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The music methods class: Acquisition of pedagogical content knowledge by preservice music teachers

Gohlke, Linda Jean, Ph.D.

University of Washington, 1994

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The Music Methods Class:
Acquisition of Pedagogical Content Knowledge
by Preservice Music Teachers

by

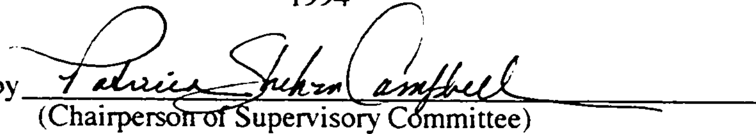
Linda J. Gohlke

A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Philosophy

University of Washington

1994

Approved by 
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Abstract

The Music Methods Class:
Acquisition of Pedagogical Content Knowledge
by Preservice Music Teachers

by Linda J. Gohlke

Chairperson of the Supervisory Committee: Professor Patricia Campbell
Department of Music

This study examined preservice teachers' acquisition and development of pedagogical content knowledge as affected by instructional experiences in a music methods course. The investigation considered informants' changes in beliefs about the purpose of music instruction in elementary schools, their conceptions of teaching elementary music, and their curricular decisions given a song or a concept to be taught to children, at the beginning, mid-term, and end of a music methods course.

A quasi-ethnographic design, combining research techniques common in field studies with a case study approach, was utilized. The informants (four primary and four secondary informants) were sophomores in a fourteen-week music methods class within a music teacher education program at a small private university. Data were gathered through observations, program records, and three structured interviews with each informant -- at the beginning, mid-term, and end of the course. The research was guided by the following questions: (1) How do preservice music teachers, who are collegiate students of music education, learn to make pedagogical and curricular decisions? (2) What is the source of this knowledge? (3) What effects does a methods course, and previous experience in music, teaching, and observing of instruction, have on these decisions? (4) How is this knowledge organized and utilized by preservice music teachers?

Propositions derived from the analysis of data revealed that: (1) preservice music teachers obtain pedagogical content knowledge by assimilating knowledge from several sources, using knowledge from one context of musical instruction and applying it to another, and directly applying knowledge from their past to a current situation; (2) the sources of preservice music teachers' pedagogical content knowledge is primarily their previous performance-related music learning experiences and, secondarily, their observations of other teachers; (3) preservice music teachers draw upon the knowledge and skills gained in a music methods course and integrate this knowledge with knowledge from other sources if necessary; (4) a music education methods course is effective in overcoming preservice teachers' previously-held conceptions regarding the teaching of music in the elementary school; (5) preservice teachers' orientation toward subject matter (as an instrumental of vocal major) affects their curricular decisions; (6) as preservice teachers acquire knowledge about teaching in a methods class, they are better able to identify what they know about teaching; they continue to refine and redefine their knowledge in ways that are increasingly integrated and holistic.

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Finally, I would like to thank my very special friend, Lou Tylee, for his constant support and unconditional love which has sustained me throughout the last eight years. Without his assistance, none of this would have been possible.

DEDICATION

To the memory of Amos F. Gohlke

CHAPTER 1: INTRODUCTION

> The best teacher will not be confined to any particular previously laid out plan, but will from the different methods make out one of his own; not indeed one that is stereotyped and unalterable, but one that he may modify and adapt to the varying wants and circumstances of his different classes. (Mason, 1850, p. 22)

One hundred and sixty years have passed in the history of music education in American public schools since Lowell Mason, America's first public school music teacher, wrote these words to affirm his philosophy of the teacher as curricular decision-maker. America's first school music teachers learned their craft through training sessions directed by Mason and his compatriots, specialists in pedagogy at the Boston Academy of Music (Pemberton, 1985). Many of Mason's ideals and maxims are still evident in the teaching of music in elementary schools today (Choksy et. al., 1986; Shehan, 1986).

Music education in American schools has also changed dramatically since its inception. In the music education programs of colleges and universities across the nation, teacher educators and their students -- preservice teachers--confront an explosion of pedagogical methods and techniques, technological advances, overarching curricular reforms in K-12 education at large, and the considerable research on music perception, cognition, and instructional delivery systems that can inform instruction. These developments have brought great changes to the teaching of music to children and adolescents in elementary and secondary schools, and to the preparation of music teachers as well.

Although the Music Educator's National Conference (MENC) contends that "every student should have access to a balanced, comprehensive, and sequential program of study in music" (1994, p. 26), the music curriculum is sometimes viewed as situated on the curricular periphery by administrators, teachers, and the public at large. Elementary music teachers are frequently employed for utilitarian purposes, including the provision of release and planning time for classroom teachers. In the wake of budget cuts and increasing costs in education, music continues to struggle to justify its existence in the school curriculum. More than ever before, music teachers are accountable for the critical decisions they make about *what* to teach, *how* to teach, and *why* they are teaching in the manner that they do.

Lowell Mason maintained that the best music teacher was one who made independent decisions concerning the content and pedagogy used in his or her own classroom (Rich, 1946). To an extent, music teachers in today's classrooms have much of those same rights and responsibilities. Elementary school music teachers are challenged to acquaint themselves with the plethora of music, musical techniques, and methods available to them, and to select that which is best for their particular milieu. Often, teachers prefer to combine techniques in developing their own personal approach, selecting what they believe is the best from several methods. This task is especially demanding for novice teachers who must make pedagogical and curricular decisions with the limited knowledge and experience they gain in their teacher education courses and practicum experiences.

Prospective teachers are frequently introduced to the decision-making skills inherent in teaching music to children through a single collegiate methods course. This methods course typically attempts to unite aspects of pedagogy and musical content appropriate for specific age/grade levels and settings. Usually the course is designed to teach students the fundamentals of teaching "general music." General music has traditionally referred to "what" is being taught, typically meaning that "all aspects of music are explored", i.e.,

various musical components and genres, "by engaging students in various musical activities", i.e., performing, listening, moving, composing, and improvising (DeNardo and O'Hearn, 1992, p. 37). Elementary music teaching is usually the primary focus of a collegiate-level general music methods course, as general music is commonly taught by music specialists rather than by classroom teachers. General music courses at the secondary level are less common. The general music methods course often includes two unique components, along with standard lectures and class discussions: field experience, or observation of music teachers in the "field" of the classroom, and microteaching, or assignments to teach a short lesson or lesson segment to peers enrolled in the course. One can only assume that students assimilate the information gained through observations of other music teachers and actual planning and teaching lessons to peers or school children, in order to formulate an understanding of music teaching. It is here, at this critical junction, where research on the development of the prospective music teacher's pedagogical knowledge base within music is lacking.

Although research in music instruction has grown rapidly in recent decades, it suffers from its attempts to suit the needs of a diversity of music instructional practices at various age/grade levels, and in various contexts. The range and scope of research in music education is so broad as to appear disjunct (Rainbow and Froehlich, 1987). Schmidt and Zdzinski (1993) reviewed the major music education journals, and identified the descriptive and experimental studies that were most frequently cited. Research concerning perception and performance, student and teacher behaviors, affective response, and music preference permeate the literature. The preparation of teachers, including the development of their decision-making abilities, have received considerably less attention (Schmidt and Zdzinski, 1993; Kratus, 1992).

The Context of Music Teacher Education

An important period of teacher development occurs during the preservice time of preparation. Prior to student teaching, prospective teachers are generally required to take one or more methods courses that incorporate a body of knowledge encompassing the subject matter and related pedagogical principles and skills. A commonly required course in general music methods covers a broad range of topics and is usually designed to give the students a basic foundation and overview of teaching music in elementary and sometimes secondary schools (MENC, 1992). Students are given the great responsibility to find relevance in the course content even though they themselves have had no experience in teaching or even observing others teach in the elementary music classroom; students are also far removed in time from their own experiences in elementary school music instruction. It is at this point in their educational development that students reckon with their previously held, perhaps idealistic, favorable, or negative conceptions about teaching music to children.

Students who enter the music education field come to the teacher preparation program with pre-conceived and well-established ideas about teaching (Bergee, 1992; Froehlich and L'Roy, 1985). Most music education students have not entered an elementary music classroom since they themselves were children. Their musical training may have begun at that level, but their most memorable musical experiences probably occurred in junior high and high school where their musicianship and performing skills were more greatly developed than they had been as children. These students are often products of high-achieving performing ensembles under the direction of exemplary conductor-teachers. It is characteristic for high school students to be influenced by their music teachers, and to make the decision to major in music education based upon their interaction with these teachers who serve as models of their professional aspirations

(Bergee, 1992). Since performance is not the primary focus of elementary music instruction, but is usually the principal purpose of secondary music programs, it is not surprising that students who were successful performers in secondary school would want to pursue a position in secondary music in order to recreate the kinds of performing ensembles they had had the opportunity to experience.

Occupational status is another factor which may influence preservice teachers' perceptions of teaching elementary music. In a study of undergraduate music education majors, Froehlich and L'Roy (1985) found that performing was ranked as first choice for future careers, followed by the conducting of secondary choral ensembles for vocal majors, and private and university teaching for instrumental majors. Thus, music careers related to performing and conducting are more highly regarded than careers related to teaching music to classes of young children whose musical skills are less developed.

Music education students select their music courses based on their career preference. That is, they choose to study either vocal or instrumental music, and either secondary or elementary level teaching. With the performance requirements for the music major, as well as the state requirements for teacher certification, there is typically little opportunity for students to elect courses concerned with teaching music to elementary-aged children. Additionally, preservice teachers who perceive themselves as future instrumental teachers may believe there is little relevance in enrolling in elementary music methods courses beyond those that are required. Therefore, the required music methods course that deals with elementary music may be the only instruction on the topic which these students receive prior to student teaching.

Realistically, music education students often later find themselves beginning their teaching career in the elementary school. According to the National Center for Educational Statistics, there are nearly three times as many elementary public schools as secondary

schools (1993). They also reported that there were nearly 40,000 elementary music teachers in the schools in 1993 compared to 16,000 secondary music teachers (National Center for Educational Statistics, 1993). An 8.2 percent increase in the number of elementary students by the year 2000 in the nation's educational system, implies a need for more teachers at the elementary level (National Center for Educational Statistics, 1993). In addition, secondary music positions are more competitive and are likely to be filled by experienced rather than beginning teachers. Therefore, it is quite possible that, for today's music education students, the first years of their teaching experience will be taken at the elementary rather than secondary level.

The Context of Music Education in the Public Schools

To adequately prepare future music teachers, the music teacher education program must address the complexities involved in teaching music within the context of public education as a whole. As music education functions within the larger educational context, it is affected by the "upswings" and "downswings" that occur in education as a whole (Reimer, 1989). In the last several decades, the music program has been viewed within the school culture as an entity that exists for utilitarian purposes, particularly for purposes of performance and social cohesion (Jorgensen, 1994). These purposes are not completely reflective of contemporary trends in American society at large, where it is common to consider the use of music as listening for relaxation, or as performance by the musically talented (Hoffer, 1992). Music teachers often find their positions and functions within schools questioned by students, other teachers, administrators, parents, and the public at large. With the current trend toward educational reform, and with decreased funding and increased demands in today's schools, once more there is a need to justify music as a basic component of the school curriculum.

