacher Preparation,’” 325.


\textsuperscript{422} Bridges, 70.

\textsuperscript{423} Conway, “Perceptions of Beginning Teachers, Their Mentors, and Administration Regarding Preservice Music Teacher Preparation,” and “Ten Years Later: Teachers Reflect on ‘Perceptions of Beginning Teachers, Their Mentors, and Administrator Regarding Preservice Music Teacher Preparation.”

\textsuperscript{424} Conway, Eros, Hourigan, and Stanley, “Perceptions of First and Second Year Instrumental (Band) Music Teachers Regarding Secondary Instrument Classes in Preservice Education,” 39.
most frequently identified universities sending pre-service teachers to the public school district under investigation. Instructors for the methods courses were interviewed for additional data. The institutions are identified as universities A and Z. Institutions remain anonymous, as it is the goal of the study to discover successful teaching strategies in elementary methods courses and not to evaluate individual programs. Descriptions of the methods courses consider course goals and teaching strategies. The variables investigated are based on those identified by Brophy, Soulayman, and Frego. Research by Brophy and Conway provide definitions for the present study.

1. Musicianship skills: all personal musical skills and the students’ ability to connect these skills to teaching music to children.

2. Pedagogy skills: matters relating to teaching skills include all aspects of instruction including lesson planning, sequential delivery of instruction, lesson delivery, child development, classroom management, and assessment.

3. Preservice teacher: undergraduates interns involved in field experiences as well as student teachers

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425 Brophy, “Teacher Reflections on Undergraduate Teacher Preparation.”


427 Frego, “The Examination of Curriculum Content in Undergraduate Elementary Music Methods Courses.”

428 Brophy, “Toward Improving Music Teacher Education” and “Teacher Reflections on Undergraduate Teacher Preparation.”

429 Conway, “Ten Years Later: Teachers Reflect on ‘Perceptions of Beginning Teachers, Their Mentors, and Administrator Regarding Preservice Music Teacher Preparation.”
CHAPTER IV
RESULTS

The initial online survey was e-mailed to 48 elementary music specialists within an urban public school district in the southern U.S. These teachers represented the entire body of elementary music teachers in the district. The initial mailing yielded 6 responses. A follow-up survey yielded an additional 16 responses for a total of 22. Three surveys were eliminated from the data as respondents made no comment to any research question. Review of the remaining 19 completed surveys indicated that 7 of the responding music specialists had no personal experience supervising preservice teachers or that their comments were based on conversations with colleagues. Thus, only 12 of the survey responses were considered usable for research purposes, representing 25% of the total elementary music teacher population within the school district. Since the number of usable responses appeared to be low, further inquiry was made to the fine arts director who confirmed that only 12 of the 48 elementary music teachers within the district had supervised a preservice teacher within the last five years. Thus, the usable responses actually represented 100% of the cooperating teacher population.

Demographic data for the 12 cooperating teachers indicated that the respondents were highly trained music specialists with considerable teaching experience. They averaged 20.83 years of teaching experience with a range of 10 to 38 years. They had supervised an average of 2
preservice teachers each within the last five years. Seven teachers had completed level three of Kodaly training (58.33 %) while five had completed level four training (41.67 %). One teacher also noted teaching Level I and III Kodaly pedagogy courses in university training programs. Additionally, five teachers had completed Orff training: Level I (2 teachers); Level II (1 teacher); Level III (2 teachers).

Survey questions asked cooperating teachers to identify strengths and areas for improvement in the training of preservice teachers for the elementary music classroom across three broad areas: teaching skills, teacher understandings, and musicianship skills. Each broad area was divided into three or four categories. The free response format allowed teachers to respond with single or multiple responses to the questions or elaborate with additional comments. Thus, the number of responses addressing each question often exceeds the number of cooperating teachers.

Teaching Skills

Cooperating teachers were asked to identify the strengths in teaching skills exhibited by preservice teachers with whom they work. Teaching skills were defined as lesson presentation skills, lesson planning, and curriculum and design. Results indicate that cooperating teachers considered lesson presentation as the strength of student teachers followed closely by lesson planning. However, one teacher noted that while lesson presentation was “probably the biggest strength, they are not necessarily the best lessons sequentially.” Most often cooperating teachers identified both presentation and planning together as a strength. Three teachers identified
curriculum design and sequencing of skills and concepts as a strength. Comments indicated that strength in this area was associated with a familiarity with the Kodaly method.