In response to the *Goals 2000: Educate America Act*, national arts groups representing dance, music, theatre, and visual arts combined efforts to produce the *National Standards for Arts Education* (MENC, 1994). The Standards were developed to "provide a positive and substantial framework for those who teach young people why and how the arts are valuable to them as persons and as participants in a shared culture" (p. 8). Organized according to arts disciplines and grade-level clusters, the standards offer specific competencies believed to be essential for every student. The authors of this document state that "bringing the Standards to life in students will require professional development for many teachers and changes in teacher preparation programs" (p. 17). Support from state and local education agencies and institutions will be necessary in order for the Standards to succeed.

Concurrent with the national arts education reform, many school districts are reexamining curricula and are reshaping content to meet what is believed to be the needs of students living and working in the twenty-first century. Teachers are assuming major roles in shaping the curriculum, and are making important decisions concerning what to teach and how to teach it. Following this trend, music teachers are challenged to select musical experiences that their students will enjoy, find relevant, and which will allow them to integrate their critical thinking and problem solving skills with their expressive skills.

Music teachers hold a unique situation within the elementary school. Unlike classroom teachers who cross many discipline areas but teach to a specific grade level, music teachers teach in only one content area, but at all grade levels. Their curriculum must not only encompass the concepts and skills appropriate for multiple grade levels, but must cover a gamut of concepts and skills. In addition, in most schools, music teachers are given only limited contact time with their students, usually from thirty to ninety minutes per week. Unlike the curriculum taught by the classroom teachers, the music teacher's

curriculum usually needs not to be restricted to particular textbooks, and does not fall under the strict mandates of the state or the district. Elementary music teachers, therefore, select music and tailor instructional experiences with a measure of freedom, so long as professional standards are met.

During the last thirty years, elementary music education has experienced an unparalleled explosion of interest in pedagogical methods. During the 1960s, the music education profession entered a period of great exploration and experimentation. Numerous projects and conferences that occurred during this period, including the Contemporary Music Project, Yale Seminar, Manhattanville Music Curriculum Program, and the Tanglewood Symposium, considered new and exciting ways to teach music in the schools. It was also during this period that two European approaches to music education, Orff-Schulwerk and Kodaly, were introduced and integrally linked to the teaching of music to children. These methods offered teachers a curricular framework with music repertoire, classroom activities, and sequences that are interwoven with specific pedagogical techniques. Aspects of these pedagogies are commonly practiced by elementary music teachers, along with their considered study and integration of world musics, music technology, integrated arts, and the infusion of music into other curricular subjects.

The Problem Statement

The elementary music teacher is responsible for selecting from a broad repertoire of music and a wide array of pedagogical techniques those facets of music and teaching that will result in a method of music teaching in which they are most confident. Now more than ever, music teachers are struggling to follow Mason's maxim in coming to terms with a personal method for teaching music to children. They are searching for an answer to Herbert Spencer's philosophical question, "What knowledge is of most worth?" (Spencer,

1860). This question is particularly perplexing for those who are just beginning their careers as music educators. A better understanding is needed of how preservice teachers acquire and organize domain-specific knowledge to plan and carry out the content of music programs for children. In order to formulate a theoretical foundation for this learning process, a study of this knowledge base is necessary.

The Purpose of the Study

The purpose of this study was to investigate the content as well as the process by which preservice teachers acquire the knowledge for teaching music by means of a collegiate music methods course. This study explores the effects of experience in a music methods course on students' prior conceptions i.e., ideas and beliefs, of teaching music to children in elementary schools.

The Research Questions

The following questions guide the research:

1. How do preservice music teachers, who are collegiate students of music education, learn to make pedagogical and curricular decisions?
2. What is the source of this knowledge?
3. What effect does a methods course and previous experience in music, teaching, and observing of instruction, have on these decisions?
4. How is this knowledge organized and utilized by preservice music teachers?

In an attempt to answer these questions, specific information was sought through various ethnographic techniques to determine how and why students make certain decisions about curriculum and instructional materials.

Assumptions

(1) This study assumes that there is a relationship between preservice teachers' conceptions about teaching elementary music, and their learning and experience. As such, it is important to reveal the nature of preservice teachers' conceptions of elementary music teaching as it is affected by a methods class. This study, therefore, will seek to examine development of knowledge and conceptions over time.

(2) It is assumed that preservice teachers' conceptions about teaching can be investigated through their thoughts and decisions related to teaching. Research techniques, including structured interviews concerning conceptions of teaching and structured tasks, will be used to reveal and examine these conceptions.

(3) It is assumed that the preservice teachers in the study are affected by the course instructor's presentations, the contributions of their student colleagues, and by others with whom they come in contact over the term of investigation. The study will consider not only the context of the methods class but the elements within the setting that may affect the subjects' conceptions of teaching.

Scope and Limitations

Several studies have been completed in other content areas, but no studies in music education have addressed how preservice music teachers come to know what they do about teaching. The site selected for the study was a small university with a liberal arts core which has maintained a reputable and long-standing music education program. The focus of this study was the "Fundamentals of Music Education" course, the second course in a sequence of music education courses for prospective teachers of music. The course was described in the catalog as providing "detailed planning of curricula for various skills at different grade levels" (Summit, 1992, p. 97), and dealt primarily with elementary music

teaching. Four students, sophomores in this fourteen-week class, were selected for the case studies. Data for the study were gathered through ethnographic techniques, and through structured interviews, and examination of program records. Interviews concerned the students' background and experience, their ideas beliefs concerning teaching, and their abilities to make decisions that are commonly required of elementary music teachers.

Although the field component of the course has a potential impact on subjects' conceptions of teaching, it was not possible to accompany students to their individual field visits or to interview mentor teachers. Information concerning field visits was gathered from questions in the second and third structured interviews.

Summary

Although similar research in other content areas provides insight for knowing about how teachers generally acquire knowledge of teaching (Clift, 1991; Comeaux and Gomez, 1990, 1991; Eisenhardt et. al., 1992; Grossman, 1990; Ritchie and Wilson, 1993), no such research exists in music. How preservice music teachers acquire and organize subject-specific knowledge to plan and carry out the teaching of music in elementary schools is tantamount to improvement of music teacher education programs. The development of prospective music teachers' knowledge of teaching music deserves investigation.

CHAPTER 2: REVIEW OF RESEARCH

The Literature Relevant to the Problem

> Attention in teacher education has traditionally been focused on what teachers need to know and how they can be trained rather than on what they actually know or how that knowledge is acquired. The perspective, in other words, has been from the outside, external to the teachers who are learning and the processes by which they are educated (Carter, 1990, p. 291).

Since 1985 there has been an increasing interest in the relationship between teachers' cognitive processes, specifically their thoughts and actions, and the knowledge base in teaching. This has perhaps been a spin-off of the process-product research of the 1960s and 1970s that focused on the relationship between teachers' actions and student achievement (Mitzel, 1960). The process-product paradigm focused on the "how" of teaching but disregarded the what, who, when, and where. The lack of concern for content and context caused the process-product program to lose some of its intellectual vigor within the research community (Shulman, 1986a), and generated research in other areas. Two such areas that formulated the context for this study are: research on the knowledge base of teaching, specifically pedagogical content knowledge, and research on teacher decision-making.

The Knowledge Base of Teaching

Shulman has proposed a theoretical framework that constituted a knowledge base in teaching, that is, "the body of understandings, knowledge, skills, and dispositions that a teacher needs to perform effectively in a given teaching situation" (Wilson et. al., 1987, p. 106). Within this model, he defined one domain, content knowledge in teaching, to include three subcategories: subject matter knowledge, pedagogical content knowledge, and curricular knowledge. The broad area of content knowledge is defined as the amount

and organization of knowledge held by a teacher. This includes an understanding of the substantive and syntactic structures of the subject matter (Schwab, 1978). The substantive structures are the variety of ways for organizing the concepts and principles within the discipline. For example, music teachers might organize concepts around an historical perspective, a cultural point of view, or a theoretical framework. Syntactic structures are the maxims which guide the discipline. It is maintained as a general truth that music is defined as sets of pitches that are rhythmically arranged (Gardner, 1983). This syntactic structure within the discipline might be put to the test by various examples offered by the students. The teacher must use content knowledge to defend the definition. Music teachers, then, must not only possess content knowledge, but be able to organize that knowledge in a multitude of ways to adjust to a variety of teaching situations. They must also understand the rules or truths of the discipline and be able to define and defend these maxims with their students when they are questioned.

Subject Matter Knowledge

Subject matter knowledge is knowledge of the discipline (Shulman, 1986a). For a music teacher, subject matter knowledge is the understanding of music theoretically, and as placed in historical context. This knowledge is the essence of the discipline, which defines music as a separate and unique content area. Although subject matter is learned from various sources, the greatest contact with subject matter learning for the preservice music teacher occurs during the four years of undergraduate study; there are few secondary schools that offer courses in music theory and music history. This situation puts future music teachers at a disadvantage, compared to preservice teachers in other disciplines who have already established a foundation of subject matter knowledge in secondary school.

Pedagogical Content Knowledge

Shulman (1987) defined pedagogical content knowledge as:

> ...the special amalgam of content and pedagogy that is uniquely the province of teachers -- their own special form of professional understanding. Among those categories, pedagogical content knowledge is of special interest because it identifies the distinctive bodies of knowledge for teaching. It represents the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interest and abilities of the learners, and presented for instruction. Pedagogical content knowledge is the category most likely to distinguish the understanding of the content specialist from that of the pedagogue.... (p. 8).

For Shulman, pedagogical content knowledge includes: (1) forms of representation -- analogies, illustrations, examples, and demonstrations, (2) an understanding of what makes learning certain concepts easy or difficult, and (3) an understanding of students' conceptions and preconceptions. These aspects, then, form Shulman's idea of what a teacher should know when teaching the most common topics within a given discipline. For example, a common topic in elementary music is melodic direction. Teachers might define melodic direction to their students in this way: "notes can go up, notes can go down, or notes can stay the same." One analogy for representing melodic direction is to make an analogy to stairs going up or down, as compared to a flat sidewalk. To associate a visual cue with the aural stimulus, a teacher might ask the students to model the movement of the notes with their hands. Such representations of subject matter are naturally imbedded in instructional strategies (Grossman, 1990). In a study involving the preactive and postactive curricular thinking of music student teachers, Schleuter (1991) found them linking concepts with activities, in that subjects "treated activities as concepts in action." These student activities can be translated as instructional strategies that are implemented by the teacher.

Pedagogical content knowledge also includes the ability to understand what makes

learning concepts easy and difficult and what misconceptions and preconceptions are held by the student. Both of these issues can be addressed in one example. Children often confuse the labeling of pitch -- high and low, with volume -- loud and soft (Hair, 1987). In such cases a teacher should ensure that these concepts are understood in isolation before combining them. Pedagogical content knowledge for the elementary music teacher is that knowledge of commonly taught concepts appropriate for the elementary grades, and ways of representing that knowledge to the students for maximum comprehension.

Grossman (1990) and Marks (1990) have proposed models of pedagogical content knowledge which build upon Shulman's original framework. As a result of her research on the pedagogical content knowledge of differently-trained English teachers, Grossman (1990) presented a model for pedagogical content knowledge that is rooted in the teacher's conceptions of purposes for teaching the subject matter. From those conceptions, three categories emerge: (1) knowledge of students' understanding of the subject matter, (2) curricular knowledge, and (3) knowledge of instructional strategies. Curricular knowledge and knowledge of instructional strategies are those areas of knowledge that are particularly relevant to this study. Grossman defines curricular knowledge as both the way of organizing the subject matter for the instruction and the curricular materials that are used to teach the subject. A music teacher's curricular knowledge can be viewed as the repertoire of music and instructional strategies he or she possesses, combined with a knowledge of curriculum. This curriculum is a taxonomy of music concepts and skills, designed specifically for different grade levels. Curricular knowledge in music is especially important, given the breadth of the subject matter, the plethora of materials from which to select, and limited time given the subject matter in elementary schools.

Marks (1990), proposed another model of pedagogical content knowledge which includes four categories: (1) student's understanding, (2) media for instruction, (3) subject

matter, and (4) instructional processes. Marks' research dealt with teachers who presented fractions to fifth graders. His study revealed that pedagogical content knowledge is not a separate and specific entity but is a combination of subject matter and general pedagogy.

The research on pedagogical content knowledge that is relevant to this study focuses on two areas: (1) the sources of pedagogical content knowledge, and (2) the identification of pedagogical content knowledge in teachers' thinking as they make decisions.

Pedagogical content knowledge comes from several sources that can be separated into three distinct categories: (1) knowledge that is constructed from their experience as learners, defined by Lortie (1975) as "apprenticeship of observation," (2) knowledge that is gained through more formalized training such as methods courses, and (3) knowledge that is gained through understanding of the subject matter itself or through a combination of subject matter knowledge and general pedagogical knowledge.

Sources of Teachers' Knowledge

Teaching is an occupation that is learned, in part, through an "apprenticeship of observation", but these conceptions of teaching may be "intuitive and imitative rather than explicit and analytical" (Lortie, 1975, p. 61). Learning and schooling is integral to childhood and adolescence. Teachers come to an understanding of what it is to teach partly through their experiences as learners in educational settings. One of the strongest sources of pedagogical content knowledge, especially for preservice teachers, appears to be this apprenticeship of observation (Comeaux and Gomez, 1990, 1991; Grossman, 1990; Ritchie and Wilson, 1993). Hollingsworth (1989) suggested that teacher education programs are designed to comply with rather than contradict the traditional school culture, ensuring that these programs produce the same kinds of teachers found currently in the

schools. Her research implied that formal education might help preservice teachers to overcome their apprenticeship of observation and challenge conservative school models.

Knowledge of subject matter and general pedagogical knowledge may assist teachers in developing pedagogical content knowledge. The research in this area has revealed that, at least in certain disciplines, the quality of a person's knowledge and their orientation to a subject matter affect how they organize their instruction and represent the content to the students (Grossman, 1990; Marks, 1990). It may be possible, therefore, that the quality and extent of a preservice music teacher's knowledge of music, and his or her orientation toward the subject matter, could affect their teaching of music.

Formalized training through teacher education programs or in-service training is another way in which teachers acquire pedagogical content knowledge. Several studies have investigated the development of teacher's knowledge structures, specifically during instruction in discipline-specific methods courses. Studies with a subject-matter focus in reading (Duffy and Roehler, 1986; Michelson, 1985; Roehler et. al., 1987) have described a "spreading" of students' understanding of their discipline during their teacher education coursework, and a process of reconceptualizing content. Students add to their baseline knowledge through formalized training, but are differentially successful in developing new frameworks for their understandings.

Although no complete theory of teacher development exists, future research may illustrate the continual process by which knowledge and skills in teaching is acquired. Sprinthall and Sprinthall (1987) have proposed a cognitive-developmental framework to reconstruct the preservice teacher education program. This program organizes curriculum along developmental lines in two tracks: concrete concepts and skills taught in Track A, and more abstract and inductive methods taught in Track B. These tracks are designed to promote requisite forms of developmental growth. Sprinthall and Sprinthall's theory stated

that good teachers are neither born nor made but may be developed (1987, p. 54).

The Knowledge Base of Music Teaching

Various experts in music teacher education have forwarded broad philosophical concepts of what music teaching involves, although there exists little in the way of supported research on the knowledge base of music teaching.

Elliott (1992, p. 9-13) has outlined a body of knowledge that is involved and required of expert music teaching. He proposed that the expert music educator exhibits procedural knowledge in musicianship and educatorship. Musicianship is the subject matter knowledge one possesses to be a music teacher. This includes formal musical knowledge, or knowledge gathered from traditional education in music; informal musical knowledge, that which is gathered from one's personal modifications of formal knowledge and from thinking about and making music; impressionistic music knowledge, often considered to be intuitiveness, or a sense of knowing when "things" musical are "not quite right" or "just right"; and supervisory musical knowledge, the knowing-in-action that occurs when performing in various contexts.

Elliott (1992) defined educatorship as the working understanding of a particular kind of teaching-learning situation.

> Educatorship, then, is another kind of working understanding. It is neither a skill, nor a habit, nor a knack, nor a science, nor a collection of facts about educational psychology, philosophy, and so on. Teaching expertise is the flexible, situated ability to think-in-action in relation to student needs, subject matter standards, community needs, and the professional standards that apply to each and all of these (p. 12-13).

According to Elliott, the same categories of knowing are involved in both musicianship and educatorship. Formal educational knowledge includes the knowledge of educational psychology, music education philosophy, curriculum theory, and child

development theory (1992, p. 13). Informal educational knowledge is that which is gained through active problem-solving in actual teaching-learning situations, or through modifications of formal knowledge (p. 10). Impressionistic education knowledge is an intuitive sense of what to do in given situations, driven by "cognitive emotions," (p. 11) or those feelings that are based on beliefs or experience. Supervisory education knowledge is professional metaknowledge. This is the matter of knowing when to, how to, and whether or not to do something which is the very essence of making decisions.

Elliott's notion of musicianship as separate from educatorship formed a foundation for a knowledge base of music teaching that isolates rather than integrates knowledge and pedagogy. His view is one that makes music teaching somehow different from teaching other subject areas because of the special nature of the music discipline. He suggests that problem-solving in teaching, as defined by Schon (1987), is more complex in music teaching because the problems are not well-defined.

Boardman (1992) proposed that music teacher education is a microcosm of the whole field of teacher education. She suggested that music teacher knowledge includes "knowledge of" and "knowledge how." "Knowledge of" consists of the knowledge of music in all of its diversity, as well as the knowledge of learners and their diversity. "Knowledge how" is knowing how to make music, and how to teach it. This implies a link between the content and the teaching of the content that is akin to pedagogical content knowledge.

Monsour (1991) offered an outline for a program in music teacher education, the core of which is a knowledge base comprised of liberal arts and sciences, musicianship, and the foundations of education. Supporting the work of Shulman, Monsour suggested that the linkage of pedagogical knowledge to musical knowledge and ability was of critical importance in the making of a music teacher.

In addition to these philosophical perspectives, the *National Standards for Arts Education* (MENC, 1994) and music education textbooks (Choksy et. al., 1986; Hoffer and Hoffer, 1982; Madsen and Yarbrough, 1985; Nye et. al., 1992) have implications for the knowledge base in music teaching. Although a national curriculum in music has yet to emerge, there is a commonly held practical sense of music teaching at the elementary level that includes teaching music concepts through a child-centered and music-centered method (Atterbury, 1992).

Consensus concerning the knowledge base in music education can also be found among those who teach methods classes. A recent collection of methods course syllabi revealed both the tremendous breadth of content and similarity among methods courses in various institutions (MENC, 1992). The content of the ten syllabi for general music courses typically included such topics as the musical development of the child, the child voice, writing lesson plans, organizing a curriculum, teaching music concepts and skills, using a music textbook, the employ of classroom management, and techniques espoused by proponents of Orff, Kodaly, and Dalcroze.

Class meetings of these methods courses often involve writing lesson plans, designing units or a sequence of lessons, selecting resources, micro-teaching (in both the methods class and in the field), and observing teachers in classrooms. Micro-teaching, or teaching only a short lesson or lesson segment, provides for a relatively safe and supportive environment for the student to take on the role of music teacher.

The opportunity to observe teachers is an important aspect of the teacher preparation program. In fact, students may consider their experience in the field to be more relevant than other aspects of the methods course. However, several studies concerning the value of methods coursework as compared to fieldwork have revealed that students acquire different yet equally pertinent knowledge from both sources (Feiman-Nemser, 1983;

Grossman and Richert, 1988).

Although an elementary music methods course provides a foundation for the students, it cannot adequately cover this vast subject of music for children, nor all the content and skills vital to teaching music. The methods course instructor must make choices about what knowledge is of most importance to prospective teachers, and then must organize the course accordingly. Students enrolled in the course must overcome any previous misconceptions of what it is to teach music to children. They must consider the transformation of their musical knowledge using their recently acquired subject-specific pedagogical content knowledge. The expectation is that in the methods course, students will begin to think critically about what it is to teach music as they make decisions in the planning and execution of their lessons. Because teaching music involves the ability to think-in-action and to know-in-action (Elliott, 1992), the research on teacher decision-making is important to this study.

Teacher Decision-Making

A substantial amount of research concerns the cognitive process in which teachers engage during the preactive (Clark and Peterson, 1986) or planning stages of teaching. Research on teachers' thought processes revealed that they are reflective decision-makers who make judgments and decisions based on their knowledge of teaching (Shavelson and Stern, 1981). Much of the research has considered the expert-novice comparison. The research on lesson planning by experienced teachers revealed that they do not plan in the way that they were taught in preservice teacher education programs. Models for lesson planning introduced in methods courses are seldom followed by experienced teachers. Instead, they tend to organize their lessons around activities rather than statements of objectives (Zahoric, 1975; Morine-Dershimer and Vallance, 1976; Peterson, Marx, and

Clark, 1978). Clark and Yinger (1979) found that teachers followed a three-stage cyclical process in planning for instruction, in which they use (1) problem-finding -- considering content, goals and their own knowledge and experience, (2) problem formation and solution -- designing instructional activities and elaborating, investigating and adapting ideas, and (3) implementing and evaluating the actual ideas in the classroom. It is well recognized that a great deal of teacher planning is mental planning (McCutcheon, 1980). Morine-Dershimer (1979) found that teachers' mental planning is complex and comprehensive. The written lesson plans they learn to write in methods courses serve only as a frame of reference for their teaching.

The concept of teacher planning as investigated in the research revealed there are several factors which affect teachers' planning. Borko and Niles (1987) have organized these factors into four categories: (1) information about students, (2) the nature of the instructional task, (3) the context of instruction, and (4) teacher characteristics. Shulman (1987) provided a model of pedagogical reasoning and action relevant to planning that includes several phases. His model described planning as occurring in two phases: (1) comprehension of purposes, subject matter structures, and ideas within and outside of the discipline, and (2) transformation, which includes representation, selection, and adaptation. He began with the assumption that most teaching is initiated by some form of text, i.e., a textbook, or (in the context of this research) a piece of music. For teachers who must or who choose to rely on a textbook, this is a simple matter. But for music teachers, the process of lesson planning is preceded by the selection of the musical material. This means that the music teacher might make a curricular decision that involves selection of a concept or skill that needs to be learned, finds music that best teaches that concept or skill at a given age- and grade-appropriate level, and then matches the music to instructional strategies that will engage the students in the learning. The broader the repertoire of music and

instructional strategies a teacher possesses, the better the alignment of lesson objective to the learning.

Schleuter provided insight on the development of decision-making abilities among student teachers of music (1991). Her study investigated ways in which student teachers of elementary general music exhibited curricular thinking during their student teaching experience. Three questions guided the study, and concerned the student teachers' consideration of curricular categories used (aims, goals, objectives, scope, sequence; content concept; activities; nature of the learner; pupil, program self-evaluation), how often they were used, and the shifts of emphasis on curricular categories that occurred during student teaching. Using a case study approach, Schleuter gathered data through participant observation as well as through an examination of lesson plans and journals. Structured interviews were held prior to, during, and after student teaching to reveal students' values, feelings, knowledge, and background. The data were analyzed for content according to the curricular categories.