Cooperating teachers were also asked to identify areas for improvement in teaching skills. Eleven teachers (91.66%) identified sequencing and curriculum design as an area for improvement. While curriculum design and sequencing were presented as one category, cooperating teachers frequently discussed them separately. One teacher noted that “sequencing is probably the hardest thing, just knowing what comes next.” Another teacher noted, “preservice teachers might understand a little about sequencing of instruction, but are often not skilled enough in sequencing in small steps for students’ learning to be maximized.” Additionally, “understanding the idea of sequencing beyond what is written in the curriculum” and “the ability to develop more than one musical concept at a time” were considered areas for improvement.

Another teacher noted that “beginning teachers should be aware of how to look at the scope and sequence of grade level concepts and then plan how to space them timewise over the course of the year.” Additionally, preservice teachers should learn how to “overlap the concepts over the course of a year while still using the ‘prepare, present, practice’ ideas that are fundamental to Kodaly.”

Cooperating teacher comments regarding curriculum design indicated that preservice teachers should understand how to implement the curriculum of a given school district and not how to design a music curriculum. One teacher noted, “I do not feel a beginning teacher is ready to design curriculum. A student teacher relies on the curriculum developed by the district in which he/she teaches. Years of experience must be in place before contributing to curriculum design.” Additional comments indicated that preservice teachers should understand how to
“choose song material for curriculum reasons and not just because they are cute and fun.”

Two teachers identified lesson presentation as an area for improvement and three teachers indicated that lesson planning could be improved. One teacher noted that preservice teachers should “write lessons that are a guide and not a script.” This process makes “it easier to be more connected to the students.” Another teacher noted, “I would like for my student teachers to have had more experience in presenting different types of lesson plans (teaching a new song, presenting a listening lesson, incorporating movement into a lesson, and using instruments to enhance the concepts being taught, etc.” Additionally, one teacher noted the need for improvement in all areas of teaching skills. She wrote, “Most student teachers seem to need guidance in how to prepare and execute lessons using the curriculum sequence.”

Teacher Understandings

Cooperating teachers were asked to identify the strengths in teaching understandings exhibited by the preservice teachers with whom they work. Teacher understandings were defined as knowledge of child development, classroom management strategies, and assessment strategies. Eight cooperating teachers (66.67%) identified knowledge of child development as a strength in teacher understandings. One cooperating teacher noted that this knowledge appeared to be learned through observation in classrooms as well as coursework. Additionally, a teacher defined knowledge of child development as the preservice teachers’ ability to “connect with the children.” In contrast, two teachers indicated that preservice teachers’ knowledge of child development was “basic” or “fundamental” and a third noted, “they do not seem to have a
working knowledge of child development.” Classroom management was identified as a strength by two teachers while a third indicated that preservice teachers seem to have “a basic understanding of all three.”

Cooperating teachers were asked to identify areas for improvement in teacher understandings exhibited by the preservice teachers with which they work. Teacher understandings were defined as knowledge of child development, classroom management strategies and assessment strategies. Results indicate that cooperating teachers identified classroom management overwhelmingly (10 of 12 responses) as the area most needed for improvement. Teachers commented extensively regarding the need for instruction in classroom management strategies and identified it as “the biggest hurdle.” One teacher noted, “Because of time limitations in the elementary classroom, classroom management strategies are essential.” Specific suggestions for training preservice teachers included instruction in the establishment of “routines and procedures, less teacher talk, and more student demonstration of skills.”

Moreover, teachers noted additional issues impacting classroom discipline and student learning such as understanding the varieties of learning styles within a classroom, special needs students, the needs of urban schools, minority populations, and English as a second language (ESL) strategies. One teacher noted,

I don’t think the teachers coming in realize how to deal with all of the different varieties of learning and how to manage them into making a class work. With mainstream special education students, behavior issues, and just teaching in general, it’s hard to make something successful to everyone. All other teaching experiences before [your own] classroom seem to be “ideal” situations, as opposed to reality.