Several findings in Schleuter's research are relevant to this study. Schleuter's research revealed that student teachers considered similar curricular issues and organized their planning around the Tyler model (1949). However, they were each influenced in their identification of goals by the cooperating teacher. Initially, these four student teachers focused on children's enjoyment of the music lessons they prepared, but as they progressed through their student teaching experience, they became more concerned with children's achievement of their stated objectives. Schleuter found that the subjects thought in terms of "concepts-in-action" rather than "concepts-in-isolation." This led to statements about student activities that implied concepts to be taught. Schleuter concluded that in music teacher thinking, concepts are embedded in activities (1991, p. 59). She observed that students in music education courses need to understand the relationship between

concepts and activities as they plan the scope and sequence of a curriculum, and thus recommended that a format for planning sequential instruction is necessary as student teachers plan their teaching for various grade levels over time.

Another study by Krueger (1985) investigated the role of critical thinking and inquiry on the part of music student teachers. Her ethnographic account involved investigating the effect of the student teaching experience on music student teachers' teaching methods. Krueger found that the cooperating teacher had an effect on the student teachers' behaviors in interacting with students, and on their orientation toward teaching subject matter. As a result, student teachers became less concept-oriented and more performance-oriented as the student teaching experience progressed. This research confirms that the teaching context and their cooperating teacher strongly influence the student teacher's curricular decisions.

Both Schlueter's and Krueger's research implied the effects of the classroom context on the teacher's and student teacher's actions. Context is critical. Thus, the knowledge base of preservice music teachers will be examined within the context of contemporary issues in American education. This context will set the scene for an investigation of musical and pedagogical training within one teacher education program.

Educational Reform and Teacher Education in the Last Decade

The 1980s might be defined as a decade of "concern for the quality of American education" (Carnegie Forum on Education and the Economy, 1986, P. 11). During this period several national reports on education reform were forwarded, motivated by the publication of *A Nation at Risk* by the National Commission on Excellence in Education (1983), a treatise which raised concern about the quality of our educational system. The Holmes Group report, *Tomorrow's Teachers* (1986), and the Carnegie report, *A Nation*

Prepared: Teachers for the 21st Century (1986), supported the belief that the American educational system could only be improved if teacher education programs were reviewed, and in some views, stripped and reformed. Both the Holmes and Carnegie reports called for sweeping changes in current practices, the most revolutionary being the abolishment of the undergraduate degree in education, requiring instead a master of arts in teaching (M.A.T.) degree. With this proposed format, the undergraduate years were to be devoted to a rigorous and "broad liberal education and a thorough grounding in the subjects to be taught" (Carnegie, 1986). The professional education of teachers was to begin at the graduate level.

The wave of reform in education and teacher education was recognized and given response by members of the arts education community. In 1988, the National Endowment for the Arts published *Toward Civilization: A Report on Arts Education.* This congressional appraisal of arts education in the United States reached a principal conclusion: a major gap existed between the stated commitment to arts education and actual resources for teaching the arts, resulting in the cultural illiteracy of children (p. 19, 23). Several recommendations within the report were made to improve the state of arts education. With regard to teacher preparation and specific curriculum and content for teacher education in the arts, the study by prospective teachers of important works of art, and of techniques for creating or performing these art forms, were focal points of undergraduate education. The report contradicted recommendations made by the Holmes and Carnegie reports on how coursework in teacher education should be organized:

> Half of the university coursework should be in the art discipline, and methods courses in art education should be made an integral part of substantive instruction in the arts, not separated out as recommended in the Holmes and Carnegie reports (p. 113).

The relationship between subject matter knowledge and pedagogical knowledge and

how and when these two kinds of knowledge can merge to form a knowledge base in teaching has long been the topic of discussion in teacher education programs. This issue has emerged in recent studies of teacher education programs, and in the arts content of teacher education programs.

The Content/Context of Teacher Education

Goodlad (1990) asserted that educational historians have largely neglected teacher education. There have been relatively few scholarly studies of teacher education in America. In *The Education of American Teachers* (1963), Conant was among the first to investigate the broad spectrum of teacher education programs operating in this country. His often cited research was viewed as radical in education at the time. His two- year ethnographic study encompassed twenty-two states and seventy-seven institutions, including church-affiliated colleges and universities, private institutions, state universities, state colleges, and municipal colleges. He spoke with professors, teachers, and students, observed classes, and examined documents. Concerning the content of the teacher education program, Conant stated:

> Aside from practice teaching and the accompanying methods course, there is little agreement among professors of education on the nature of the corpus of knowledge they are expected to transmit to the future teacher (p. 210).

In his concluding observations, he was critical of the professional education of prospective teachers. He wrote that:

> A cynic might be tempted to define a liberal education as a four-year exposure to an experience prescribed by a group of professors, each of whom has prime allegiance to his own academic discipline. The programs in many institutions seem to have been developed not by careful consideration of a group but by a process that might be called academic logrolling. In any event, one finds a complete lack of agreement on what constitutes a satisfactory general education program for future teachers (p. 209).

Conant's work may well have inspired Goodlad's studies on American schools and teacher education (1984, 1990a, 1990b; Goodlad et. al., 1990), since he had assisted Conant in his research. Goodlad and his colleagues have contributed much to a more contemporary understanding of teacher education. His investigation of public education in American schools, documented in his book *A Place Called School* (1984), spurred his later research in teacher education. In 1985, in the middle of yet another wave of education reform, Goodlad initiated research on nature of teacher education in the United States. Institutions selected for study represented eight states in different regions of the country, and a total of twenty-nine public and private colleges and universities. After developing case histories on the institutions, the researchers grouped them by types: private liberal arts colleges, public institutions with normal school backgrounds, private universities, and public research-oriented universities. Field visits, interviews, and observations were the sources of most of the data. The study resulted in three books, *The Moral Dimensions of Teaching* (Goodlad, 1990b), *Teachers for Our Nation's Schools* (Goodlad, 1990a), and *Places Where Teachers Are Taught* (Goodlad et. al., 1990). The thesis of the study was that

> The education of teachers must be driven by a clear and careful conception of the educating we expect our schools to do, the conditions most conducive to this educating, and the kinds of expectations that teachers must be prepared to meet (1990a, p. 3).

In *Teachers for Our Nation's Schools* (1990a), Goodlad attempted to portray our teacher education programs as victims of neglect, encumbered by state regulations and "chronic prestige deprivation" (p. xiii). As a result of his national review of the context of teacher education, he forwarded nineteen postulates that he regarded as essential for effective teacher education. One postulate specific to the organization and content of teacher education stated that

> Programs for the education of educators must provide extensive opportunities for future teachers to move beyond being students of organized knowledge to become teachers who inquire into both knowledge and its teaching (p. 271).

With this statement, Goodlad advocated the blending of content and pedagogy in teacher education programs. This recommendation was made based on the finding that prospective teachers were unable to make connections between the subject matter knowledge acquired during their undergraduate education and the curriculum they were to teach in the schools. This breakdown appeared to stem from institutional barriers that separate general studies curriculum from professional coursework. Goodlad asserted that (1) that there is a knowledge base in teaching sufficient to warrant teaching as a profession, (2) that the knowledge base in teaching is powerful and potentially relevant but needs to be codified to be useful, and (3) as a result of the absence of accessible relevant knowledge and potent curricula, the current curriculum in teacher education is inadequate.

In *Places Where Teachers Are Taught* (1990), Goodlad provided an in-depth look at the teacher education programs within selected institutions for study, and offered some generalizations or "persistent similarities":

> The dual demands of general and professional curricula in those preparing teachers at the undergraduate level, a substantial psychological orientation for prospective elementary school teachers, subject matter majors for high school teachers, a block of time set aside for student teaching, heavy reliance on teachers in the schools (cooperating teachers) for the day-to-day guidance of student teachers, and so on. Yet look a little more deeply, and marked variations in the specifics become apparent (p. 16).

During his visits to teacher education departments, Goodlad found "fragmented and discontinuous curricula and program structures" (p. 50). Because the site for the present study was a small university with a liberal arts core, it is important to take a deeper look at Goodlad's findings in similarly-defined institutions.

Teacher Education in the Liberal Arts Institution

In *Places Where Teachers are Taught* (1990), Burgess reported a sense of "wholeness and intimacy" in the four liberal arts colleges, with students and faculty closely connected to one another. Teacher preparation was seen as a natural undertaking for these small schools; however, they viewed themselves as "pawns in the world of teacher education" (p. 127) and at the mercy of state departments of education who are more likely to attend to the needs of the larger state institutions. The content of the teacher education program in liberal arts schools was perceived as ecumenical, with methods courses "farmed out" to the academic departments.

The effects of liberal arts studies on the preservice teacher must be considered when examining the context of teacher education within such institutions. As pedagogical content knowledge is rooted in the discipline to be taught, learning to teach involves transforming the knowledge received in these liberal arts courses into the realm of the classroom. Ball and McDiarmid (1990) state that preservice teachers' encounters with the disciplines in liberal arts courses shape their notions of the nature of subject matter.

The preparation of music teachers has varied according to the kind of curriculum an institution offers. The liberal arts college typically requires a significant percentage of academic courses in music, as well as other liberal arts courses (Boardman, 1990). For all higher education institutions conferring teaching a music education degree, requirements are mandated by both the state and the institution to comply with the curricular standards of various accreditation agencies. Many teacher education institutions are finding it challenging to fit this extensive array of courses into a four-year period. Unlike teacher education programs in other disciplines, the music teacher education program is especially crowded, not only because of performance requirements, but because teachers train to teach music across all levels, from kindergarten through the twelfth grade.

In an investigation of 180 randomly selected music education programs in the United States, Schmidt (1989) found there was moderate consistency concerning the music education curriculum, with lesson planning, evaluation, music education philosophy, and classroom management found most often in the core curricula. However, the focus of most music teacher education curricula was utilitarian and practical, rather than centered on development of a prospective teachers' intellectual (i.e., critical thinking) skills. Determinants of teacher education programs were found to be: (1) the number of students and faculty in the program, (2) the department's administrative structure, and (3) music education's share of the undergraduate music program. This research supports other findings (Henery, 1981) that suggest that differences in music teacher education programs may be primarily a function of factors associated within the colleges and universities in which these programs reside.

Conceptual Framework

The literature relevant to music teacher education reveals a need for the development of a framework of the knowledge base of music teachers. Although research in other subject areas concerning the knowledge base of teaching and teacher decision-making provide a framework for music teacher education and methods course content, these studies are not entirely generalizable from subjects like English, social studies, or mathematics to music. The absence of research on the making of a music teacher is evident. Shulman (1986b) described this absence as the missing paradigm in research concerning the knowledge base of teaching and teacher decision-making:

> The missing paradigm refers to a blind spot with respect to content that now characterize most research on teaching and, as a consequence, most of our state-level programs of teacher evaluation and teacher certification. What we miss are questions about the content of the lessons to be taught, the questions asked, and the explanations offered. From the perspectives of

> teacher development and teacher education, a host of questions arise. Where do teacher explanations come from? How do teachers decide what to teach, how to represent it, how to question students about it and how to deal with problems of misunderstanding (p. 7-8).

Educational researchers need to consider the relationships between a teachers' cognitive understanding of specific subject matter and the instruction they provide for students. The first step involves an investigation of how teachers decide what to teach, followed by how they decide to teach it to their students. This can be done by examining a small selection of students in detail, in order to identify the variables that emerge and converge. Do preservice teachers of music possess the knowledge that enables them to make curricular decisions? Given the unique nature of music as a discipline, the breadth of the musical repertoire, and the variety of pedagogical techniques available for teaching music, the need for such study is imperative. In question is the process by which preservice teachers' obtain pedagogical content knowledge. Such study could assist in the generation of a theory of the knowledge base of music teaching.

According to Miles and Huberman (1984), theory-building relies on the definition of some general constructs. The relationship between the constructs identified in this study is illustrated in the conceptual framework (Miles and Huberman, 1984). Figure 1 illustrates the relationship among a music teachers' ideas and beliefs about teaching, content knowledge, and general pedagogical knowledge, to their subject-specific pedagogical content knowledge, i.e., knowledge of teaching *music*. The subject-specific pedagogical content knowledge are those learnings that are associated with teaching music to children in elementary schools.

Certainly, these preservice teachers come to the methods course with a knowledge of the discipline of music and a general knowledge of teaching that they have received earlier through their observations and experiences. The combination of a teacher's content knowledge and general pedagogical knowledge forms their pedagogical content knowledge

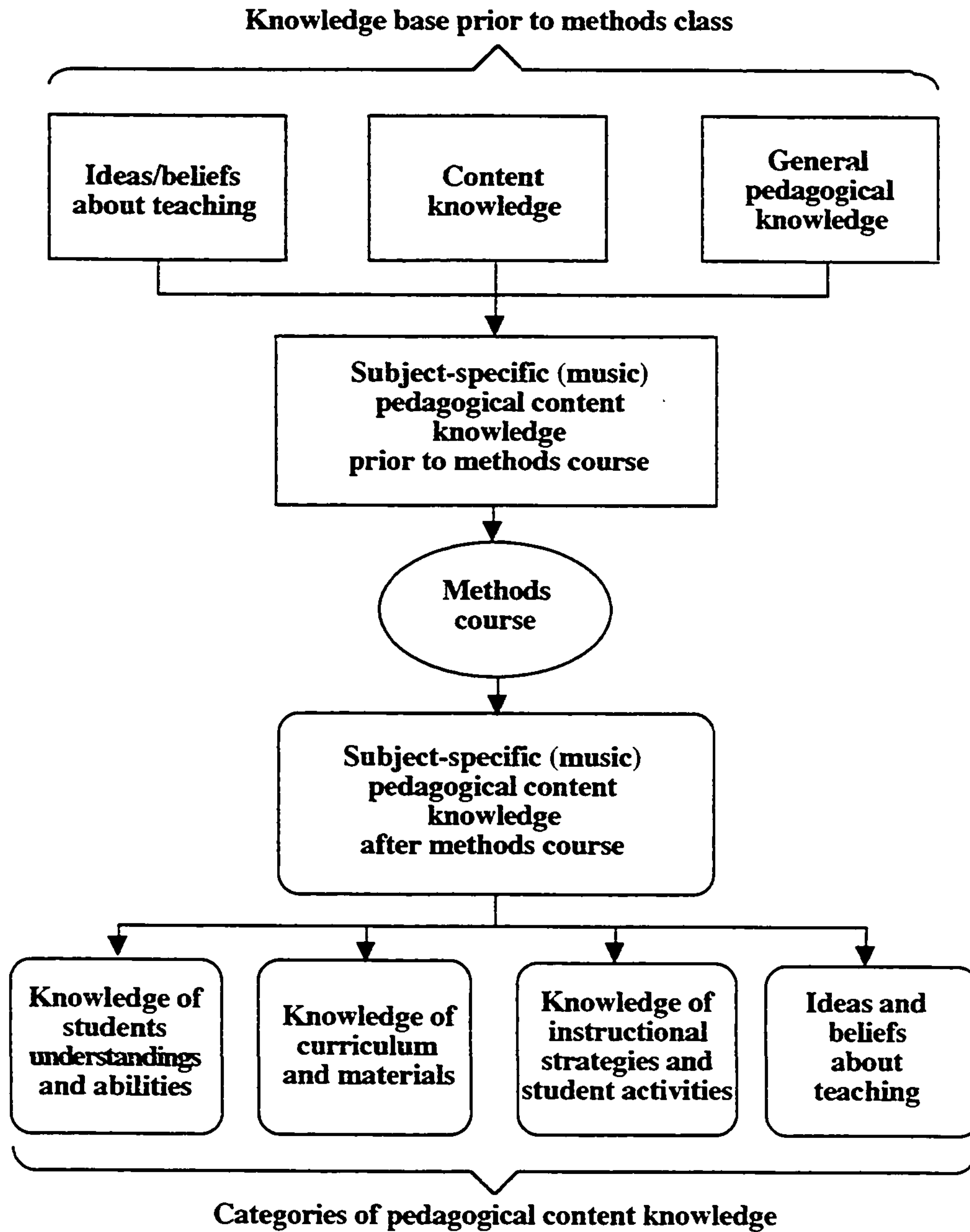

Figure 1. Conceptual framework

This knowledge is adapted or transformed through experience within methods courses. Prior to a single methods course, these prospective music teachers hold a particular pedagogical belief, for example, about the development of children's ability to read and perform music. As a result of instruction within the methods course, their ideas and beliefs about music, their perception of what children know and can do, the music they deem appropriate for teaching children, and the way they would choose to teach it, will be likely to have changed. For this reason, it is important to consider the source of a preservice music teacher's pedagogical content knowledge -- how they obtain, develop, and organize their teaching of music the children, in order to fully understand the impact of a methods course on their ideas and beliefs.

Recent reviews of the literature on music teacher education (Asmus, 1992; Boardman, 1990; Bresler and Stake, 1992; Leglar, 1993; Taebel, 1992; Verrastro and Leglar, 1992) revealed the need for creative research designs that capture the unique dynamism of the music teaching and learning situation. Boardman (1990) concluded her review of music teacher education in this manner:

> Until those in charge of conveying the knowledge and skills considered essential to successful teaching are ready to focus directly on process -- how this knowledge and skill is to be conveyed within the college environment -- instead of merely specifying a desired product by compiling lists of essential competencies, meaningful reform will simply not occur (p. 740).

Boardman deemed it essential to identify the major issues in music teacher education, and to develop "new models of research to seek answers to these issues." A case study design is an attempt at such a "new model," in order to understand the making of a music teacher.

CHAPTER 3: METHOD

Introduction

Research on the knowledge base of teaching has been primarily qualitative, and has relied on cognitive tasks as a means of eliciting pedagogical content knowledge (Grossman and Yerian, 1992). The research design used in the current study is modeled after aspects of similar investigations concerning the knowledge and beliefs of preservice teachers in other content areas (Comeaux and Gomez, 1990, 1991; Grossman, 1990; Hollingsworth, 1989; Morine-Dershimer, 1989; Rovegno, 1992). As is the case in other qualitative studies relevant to teacher education, data collection and analysis for this study were matched to the dynamic mode of teaching and the unique circumstances found in teacher education settings. In a review of research on pedagogical content knowledge, Grossman and Yerian (1992) suggested that a more ethnographic study of pedagogical content knowledge might be useful in order to investigate the role of the contexts and cultures of teaching. In an attempt to investigate such a relationship, this study incorporated a qualitative research design -- the case study, employing techniques that are prominent in field studies. According to LeCompte and Preissle (1993):

> ... field studies are defined by the site of the research, usually the natural habitat or customary environment of the research. ... like field studies and ethnographies, they [case studies] may take place either in naturalistic settings or in artificial laboratory-like settings. Both case studies and field studies may involve researcher-initiated manipulation or participants, or natural experiments -- accidental occurrences interrupting the normal flow of events -- that can be studied as if they were experiments (p. 32).

A study which incorporates case study and field research could be defined as a particular kind of "education ethnography" (LeCompte and Preissle, 1993, p. 9). Educational ethnography can be used (1) to describe education settings, (2) to generate theory, and (3) to evaluate educational programs (LeCompte and Preissle, 1993, p. 8).

Studies which incorporate "traditional ethnographic concepts and methods but combine them with other methods and theoretical frameworks in an interdisciplinary approach" are considered to be "quasi-ethnographies" (LeCompte and Preissle, 1993, p. 9). This study could be considered a quasi-ethnography, in that (1) the design is based upon a conceptual framework guided by prior research, (2) interviews were structured with questions related to the conceptual framework, (3) a case study design was used, and (4) a constant comparative method of analysis was used, that is, coding data with simultaneous comparison (Glaser and Strauss, 1967). The more ethnographic techniques employed in the investigation included (1) long-term and repeated visitation of the site by the researcher (Wax and Wax, 1980), (2) selection of a single, small, homogeneous and geographically bounded site (Goetz and Hansen, 1974), and participant-observation as a strategy of data collection (Wilson, 1977).

As explained by LeCompte and Preissle (1993):

> Educational ethnography is neither an independent discipline nor, as yet, a well-defined field of investigation. It is, however, an approach to studying problems and processes in education; substantively, it represents an emergent interdisciplinary fusion because it has be practiced by researchers from different traditions. No consensus among these traditions has been reached, however, about what should be the proper scope and method for ethnographic studies in education. (p. 9).

This study ventures into this field of investigation, in an effort to describe a particular instructional setting, and to contribute to the development of a theory of the knowledge base of music teaching.

Guiding Questions

The time-ordered conceptual framework for this study reveals the relationship between the organization of the preservice teachers' knowledge base as influenced by a methods course. From this framework, four questions were formulated to guide this

investigation:

1. How do preservice music teachers obtain pedagogical content knowledge for teaching music to children?

2. What is the source of this knowledge?

3. How are their forms of pedagogical content knowledge, related conceptions of teaching, and curricular decisions, affected by a collegiate music methods course?

4. How is this knowledge organized and utilized?

Specific information was sought through this research with preservice teachers who, in fact, were also undergraduate students in a music teacher education program.

The Context

The case studies in this research are framed within their context, that is, within the university, the department of music, and the music education methods course, in order to investigate the part played by the teaching context as it affects construction of pedagogical content knowledge. An analytic description of the culture as described by Spradley and McCurdy (1972) is included in Chapter 4, "The Context of the Study."

The site selected for the study was Summit University, a small private university with an established teacher education program. The program is practically oriented, and focuses on the craft, technique, and the artistry of teaching (Feiman-Nemser, 1990). The curriculum of the Summit University music education program blends liberal arts courses with performance and academic music studies, with professional education and music courses, and with guided field experiences that occur early in the program.

The sophomore-level music methods class, "Fundamentals of Music Education," which presents "detailed planning of curricula for various skills at different grade levels," (Summit, 1992) provided the context of the study. This course was the second of four

required music education courses for students in the Bachelor's of Music Education (B.M.E.) program. The curriculum for the "Fundamental of Music Education" course was divided into two primary content areas: classroom management and lesson planning (Appendix A), and dealt almost entirely with the teaching of elementary general music. Two textbooks were used extensively for assignments and class discussion, *Managing to Teach* (Cummings, 1992), and, *Teaching Makes a Difference* (Cummings, 1990); both books are based upon the "Theory Into Practice" model developed by Madeline Hunter (Hunter and Russell, 1981). One of the goals of the course was to prepare students for the Summit University B.M.E. Jury, a performance and teaching presentation that serves as an evaluation of students' competence as performing musicians and teachers. By the end of the 14-week course, students enrolled in the course were expected to teach a ten-minute lesson for the music faculty. A successful B.M.E. Jury guaranteed continuance in the music teacher education program, leading to the B.M.E. degree with teaching certification.