Cooperating teachers noted that preservice teachers “have a few classroom management techniques learned from observation,” but they need “more exposure” and “more ‘tricks’ in their
Cooperating teachers were asked to identify strengths in musicianship skills exhibited by the preservice teachers with whom they work. Musicianship skills were defined as all personal musicianship skills such as singing, playing instruments, improvising, composing and the preservice teachers’ ability to connect these skills in teaching music to children. Three teachers (25%) indicated that all areas of musicianship (singing, playing instruments, improvising, and composing) were strengths in the preservice teachers they supervise. Nine of twelve cooperating teachers (75%) specifically identified singing and playing instruments as preservice teachers’
strengths. Furthermore, all teachers noted that most preservice teachers exhibit high levels of musicianship. One teacher noted, “Music student teachers are usually very sharp out of college in regard to musicianship! Playing by ear is always a plus because you can gain a lot of respect from the students by being sharp.” Another teacher commented that preservice teachers “coming from a choral background are quite comfortable singing and teaching good vocal quality with children. Those who come from an instrumental background are stronger incorporating instruments into their lessons.”

Another teacher underscored the importance of the development of high musicianship skills and its impact on music instruction. She stated, “Greater musicianship skill means more effortless presentation of material and greater ability to mold and shape to the needs of individual classes, groups, or students.” As an example another teacher noted,

One recent [student] teacher had excellent musicianship skills, especially the ability to play guitar, good improvisation, and good singing voice. Strong musicianship skills made delivery of instruction much easier for him. The second teacher had very poor musicianship skills and struggled to learn/master songs and was hampered in her instruction due to her lack of musicianship.

Cooperating teachers were asked to identify areas for improvement in musicianship skills exhibited by the preservice teachers with which they work. Musicianship skills were defined as all personal musicianship skills such as singing, playing instruments, improvising, composing and the preservice teachers’ ability to connect these skills in teaching music to children. The three teachers, who noted all areas of preservice teacher musicianship to be strong, also noted no areas for improvement, except the “need to have a better understanding of how to break these skills down to their most basic level for implementation at an elementary level of understanding.”
The ability to break instruction down into small steps was also echoed by the six teachers (50%) who specifically identified improvisation and composition as areas for improvement. One teacher noted, “Skills in improvisation and composition were often not in the elementary teacher’s repertoire unless specifically sought out.” Another commented, “Improvising seemed to be the most in need of improvement. The student teachers seemed to have no ability to narrow the guidelines so the students will be successful.” Additionally, preservice teachers should “understand the steps needed to show young students how to begin the process of improvisation and composition because that can seem very overwhelming to a young student.”

Time and Experience

When discussing the strengths and areas for improvement in the preparation of elementary music teachers, cooperating teachers commented on two issues: time and experience. Two teachers discussed the time available for elementary music instruction. One noted, “We see our students for considerably smaller amounts of time than the regular classroom teacher, therefore we must maximize our instructional time to get the most done in the least amount of time.” Another wrote, “There is never enough time to develop a wonderful lesson for each class.” Both comments were made in conjunction with addressing classroom management strategies.

Cooperating teachers seemed to recognize the importance of experience in preservice teachers. One teacher noted, “The sequencing of concepts and lessons could use improvement, but that is something that comes over time.” Another commented, “Preservice teachers generally have a good understanding of [teaching skills], but they are often very rigid. I find these things
improve with interaction from the students.” Similarly a third commented, “The student teachers that come to me have a fairly good knowledge of how to construct a lesson plan. This is a good starting point. They do not know much about curriculum design, nor do I feel they need to at their level of experience.”

Beneficial Training Activities

Cooperating teachers were asked to consider the elementary methods course required at preservice teachers’ universities and indicate those assignments or training activities they considered to be especially beneficial in the preparation of preservice teachers. Experiences “in the music classroom with actual students” were the most frequently cited training activity for preservice teachers, whether occurring through observation time or opportunities to teach students. Two teachers noted the benefits of observing different grade levels or teaching a small component of a lesson “to get a feel for what the children are able to do.” Peer-teaching experiences were also considered beneficial. One teacher noted, “It seems that it is in those teaching moments, whether with children or peers, that [preservice teachers] really become aware what their strengths are, what really is critical in managing a classroom, and just how much they still have to learn.”