Case Study Approach

A case study approach was used for this research to reveal the unique nature of the individual student's thinking process, and to generalize to a theoretical framework the pedagogical content knowledge of preservice music teachers (Yin, 1984). Eight informants were initially selected for study. Four cases were targeted, so that an intensive examination of their past training and evolving perceptions of music teaching through an academic course could be undertaken. The four additional informants were removed from consideration as they seemed uncertain or unfocused in their goals, and even outwardly uninterested in teaching as a profession. These observations were verified when, soon after their completion of the course, two of the four changed to another major while the other two temporarily dropped out of the program. The method of subject selection..

common in studies which employ theoretical sampling, was based on the subjects' theoretical relevance for furthering the development of emerging categories (Glaser and Strauss, 1967) . Two categories were considered: orientation toward subject matter (music), and disposition toward teaching elementary music. To allow for comparisons between informants as related to their orientation toward music, the four case studies were divided into two groups: (1) instrumental music education majors, and (2) vocal music education majors. Within these groups, as established in a preliminary survey (Appendix B), one informant each indicated an interest in teaching elementary music, and one did not. A two-by-two design allowed for comparisons between the variables of orientation toward subject matter and disposition toward teaching elementary music (Figure 2). This cross-case comparison (Glaser and Strauss, 1967) increased the scope of the study, thus creating the opportunity for "greater explanatory power and greater generalizability than a single case study" (Miles and Huberman, 1984, p. 151).

Informants

Four sophomore music education majors, students in the "Foundations of Music Education" class, were the informants of this study:

1. Ann, an instrumental major interested in teaching elementary music
2. Holly, an instrumental major not interested in teaching elementary music
3. Oriana, a vocal major not interested in teaching elementary music
4. Rick, a vocal major interested in teaching elementary music

All four informants were enrolled as music education majors at Summit University from the start of their freshman year, and had taken the prerequisite "Foundations of Music Education " course in the fall of their sophomore year prior to the spring term's course.

To frame the case studies within the context of the university's music program,

VOCAL MAJOR WITH INTEREST IN TEACHING ELEMENTARY MUSIC	INSTRUMENTAL MAJOR WITH INTEREST IN TEACHING ELEMENTARY MUSIC
VOCAL MAJOR WITH NO INTEREST IN TEACHING ELEMENTARY MUSIC	INSTRUMENTAL MAJOR WITH NO INTEREST IN TEACHING ELEMENTARY MUSIC

Figure 2. Organization of subject groups - 2 by 2 design

three other informants were interviewed: the professor of the music education course, the chair of the Music Department, and the director of the Summit Choir. The choral director was selected specifically because his program had a long and successful history at the institution; he lent an historical perspective to the institution due to his eleven years as the director of the Summit Choir and member of the music education faculty.

Data Collection

Data were gathered throughout and immediately following the fourteen-week methods course at Summit University. Techniques employed were structured interviews, observations, and program records. The eight student informants were interviewed three times during the course: prior to the first methods class meeting, at mid-term, and at the completion of the course (Figure 3). Each interview contained three components: (1) questions concerning their *conceptions of teaching music* (Appendices C, D, E), (2) a structured task; given a specific *musical example*, subjects were asked to talk about how they might use the song in an elementary music class, and to make a curricular judgment about its value (Appendices F, G, H, I, J, K), and (3) a structured task; given a hypothetical teaching situation, subjects were asked to "think-aloud" (Peterson, Marx, and Clark, 1978) while planning a *concept lesson* in which they would teach a particular musical concept for the first time to a particular grade level (Appendices L, M, N). Additional questions were asked in the first interview to reveal the participant's personal history and previous music experience. Structured interviews were also conducted with the chair of the Music Department (Appendix O), the director of the Summit University Choir (Appendix P), and the methods class professor (Appendices Q, R). All interviews were held on campus and were taped for later transcription.

A fifth source of data were the observations of the "Fundamentals of Music

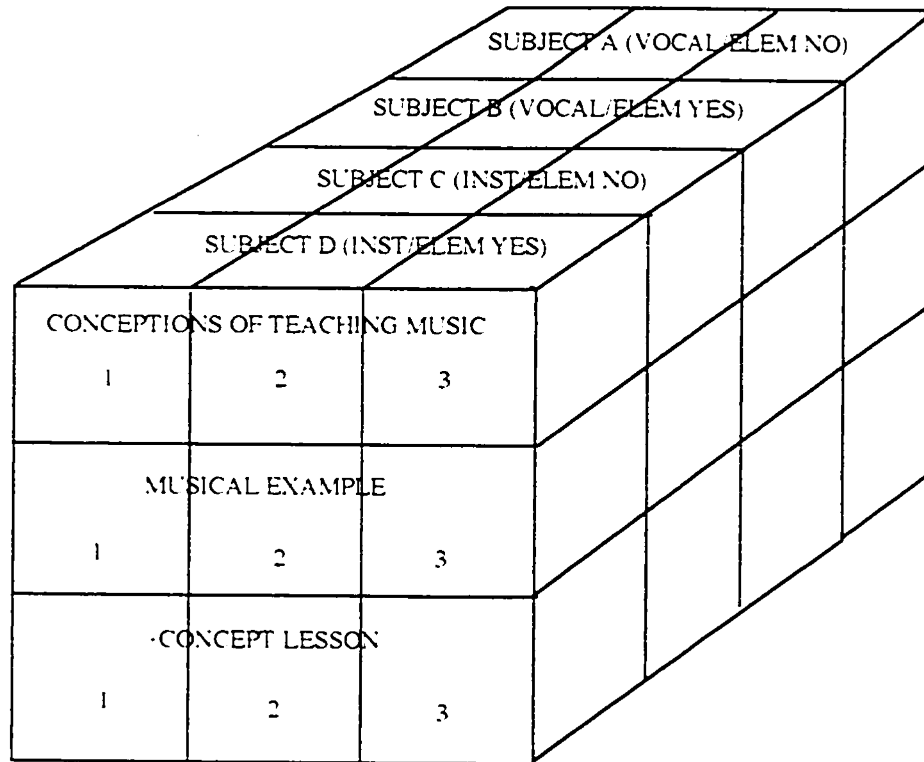

Figure 3. Research design

Education" course. The researcher took the role of participant-observer, watching and listening to the instructor and her students, and interacting with participants through limited conversations during small group work and before and after class. All but the last three methods class sessions were fully observed in that manner, and field notes were taken for future analysis. These field notes included an ongoing recording of classroom events in their order of occurrence, student attendance and the arrangement of the room. In this way, a time-ordered record of the class proceedings was produced for each session. After the classroom observations, and also after the interviews, the investigator's reflections were recorded in a separate journal. These reflections often generated conceptual memos (Miles and Huberman, 1984), the first level of synthesis of the data.

A sixth source of data was program records. Program records included: a video of each informant's teaching for the B.M.E. Jury, class handouts in the methods course, copies of journal entries from informants, copies of the mid-term and final examinations, the B.M.E. Jury evaluation form, the university catalog, brochures on the education and music education programs at Summit University, the "Music Student Handbook," and several weekly university newspapers published during the time of the study. These program records were used to support other data and substantiate findings, but were not used as primary data for analysis.

Data Analysis

A constant comparative (Glaser and Strauss, 1967) method of analysis was employed throughout, searching for confirming and disconfirming evidence, and forming and reforming ideas, with constant reference to the guiding questions posed earlier. Triangulation, or comparison of data from multiple data sources, was a technique used to support findings (Glaser and Strauss, 1967). The findings became the basis for drawing

and verifying conclusions that were put forth as propositions.

The initial data analysis involved coding the data from the interviews (Miles and Huberman, 1984; Strauss, 1987). The "conceptions of teaching music," the first part of each of the three interviews, was coded for each of the eight informants. Short quotes and summarized remarks from the informant's responses to questions from each interview were categorized as follows: (1) the goal of elementary music, (2) [what I] need to know, (3) [what I] learned in methods class, and (4) [my] conception of teaching elementary music. As suggested by Miles and Huberman (1984), displays such as matrices assist the researcher in organizing and compressing vast amounts of data into a single form. A matrix (Appendix S) was designed to display these data from each of the three interviews with an informant. On this same data collection sheet, pertinent information concerning the subject's background (first interview only) and comments, positive and negative, about the methods course (all three interviews) were also recorded. Cross-case analyses involved using a meta-matrix (Miles and Huberman, 1984) to compile the data from this first portion of all three interviews for all eight informants (Appendices T, U). Analysis involved comparison of informants' personal histories as well as their conceptions of teaching. A list of propositions was generated from this analysis based on the presence or absence of trends, or shifts, in the subjects' responses.

The second step of analysis involved coding (Miles and Huberman, 1984; Strauss, 1987) the informants' responses to the questions from the structured task portions (musical example and concept lesson) of the interview, according to areas of knowledge (Table 1) (Shulman, 1986a, 1987; Wilson, Shulman, and Richert, 1987). Coding categories, as established in the conceptual framework, included general pedagogical knowledge (not specific to music), subject matter knowledge (music or any other content area used for integration with music), knowledge of students' understandings and abilities, knowledge

Table 1. Knowledge base

General Pedagogical Knowledge

Subject Matter Knowledge

Knowledge of Learners

Pedagogical Content Knowledge

- Knowledge of Student Understandings and Abilities
- Knowledge of Curriculum and Materials
- Knowledge of Instructional Strategies and Student Activities
- Knowledge and Beliefs About Teaching

of curriculum and materials, knowledge of instructional strategies and student activities, and beliefs and conceptions about teaching. Before coding began, criteria and examples for categories were listed and compared to the coding system used by Grossman (1990) in her analysis of the pedagogical content knowledge of student teachers of English. Coding involved reading the transcriptions and selecting all thought units or clear statements that met the criteria for any of the selected categories. Each informant's interviews were coded independently from the others, using the transcriptions from the structured task portions of each of the three interviews. The number of instances coded in each category for each informant across all interviews was totaled and tabulated for later comparison.

In addition to coding for areas of knowledge, reference to sources of knowledge was coded accordingly: collegiate music courses, collegiate music education courses, apprenticeships of observation (music instruction as experienced by subjects in private lessons, church, family, or K-12 music experiences), and field observations (Table 2). After coding was completed for both source and area of knowledge, instances were counted and tabulated.

To check for reliability, three raters, two doctoral students of music education, one Ph.D. in music education, and Ph.D. in education, were trained in the use of the coding system. They were each given a form with definitions and examples of the coding categories and a suggested method for coding. During the training, they were given the opportunity to ask questions of the investigator to check their understanding of the categories of knowledge base and source of pedagogical content knowledge. Each rater coded the same two interviews from one informant. Raters' categorized coding of instances were compared to the investigator's for agreement/disagreement. Inter-rater reliability was 85 percent.