In addition to classroom and teaching experiences, cooperating teachers considered instruction in lesson planning, writing lessons that spiral into each other, and outlining the skills to be covered at each grade level as beneficial activities for preparing elementary music teachers. The development of aural skills, training in specific methodologies, and pedagogical training
were also cited as appropriate.

Universities and Colleges

In order to describe the elementary music training of the preservice teachers, cooperating teachers (N=12) were asked to disclose the universities or colleges with which they worked in music teacher training. They identified ten institutions. Three institutions were cited most frequently: University ‘A’ (9 citations); University ‘Q’ (3 citations); and University ‘Z’ (4 citations). Seven universities received only one cooperating teacher citation. Instructors at the three most frequently cited institutions were asked to provide course syllabi and outlines for the elementary methods courses required for preservice teachers. University ‘Q’ did not respond to multiple requests for data. The methods course instructor for University ‘A’ and ‘Z’ provided syllabi and additional commentary through interviews and correspondence regarding course objectives and structure.

University ‘A’ Elementary Music Teacher Preparation

University ‘A’ requires undergraduates with a vocal concentration and instrumentalists pursuing an instrumental/elementary track to take three elementary music methods courses. Course I focuses primarily on early childhood music through the study of Gordon’s Music Learning Theory. Course topics include what to teach (curriculum) in early childhood music, how to teach (the use of directives, modeling, and feedback), and prominent pedagogies within
elementary music education. The instructor noted two-thirds of course instruction is devoted to early childhood music while one-third is dedicated to topics such as preparing programs, children with disabilities, and introducing methodologies explored in subsequent methods courses: Orff and Kodaly.

Course I objectives include developing a preservice teacher’s understanding of young children’s musical abilities and learning how to engage them in playing instruments, listening, chanting, singing, moving and pattern instruction. Undergraduates become familiar with methods and materials appropriate for the development of these skills in anticipation of observation and group teaching experiences at a local learning center for young children. The learning center is part of an independent school district and features four early childhood programs: Pre-kindergarten (3 and 4 year olds); Head Start (for low-income pre-schoolers); Education for hearing impaired children; and Special Education.

After initial observations at the learning center, undergraduates are divided into groups of four and develop two extended lessons to be taught to the preschool children. The instructor noted, “group presentations seemed to work best at the learning center as individual teaching experiences are often overwhelming for some preservice teachers.” Undergraduates first “practice” these extended lessons in the university classroom. The instructor noted that the “practice lessons” are formatted as a master class in which the instructor gives immediate feedback to students’ efforts. These sessions are videotaped and students prepare a self-analysis and reflective paper on their lessons. After each teaching event at the learning center, preservice teachers again evaluate their teaching as before. The instructor noted that he concentrated on early childhood music in this course because, in his experience, “music at this age looked a good
bit different than music instruction in the late elementary years” and he wanted the preservice
teachers to have a broad experience base.

In addition to the experiences with early childhood music, Course I also includes a
component stressing the continued development of musicianship. Undergraduates work on error
detection, sight singing, and tonal pattern skills. Passing of the course’s error detection and sight
singing tests are required in order for undergraduates to receive a grade in the course. Students
who do not pass these tests receive an incomplete in the course. Students are allowed three
attempts to pass the error detection and sight singing skills tests. The tonal pattern test represents
10% of the grade for Course I.

Course II at University ‘A’ focuses on the Orff approach with children in grades K-5. It
is designed to develop the skills necessary to accompany songs with the guitar, teach recorder,
and prepare Orff lessons. Students learn the guitar chords of A, A7, E, E7, D, G, e-minor, a-
minor, d-minor, and F. Students are expected to develop fluency with the chords and be able to
teach a song as they accompany themselves. Additionally, students are expected to develop
fluency in playing the recorder as a soloist and in duets. Students prepare recorder lessons,
which are subsequently presented to their peers. Course II, also, emphasizes Orff instruments in
the use of ostinato, sound color, borduns, and moving borduns. Students prepare and present
music lessons using these techniques. In Course II undergraduate students prepare, present, and
evaluate their individual teaching. Additionally, lesson presentation and instructor feedback
occurs in a master class format. The instructor noted that the course was designed similar to an
Orff Level I workshop but did not include an emphasis on movement. There is no musicianship
skill testing in Course II.
Course III at University ‘A’ is a site-based course that meets in an upper elementary school. Course goals include all aspects of instructional planning for the K-6 music classroom. The instructor noted that the cooperating teacher for this course was an experienced Kodaly instructor. Thus the preservice teachers’ experiences would be heavily influenced by this methodology. At the same time the cooperating teacher wanted to incorporate more Orff and Dalcroze experiences for her students this next year. The curriculum for Course III is currently under revision. The instructor noted that preservice training activities will continue to include preservice teachers’ individual teaching experiences with children, principles of sequential organized music instruction, the gathering of developmentally appropriate music teaching materials, and outlining of a scope and sequence for skill development in K-6 instruction. Additionally, folk song harmonization is taught and assessed in Course III as part of the development of undergraduate musicianship skills.

University ‘Z’

University ‘Z’ requires undergraduates with vocal or instrumental concentrations to take one methods course focused on elementary music. Course objectives aim for preservice teachers to develop an understanding of the developmental characteristics of children in kindergarten through the sixth grade, be able to develop age-appropriate activities and curriculum, plan and effectively deliver music lessons for the elementary level, assess and evaluate music lessons, review methods and materials currently available for use in the general music class, and develop classroom management strategies in order to provide an optimum environment for music
In order to understand the musical development and learning goals for an elementary music teacher, the instructor begins the course with an analysis of the National Standards, the state’s essential knowledge and skills, and a K-6 scope and sequence. The instructor noted that she believed it to be “important for college students to look at a couple of models from school districts in the area where they'll likely be teaching.” Thus she provides opportunities for them to review various models.

During the semester preservice teachers study elementary music across three levels: K-1, 2-3, and 4-6. Undergraduates participate in observations of elementary music classes at each level, three as a group and three individual observations. For each level of instruction preservice teachers prepare and present developmentally appropriate music lessons to their peers. Each individual peer teaching experience is videotaped and analyzed via the Scribe software program. Students, also, write a reflective paper about each teaching episode. Moreover, they prepare and present music lessons to a 4th – 6th grade children’s chorus.

In addition to observations, peer teaching, and individual teaching experiences, the course introduces students to the prominent methodologies in elementary music education: Orff, Kodaly, Dalcroze Eurhythmics, and Gordon’s Music Learning Theory, via lectures and demonstrations. Further topics for discussion include lesson planning, classroom instruments, motivation, and classroom management strategies.
CHAPTER V
DISCUSSION

Results of the current study should not be generalized to other groups of cooperating teachers due to the respondents’ singular perspective, that of the Kodaly trained music specialist. Moreover, results suggest that preservice teachers’ level of musicianship training and the extent of pedagogical training available to these teachers may also be confounding factors for generalizability. Yet the results do suggest many similarities to previous studies with subjects from a wide variety of backgrounds and provide valuable insights into elementary music student teacher preparation.

Regarding the acquisition of teaching skills, cooperating teachers identified lesson planning and lesson presentation most frequently as an area of strength for music student teachers. This is not surprising considering the frequency of peer teaching and real world teaching experiences afforded preservice teachers in the curriculum for University ‘A’ and the focus on a plan/teach/reflect practice model used by both institutions as students prepare lessons for varied ages. These findings are consistent with the review of literature indicating these activities to be beneficial in the preparation of student teachers. Yet several cooperating teachers considered lesson planning and lesson presentation as areas for improvement. Suggestions
included presenting different types of lessons and the ability to write lesson plans that are guides and not scripts. The inclusion of planning and presentation as both an area of strength and weakness implies that cooperating teachers recognize the beginning efforts of preservice teachers to learn the art of music teaching and at the same time point out that they have more to learn before mastery.

In contrast three cooperating teachers identified curriculum design and sequencing as an area of strength for preservice teachers. This finding does not appear to be consistent with previous research, which indicates these skills to be a needed area of improvement for preservice education. Comments from cooperating teachers noted they considered this strength to be associated with a familiarity with the Kodaly method. That cooperating teachers found these skills to be an area of strength raises the question of how the preservice teachers that they work with assimilated an understanding of sequential teaching. Is this strength a reflection of the sequential nature of the Kodaly method itself as suggested by the cooperating teachers? Is it the result of multiple years of exposure and training in this methodology through college, high school, or both? Is it the study of curriculum in methods courses or is the strength a combination of multiple influences? These seem to be appropriate questions for further research in preservice teacher development.