The third form of analysis involved the extraction of themes, patterns, or "gestalts"

Table 2. Sources of pedagogical content knowledge

1. Apprenticeship of observation as students: Music Learning Situations in Elementary School, Junior High, High School, and Undergraduate Education; including general music classes, performance classes, and private lessons

2. Collegiate Music Courses (focused on content)

3. Music Teacher Education Courses

4. Music Teacher Education Fieldwork Observations

5. Observations of Other Students' Teaching

6. Other (i.e. church or family music learning situations)

within the data. Notes from conceptual memos that were written following the interviews and during and after the coding process, and then findings were written out in the form of initial propositions. These were generated for each subject for each interview, with citations referring to specific data from the interview that supported the proposition. Next, a matrix (Appendix V) was designed to compare the informant's responses from the "conceptions of teaching" portion of each interview to their responses in the structured tasks segment. This method of triangulation (Webb et. al., 1965) compared a new result with an existing one, for the purposes of corroboration and internal validation. Responses were analyzed for agreement/alignment or disagreement/non-alignment. A final matrix (Appendix W) revealed the time-ordered organization of the subjects' thoughts during the structured tasks. This was done by noting the order and relationship of student thoughts, and by coding thoughts according to musical (or other) concept taught, musical (or other) skill taught, instructional activity, and desired student response. These four categories arose from the data as the most commonly-mentioned issues. After this process was completed for the three interviews for each informant, comparisons were made among them in an attempt to find trends, inconsistencies, and shifts. Conceptual memos were written to summarize the findings (Miles and Huberman, 1984).

Cross-case analysis was necessary to compare the data between individual informants and groups of informants, allowing for the formulation of grounded hypotheses regarding the nature of preservice teachers' knowledge base. Meta-matrices were created for each portion of each interview which summarized data from all informants into one display. Comparisons were made between informants, and within and between orientation and disposition groups. One meta-matrix (Appendix X) incorporated the responses of informants to the variables posed in the structured task concerning the musical example. Variables included each informant's primary objective for teaching the song, grade level

selected, instructional strategy or strategies and student activities selected, and the decision about the value of the song for teaching purposes. Another meta-matrix (Appendix Y) reduced the data from the concept lesson portion of the structured task and was organized according to organization of the lesson, focus of the lesson, and source of ideas. Patterns were noted in these meta-matrices, and conceptual memos that were generated became the source of later propositions.

In addition to the meta-matrices, another level of analysis involved the correlation of information and corroboration of findings provided in the student interviews with the data gathered from interviews with faculty members, observations in the methods class, and data from program records. As propositions emerged from the comparisons of the student interviews, data from the other sources were consulted to confirm or disconfirm the propositions. Throughout the analyses, an effort was made to remain receptive to disconfirming evidence and the emergence of new or changing propositions.

Methodological Concerns

In any study involving the investigation of research questions within a specific context, there is the risk that the site is not typical, thus affecting the generalizability of the findings. According to LeCompte and Preissle (1993), ethnographers are not concerned with generalizability, but with "comparability and translatability" (1993, p. 47). Comparability is the degree to which the components of a study, including the units of analysis, concepts generated, population characteristics, and setting, are sufficiently well described and defined so that other researchers can compare findings to studies that address similar issues. Specific state requirements in the certification of teachers undoubtedly affects the content of the methods course, possibly minimizing the comparability to other states. Likewise, the structure of Summit University's music education program may be

unique too, in that components of several professional education courses were incorporated within music education courses. The fact that the curriculum included content not found in the music methods courses of other teacher education programs may again limit the ability to generalize the findings of this investigation.

Translatability assumes that the research methods and analytic categories are explicitly identified such that comparisons can be conducted across groups and disciplines (LeCompte and Preissle, 1993, p. 47). The conceptual framework, research techniques, and coding categories used for the study follow the procedures taken in other investigations of teachers and their preparatory work. Thus, it appears that both the method and analysis are translatable to other contexts.

Reliability, or the extent to which the study can be replicated, is an "impossible task for any researcher studying naturalistic behavior or unique phenomena" because "human behavior is never static" (LeCompte and Preissle, 1993, p. 332). In an attempt to enhance internal reliability, or the extent to which multiple observers would agree about what happened (LeCompte and Preissle, 1993), verbatim accounts of interviews were used. In addition, all informants were presented with transcriptions of their interviews and copies of the final draft of the relevant chapters of this document to review and critique. As well, an interrater agreement procedure was used to confirm the reliability of the coding of instances of pedagogical content knowledge from the informants' structured tasks.

Validity has traditionally been defined as the extent to which the findings represent reality. LeCompte and Preissle (1993) stated that no unified definition of validity in qualitative research exists and that attempting to do so would be a mistake as it would "distort the very features of qualitative design that contribute something special to the human science" (p. 330). Nonetheless, essential guidelines for constructing qualitative studies with consideration for validity can be found in the exemplary research that has been

forwarded in this particular area of research investigating pedagogical content knowledge. In this study, which has replicated, to some extent, the design of other studies in pedagogical content knowledge (Comeaux and Gomez, 1990; Grossman, 1990; Hollingsworth, 1989; Morine-Dershimer, 1989; Rovegno, 1992), validity may be assessed by determining whether the constructs devised to elicit and measure pedagogical content knowledge and the preservice teachers' conceptions of reality accurately represent or measure categories of human experience. This study is valid as it is consistent with designs of previous research on curricular decisions and conceptions of preservice teachers. It is also considered valid in that it investigated the knowledge base of a representative group of preservice teachers in a fairly traditional model of a music methods course.

Methodological concerns may also arise with regard to the participant-observer role taken by this researcher. According to Spradley (1980), the participant observer comes to a social situation with two purposes: "(1) to engage in activities appropriate to the situation and (2) to observe the activities, people, and physical aspects of the situation" (p. 335). From the initial class meeting, it was evident that the ambience of the methods class was relaxed and friendly. With only ten students in the class, it would have been impossible to be the invisible "nonparticipant-observer" typical in some types of ethnographic research. Bresler (1992) states that the participant-observer engages in the ordinary activities of the group but tries not to redirect those activities. The investigator for this research chose to engage in such "moderate participation," defined by Spradley (1980) as "maintaining a balance between insider and outsider" (p. 338). Taking the role of participant-observer sometimes became awkward, especially when the researcher was asked questions by students or the professor. Generally, these questions concerned the researcher's knowledge of public school music programs, particularly in one neighboring district. The

informants, therefore, may have viewed the researcher as a source of knowledge for their questions about teaching, and perhaps as an informant for them as well. During interviews, however, subjects rarely asked questions of this type; when they did, they were directed back to the questions guiding the interview.

A threat to validity may involve the lack of data collected from students' visits and observations of mentor teachers at selected elementary school sites. Only one student observation of this sort was collected. Only data collected during the interviews, prompted by a direct question (Appendix D, E) or generated by the subject without prompting, were coded and analyzed. In a report on the role of field experiences in teacher development, Zeichner (1987) stated that

> ...there continues to be a great deal of debate in our field about the role that field experiences play in teacher development and about the relative contribution of various individual and institutional factors to the socialization process (p. 94).

Because this study could not adequately cover the complexities of preservice teachers' field experiences, student interviews, various questioning techniques, and field notes within the methods course were the principal sources of data. There are several reasons that the field experiences were not a primary source of data: (1) not all mentor teachers observed by the students in the methods class were elementary music teachers, (2) the mentor teachers selected by the students were not necessarily ones that had been observed by the professor of the methods course, (3) there was no real attempt to match students to particular mentor teachers, (4) there was no particular rationale for students' choices of mentor teachers to be observed, and (5) as students' appointments for observations changed frequently and arrangements were often made with little prior notice, it was impractical for the investigator to arrange to accompany them in their visits to school sites. The effects of field observations on preservice music teachers' pedagogical content

knowledge could become a likely focus of future study.

Summary

In this study, the researcher examined the pedagogical content knowledge of preservice music teachers as affected by a sophomore-level methods class. In order to generate grounded theory, a systematic collection and analysis of data was undertaken. Four informants, participants in the methods class, were interviewed, and their interviews coded and displayed in matrices as a means of organizing the data Observations of the methods course, various documents, and interviews with faculty members were used for additional sources of data. Using triangulation and the constant comparative method of analysis, propositions were generated which led to a theory of the knowledge base of preservice music teachers. Four informants became the focus of the case studies reported here.

CHAPTER 4: THE CONTEXT

This examination of the knowledge base of preservice teachers is framed within the educational context. The following chapter is an analytic description (Spradley and McCurdy, 1972) of the context of the study, including Summit University, the music department, and the music education program of which the informants were enrolled as students.

Summit University: The Context

Summit University is a small private university located in the Northwestern United States, in a suburban area close to a large city. On a clear day, mountains can been seen in the distance. The foothills within a few miles of the campus show evidence of logging, the area's primary industry, and the air is often polluted by the smoke belches from the pulp mill in the city nearby. Large shipping vessels transporting goods to and from the United States and other Pacific Rim nations dock in the city's harbor. This region, rich in beauty and resources and economically stable, has been rated by various polls to be one of the best places to live in the United States.

The Community

The community surrounding the Summit University campus is primarily residential, consisting of middle-income single-family homes. There is a major four-lane highway a few blocks from the campus, lined with various businesses built over the years with little evidence of zoning restrictions. A large and growing military base is located a few miles away. Low-flying aircraft can be seen and heard several times a day. There is no downtown area for this suburb, only a few strip malls and office complexes.

The nearby city has a large downtown area that has several high-rises as well as many restored buildings, including two theatres for the performing arts. The major business in this region, historically, has been the timber industry. With recent changes in the law restricting logging in areas that are natural habitats for certain species, the timber industry has slowed considerably. A large portion of the workforce is employed by a large aircraft manufacturing company that recently announced its decision to lay off approximately 20 percent of its workforce due to cancelled orders for passenger planes. Fortunately, the Pacific Rim trade, high-tech industries, and tourism developed in this region have helped to stabilize the economy despite the changes in the timber and aircraft industries.

The Scandinavian and German pioneers who settled in this area in the late 1800s found the region to be much like their homeland in topography and climate, with many lakes, mountains, and evergreen trees dotting the landscape. It was challenging to make a living in this undeveloped part of the country, but lumbermen, farmers, and fishermen could make a decent living and raise their families in this northwestern territory. As their families began to grow and prosper, these pioneers sought to provide a proper religious education for their children, a value carried over from their ancestors. They established an academy which would eventually become Summit University, founded upon the religious beliefs of their German and Scandinavian heritages.

The Campus

A strong dichotomy greets the first-time visitor to Summit University. The campus lies only two blocks from the traffic congestion of superhighways and city streets, and from the strings of fast-food restaurants and gas stations that border them. There is a sense of distance and isolation of the campus from the community nearby. The 126-acre campus

is carefully landscaped and well maintained. The red-brick buildings, some of Gothic and modern architecture, are nestled in tall evergreen trees and surrounded by thick green grass. Broad sidewalks link the buildings and come together in the center of the campus, in front of the auditorium attached to the music building. The student union, one of the newest buildings on campus, includes many student offices, the student cafeteria and a lunch spot, bookstore, a commuter area, student den, and meeting rooms. Walking across campus, one senses that this is a peaceful and positive educational environment.

The student population of Summit University, almost 3,000 full-time students, is predominantly white (82 percent), middle-class, and Protestant, since this is a church-affiliated school. Approximately 14 percent of the students are education majors. Sixty-eight percent of the students are state residents. There are several dormitories on campus, but no fraternities or sororities. All single students are required to live on campus unless they are living at home.

The Music Building

The music building was built in 1951 and includes a large auditorium used for concerts and assemblies. The university intends to break ground for a new building in the near future, as the present music facility is inadequate for the size of the music faculty and student population. There are 5 practice rooms and 24 teaching studios to accommodate 44 faculty and over 800 students enrolled in music courses and ensembles. Classrooms are multi-purpose, and are in constant use before classes and for laboratory or clinical/performance classes. Students and faculty take the inadequacies of the facility in stride, and frequently joke about "what things will be like" when -- and if -- the new facility is built.