Most often cooperating teachers assigned curriculum design and sequencing as a needed area for improvement. This result is consistent with previous research. In the present study, cooperating teachers noted that preservice teachers should be aware of the sequencing of musical skills and concepts across grade levels. Moreover, this understanding should subsequently facilitate their ability to implement the curriculum of the school district in which they work.
Music teacher educators of University ‘A’ and ‘Z’ address this learning objective by having preservice teachers study and outline national and state curricula as well as those characteristic of the school districts in which the preservice teachers might be employed. Research, also, indicates that preservice teachers who experience music teaching across multiple age levels have a better understanding of musical skill development. Both university methods courses provide preservice teachers authentic context teaching experiences across grade levels, although University ‘A’ provides a greater breadth.

Similar to Rohwer’s 2010 findings, cooperating teachers identified improved higher order instructional skills as needful for preservice teachers, specifically the ability to sequence in small steps and the ability to develop more than one concept at time. It seems that with explicit teaching of these concepts in the methods course (small steps and multiple concepts) instructors might be able to increase preservice teachers higher order instructional skills as students prepare and present age appropriate music lessons in methods courses; however, the degree to which this teaching transfers to the student practicum given preservice teachers’ limited teaching experiences remains a pertinent question. While cooperating teachers noted strengths and weaknesses in preservice teachers teaching skills, comments also indicated an awareness of the developmental process of teacher training and that more time and experience in music teaching would improve these skills.

Cooperating teachers were asked to consider preservice teachers’ knowledge of child development, classroom management strategies, and assessment strategies. Knowledge of child development and classroom management skills were identified by cooperating teachers as both a strength and an area of improvement. Knowledge of child development was most often, but not
always, identified as a strength. Furthermore, comments ranged from “they have a good understanding from their course work and observations in the music classroom” to “they seem to have a basic understanding” to “they do not seem to have a working knowledge” at all.

Classroom management was noted by ten of twelve cooperating teachers to be “the biggest hurdle” for preservice teachers. Suggestions for improvement of classroom management skills included less teacher talk, more student performance, and instruction in routines and procedures, which have all been shown to characterize effective music instruction. Additionally, cooperating teachers focused on the need for preservice teachers to gain a better understanding of the realities of the elementary music classroom. Respondents cited additional issues impacting classroom management such as bilingual students, minority populations, urban environments, and the mainstreaming of special education students. It should be noted that both universities are situated in an urban environment and provide preservice teachers observation and teaching experiences in schools with high bilingual and minority populations. Furthermore, the instructor at University ‘A’ dedicates several days of instruction to the needs of students with disabilities because “They are students near and dear to my heart.” Undoubtedly, classroom management in an elementary music classroom is a daunting task and has many parameters impacting success or chaos. Cooperating teachers indicated that while preservice teachers need “more tricks in the bag” and “more experience,” classroom management is also “something you have to learn on the job.”

In the present study less than half of the responding teachers addressed the issue of assessment strategies. Those who did indicated a need for a better understanding of why assessments are important and for preservice teachers to develop age appropriate strategies for
assessing musical learning that do not involve paper and pencil testing.

Cooperating teachers in the present study indicated that the preservice teachers exhibit high levels of musicianship, especially in the areas of singing and playing instruments. This is in contrast to Rohwer’s 2010 study, which found musicianship skills to be the second most frequently identified area of weakness. The difference in results could possibly be attributed to the level of musicianship exhibited by college students in a particular region or the difference in teaching level examined. The present study examined the elementary level. Rohwer’s 2010 study examined middle and high school level ensemble instruction. Regardless of findings, both studies underscore the relationship between musicianship and effective delivery of instruction. Comments noted that strong musicianship affected ease of music instruction and conversely, poor musicianship hampered delivery and student learning. Additionally, the present study found that undergraduates in University ’A’ are required to undergo periodic musicianship testing throughout their program. Furthermore, the training of specific musicianship skills is taught within selected methods courses. For instance, aural skills and tonal pattern recognition are assessed in the first elementary methods course required for all music education majors and folk song harmonization is taught and assessed in the third elementary methods course for those students with an elementary music emphasis. This continued emphasis on strong musicianship throughout undergraduate training most likely impacts cooperating teacher perceptions.

Consistent with previous research, cooperating teachers in the present study identified a need for improvement in the area of improvisation and composition. They noted that preservice teachers needed to understand how to narrow the guidelines for improvisation and composition so that students would be successful in their efforts.
CONCLUSION

The primary objective of the present study was to examine the perceived strengths and areas of improvement in the elementary music teacher preparation of preservice teachers from the perspective of Kodaly trained music specialists. A secondary goal was to examine the undergraduate elementary music methods course taken by the preservice teachers prior to student teaching. In examining and describing the university course offerings of University ‘A’ and University ‘Z,’ it should first be noted that both institutions are highly regarded and nationally recognized for their training of music educators. Moreover, the methods course instructors are also nationally regarded scholars in the area of elementary music education. Without negative connotations to either institution, it can be noted that there appears to be a difference in breadth of elementary music training based on institutional focus. The undergraduate program at University ‘A’ recommends a five-year track for elementary music training and requires three methods courses. This expanded elementary music track allows more in-depth instruction in prominent methodologies and a greater number of preservice teaching experiences. In contrast University ‘Z’ structures a four-year path and requires one course in elementary music. The single course means that a preservice teacher’s training in prominent methodologies occurs at a more introductory level and that elementary music teaching experiences are lower in frequency. At the same time University ‘Z’ also requires preservice teachers to take separate coursework in world music, teaching general music, and a contemporary music workshop, thereby addressing the broad K-12 certification. These are not requirements for University ‘A.’

While there appears to be a difference in breadth of elementary music training between
institutions, both universities emphasize the elementary music knowledge base demonstrated in
the review of literature, such as lesson planning and presentation, developing age appropriate
music learning activities, understanding musical skill development across grade levels,
classroom management strategies, and instruction in the prominent methodologies of Orff,
Kodaly, Dalcroze, and Gordon. Moreover, the training at both institutions occurs in the context
of authentic learning environments as well as the university classroom. Instructors utilize
teaching strategies shown in the literature base to increase preservice teacher learning such as
objective measurement of teaching episodes, a reflective practice model, and multiple teaching
experiences. Additionally, cooperating teachers reiterated positive outcomes for these types of
training activities. Thus in the area of elementary music training, the primary difference between
the two institutions appears to be that of time and emphasis. This finding is consistent with
research indicating that music teacher preparation curriculum exhibits a variety of configurations
depending on the emphasis and constraints of individual institutions.

While institutions are limited in the time available for preservice training, cooperating
teachers in the present study repeatedly identified time and experience as promoters of music
teacher development. More time teaching yields more comfort in lesson presentation and the
flexibility to alter lesson plans to maximize student learning. More time with children increases
the preservice teachers’ ability to “connect with children.” More time and experience provides
opportunities to develop classroom management strategies. Consequently, cooperating teacher
comments indicate an awareness that preservice teachers are beginning in their efforts to master
the rewarding, yet, complex task of elementary music instruction.

Findings from the present study indicate a general consensus with previous research in
the elementary music classroom. The most frequently identified strengths include lesson planning, lesson presentation, knowledge of child development, and musicianship skills in singing and playing instruments. The most frequently identified areas of improvement include curriculum design and sequencing, classroom management strategies, assessment strategies, and musicianship skills of improvisation and composition. In contrast to previous research, results of the present study found that 25% of cooperating teachers found curriculum design and sequencing to be a strength of preservice teachers and that the strength was associated with a familiarity with the Kodaly method.

The above listing of the most frequently identified areas of strength and weakness in preservice teacher training is consistent with previous research. However, in the present study findings also indicate that cooperating teachers sometimes considered lesson planning, lesson presentation, and knowledge of child development as areas of weakness. Conversely, the areas of curriculum design and sequencing and classroom management strategies were sometimes considered to be a strength. Results of the present study raise the question of why cooperating teacher perceptions are not more consistent.

Since cooperating teachers’ perceptions are based on their interactions with individual preservice teachers, perhaps the methods curricular training is not the only factor influencing cooperating teacher perceptions. Perhaps the student teachers themselves are also influences on the data. In an interview with the researcher, the school district’s supervising fine arts director eluded to this idea when she stated, “The [preservice] preparation at each institution is quite different and the level to which the preparation took hold with the individual students and their dedication to elementary music varies widely.” This observation by a seasoned music supervisor
echoes the findings of Kelly,\textsuperscript{430} and Frederickson and Pembrook,\textsuperscript{431} which indicate that motivation and interest appear to be an influencing factor in preservice teacher training. Similarly, findings in Conway’s 2012 follow-up study found three similar themes regarding music teacher preparation: (1.) Experience is the best teacher. (2.) Teacher education is doing the best it can. (3.) Preservice students will get out of teacher education what they put into it.\textsuperscript{432} Thus as music teacher educators develop effective, relevant, and engaging methods courses based on research, employing best practices and purposeful teaching under the limitations of time and institution, it seems needful to remember that the effectiveness of teacher training is also influenced by a preservice teachers’ perceived ‘need to know’ and their ability to make connections between what is learned in the methods course and subsequently apply it in the student teaching experience.

\textsuperscript{430}Kelly.

\textsuperscript{431}Frederickson and Pembrook.

\textsuperscript{432}Conway, 2012, 331.
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APPENDIX A

SURVEY

Cooperating Teacher Perceptions of Student Teacher Preparedness for the Elementary Music Classroom

SECTION I: Demographic data

1. Level of Kodaly training:
   Level I _____ Level II _____ Level III _____ Level IV _____

2. Level of Orff training:
   Level I _____ Level II _____ Level III _____

3. Number of years teaching elementary music: ____________________

4. The number of preservice or student teachers that you have supervised within the last 5 years?

5. Where did you receive your training?
   Undergraduate: ____________________________
   Masters: ____________________________
   Doctorate: ____________________________

6. Did you graduate from or attend school in the Plano Independent School District?

SECTION 2: Teacher Perceptions

Teaching skills: lesson presentation, lesson planning, curriculum design and sequencing.

1. Considering the teaching skills listed above, what are the strengths exhibited by the preservice teachers that you work with in the elementary music classroom?

2. Considering the teaching skills listed above, what are the areas for improvement of the preservice teachers that you work with in the elementary music classroom?
Teacher understandings: child development, classroom management strategies, and assessment strategies.

1. Considering the teacher understandings listed above, what are the strengths exhibited by the preservice teachers that you work with in your elementary music classroom?

2. Considering the teacher understandings listed above, what are the areas for improvement of the preservice teachers that you work with in the elementary music classroom?

Musicianship skills: all personal musical skills (such as singing, playing instruments, improvising, composing, etc) and the preservice teacher’s ability to connect these skills to teaching music to children.

1. Considering the musicianship skills listed above, what are the strengths exhibited by the preservice teachers that you work with in your elementary music classroom?

2. Considering the musicianship skills listed above, what are the areas for improvement of the preservice teachers that you work with in the elementary music classroom?

SECTION 3: Undergraduate training

1. Please identify the colleges/universities that you cooperate with in music teacher training. (NOTE: These institutions will not be identified in the research presentation.)

2. Is there an assignment or task required in the elementary methods course of these institutions that you consider especially beneficial in the preparation of the preservice teachers?

SECTION 4: Contact information

1. May I contact you for additional information regarding your perceptions of music teacher training?

2. If so, please provide contact information:

   Email: ___________________________
VITA

Charlotte V. Hester grew up in numerous places across the United States from Alaska to Massachusetts to Oklahoma to Florida, finally settling in Huntsville, Alabama during high school where she accompanied the Johnson High School Choraliers for several years. Without graduating from high school, Charlotte accepted a piano scholarship to begin undergraduate study at the University of Montevallo where she graduated in 1982 with a degree in piano performance. After graduation Charlotte worked for the U.S. Social Security Administration as a Benefit Authorizer for five years and continued to accompany and teach in the Birmingham, Alabama area. In 1994 she began teaching K-8 general and choral music at Tupelo Christian Preparatory School in Tupelo, Mississippi where she taught for eight years. Subsequently, homeschooling and private teaching continued to be her educational and musical endeavors for a number of years. As her youngest child entered college, Charlotte began to pursue a Masters and PhD degree at the University of Mississippi under the instruction of Dr. Alan Spurgeon.