The Music Department

The Music Department at Summit University is situated administratively within the School of Arts, which also includes Art, and Communication and Theatre. (There are four other schools within the university, including the School of Business Administration, School of Nursing, School of Physical Education, and School of Education.) There are four areas of concentration in the undergraduate programs of the Music Department, leading to the Bachelor of Music, the Bachelor of Music Education, the Bachelor of Musical Arts, and the Bachelor of Arts in Music. The Bachelor of Music Education degree offers training in three areas: K-12 choral, K-12 instrumental -- band emphasis, and K-12 instrumental -- orchestra emphasis.

Summit University provides opportunities for student performances in seventeen music ensembles. Approximately 800 students, or one of four students at the university, participate in ensembles or take classes in the music department. There are 100 music majors, half of whom are currently music education majors. A Master of Arts in Music is also available. Approximately ten students are in this program, primarily participating in classes during summer sessions.

The Music Faculty

The music faculty at Summit University is comprised of studio teachers, directors of ensembles, composers, and one music education faculty member. The studio teachers and ensemble directors are frequently also responsible for teaching classes such as theory, ear training, and history. There are 16 full-time and 28 part-time faculty member, eight of whom have doctoral degrees. Although several of the faculty members were recently hired by Summit University, eight of them have been teaching for more than 10 years. Course loads for these faculty range between four and six per semester term. Several of the studio

instructors of applied music teach as many as 36 students per week.

The Music Education Program

During their first four semesters, music education students enroll in a series of courses within the core music program, including music theory, ear-training, music history, and twentieth-century music. During the sophomore year, they enroll in their first music education courses. The "Foundations of Music Education" course is described in the university catalog (Summit University, 1992) as "an introduction to the basic teaching of music, including philosophy and content, student characteristics, and the nature of music learning" (p. 97). The second sophomore-year course, "Fundamentals of Music Education", is described in the catalog as (Summit University, 1992):

> ... a course for students planning to be music specialists and providing detailed planning of curricula for various musical skills at different grade levels. Group, individual, and small group instruction, sectionals, and large group management also are discussed. Evaluation, grading, written notices, objectives, goals, course goals, and Individual Education Programs (IEPs) for special education, observation of a class at two different situations, interviewing for a job, working with parents, faculty, administration, and community (p. 97, 98).

This Fundamentals of Music Education course provided the section and the subjects who participated in the current study.

Within the Summit University program in music teacher education, choral-emphasis music education majors register for two additional music education courses: (1) Music Materials for K-9 Music, which includes the study and acquisition of graded music and teaching skills, music concepts, and analysis of available resources, and (2) Methods in K-9 Music, which encompasses Orff and Kodaly techniques for upper elementary and middle school children. Instrumental music education majors enroll in Percussion, Brass, Woodwind, and String Laboratories as well as courses in Orchestration and Methods and

Materials for School Band Music. All music education majors must register for basic and advanced conducting courses. The semester prior to student teaching, all music education majors take a practicum course, geared toward observations of teachers. Student teaching is the last requirement for the B.M.E., and usually occurs in the fall or the spring of the student's senior year, for an entire fifteen-week term.

The B.M.E. Jury

At the end of the sophomore year, music education majors arrange for a B.M.E Jury, at which time the faculty assembles to evaluate the musical and teaching potential of students, and considers their potential abilities for completing the B.M.E. program. The B.M.E. Jury is perceived by the music faculty as the entry ticket to the music education program. To the students, the jury is a milestone; for some, it is a millstone. The *Music Student Handbook* (Summit University Department of Music, 1992) states that:

> The Sophomore B.M.E. Jury provides the opportunity for the Music faculty to assess the progress of students pursuing a Bachelor of Music Education degree. Music Education students receive evaluation of both their achievement to date and their potential to complete their chosen B.M.E. program. Failure to pass the Sophomore B.M.E. Music Jury does not preclude continued pursuit of a B.M.E. Music degree, but it does indicate the faculty's serious concern about the student's ability to meet standards required for a Bachelor of Music Education degree (p. 16).

All students pursuing a Bachelor of Music Education degree are required to pass the B.M.E. Jury. In order to be eligible, students must first pass the Keyboard Proficiency Jury which requires them to play major scales and two patriotic songs in specific keys, to sight-read and accompany a melody with given chord symbols, to harmonize a melody at sight, and to sight-read a simple hymn. The B.M.E. Jury consists of the following segments: "(1) Performance: demonstration of musical and technical proficiency on an instrument or voice, (2) Teaching: presentation of a mini-lesson (10 minutes in length),

and (3) Faculty discussion of the student's academic and performance history in closed session, the student is excused" (p. 17).

The jury committee consists of all full-time music faculty. The jury is set in the same classroom used for the Fundamentals of Music Education class (the course for the current investigation). Students demonstrate their performance competence first, selecting a work from their current repertoire. Faculty members, seated in a semi-circle, write on jury evaluation forms (Appendix Z) during the performance. Students then enter into a lesson segment, in which faculty committee members play the roles of students in an elementary or secondary music class. Each committee member is given a copy of a lesson plan. At the end of the lesson, each committee member completes an evaluation form. The form is collected by the music education faculty member for reference during later consultation with the student.

The Fundamentals of Music Education Course

The Fundamentals of Music Education Course, referred to by the students and the professor as "340", is a two-credit course that meets twice weekly in the afternoon for one hour. There were ten students in the course, but two were transfer-students who had just arrived at Summit; they had not taken the prerequisite course, "Foundations of Music Education" at Summit, but had fulfilled that requirement through a course at another institution. The other eight students in the class had started as freshmen at Summit and had enrolled in not only the prerequisite course together, but had as well similar knowledge and experience in music through the previous two years as students of the same core courses in music theory, history, and ensembles.

Requirements of the Course

The required textbooks for the course were both written by Carol Cummings, a local author and educator who had become well known for her development of instructional and management strategies. Her books, *Managing to Teach* (1992), and *Teaching Makes a Difference* (1990), were sources of reading and related discussion in class. Students were also provided with photocopies of articles and pages from other texts to read.

The requirements for the course, as stated in the syllabus (Appendix A), were to prepare assigned readings, attend a professional conference of music educators, participate in collegiate music education meetings, make two mentor visits and write a report for each, and participate in the B.M.E. Jury. There were certain assignments that were specified in addition to those included as "other requirements" in the syllabus. In order of appearance in the syllabus, these included: writing multiple-choice test questions that were related to the readings, writing an "anticipatory set" and "objective", preparing a short presentation modeling interactive teaching, writing a task analysis, writing a lesson plan to teach for the B.M.E. Jury, and teaching the B.M.E. Jury lesson in front of the class.

Goals and Objectives of the Course

The Fundamentals of Music Education instructor wrote the following eight "goals and objectives" for the course (Appendix A):

1. Learn ways to optimize classroom management

2. Gain awareness of teaching evaluation strategy by: (a) using portions of the interactive teaching map to plan and evaluate skit performances and, (b) critique peer lesson plans, objectives, and teaching

3. Become acquainted with a variety of music concept materials, scope and sequence, and year-long curricula available to music teacher by locating and using music series materials to teach B.M.E. Jury

4. Learn components of IEPs (individualized education programs) by

identifying them on a handout

5. Become aware of copyright law as it impacts teachers
6. Demonstrate state administrative code knowledge by creating multiple-choice questions based on course subject matter
7. Gain knowledge and perspective regarding how you see yourself as a teacher by writing in your journal
8. Have fun by regular attendance and active participation in class and out of class (with mentors, during collegiate MENC [Music Educators' National Conference] meetings and the MENC conference)

The first two goals/objectives have been written to outline the performance tasks in which the student would engage. The other six are less definitive, and less able to be observed or evaluated by the instructor, or by the investigator of this study.

Course Content

Although not specifically stated in the syllabus, course content and examples given in class by the instructor dealt almost entirely with teaching elementary general music rather than secondary general music.There were twenty-four class meetings scheduled in the syllabus, with two days reserved for individual conferences with the instructor and the last day slated for the B.M.E. Juries. The syllabus reflected the integration of the content required by the School of Education for teacher certification by the state, and the content necessary for teaching a lesson for the B.M.E. Jury.

In the first half of the term the course content covered management, writing multiple-choice questions, anticipatory set and objectives, and questioning strategies. During the second half of the course, content concerned an overview of expectations for the B.M.E. Jury, task analysis of the B.M.E. concept, child development -- as it affects teaching, scope and sequence in general music series, teaching to an objective, copyright law, and music IEPs (individualized education programs) for special education students.

All the topics required by the state for certification, including writing multiple-choice test questions and understanding IEPs, were associated with music content and music teaching situations.

The Music Education Classroom

The classroom used for the "Fundamentals of Music Education" course is a large rectangular rehearsal room situated at the end of a hallway of faculty offices, in the corner of the building on the second floor. There are various large percussion instruments sitting in the back of the room. This space is used immediately after the methods class for wind ensemble rehearsal. When the bell signals the end of the methods class, wind ensemble members rush in and begin setting up the room with chairs, music stands, and a podium.

There is a grand piano in the front corner of the room. Cabinets line three of the four walls. Several times during the music education class, band students may enter the classroom to take instruments from the large cabinets at the back of the room. One of the cabinets is filled with music education equipment that includes Orff instruments, percussion instruments, and standard music textbooks. The front of the classroom has large windows on the sides, facing out to the center of campus. There is no chalkboard, but a screen to use with the overhead projector. There are few decorative elements in the classroom. Above the windows and the screen, there are large sheets of paper, like murals, displaying music terms and some related artwork. The cement block walls are otherwise bare.

For the music methods class, chairs are organized in a semi-circle facing the front. The overhead projector is placed on a piano bench with a chair beside it, where the instructor usually sits. Some students put their notebooks on music stands. The instructor places a couple of stands in front and on the side of the room. She had established a classroom routine where the students go to these music stands as they enter the class and

pick up hand-outs or returned assignments.

The Fundamentals of Music Education Course: A Typical Class

About five minutes before a class was to begin, the instructor would gather up all her materials and walk from her office down a narrow hallway to the classroom. She warmly greeted students who were already there. She chatted with them as she arranged the chairs in a single semi-circle, and as she set up two music stands in the corner for handouts and attendance check-in. She placed her basket of assignments to be returned on a podium. As students drifted into the room, the atmosphere was relaxed and informal with frequent laughter and lighthearted teasing. Because the class was in the mid-afternoon, some students came in tired and somewhat sleepy-eyed. The instructor always seemed full of energy, even though her daily schedule was a hectic one. Usually she would begin class by putting something on the overhead similar to an agenda. Most often, this began with she called "administrivia", or the general announcements that needed to be made. When the class got bogged down in details, the instructor gently guided the discussion back to the list projected on the overhead. Often, one or two students would arrive late to class. The instructor usually did not comment on their late arrival, but welcomed them and asked the other students to give the late-comers the information after class.

After "administrivia", the instructor presented the content to be covered that day in accordance with the syllabus, frequently using overheads that she had prepared before class and could write on to make a point or to highlight something. The presentation often began with a question to generate interest and focus on the content, such as "What are the parts of a mental set?" The students nearly always responded correctly to these factual questions. As the discussion of a targeted concept continued, students would ask questions for

clarification, offer examples, and admit confusion if they were lost. Following the lecture-styled presentation, the instructor would ask students to work in pairs or in small groups to write something or generate examples of a targeted term, concept or skill. As the students entered into group work, the instructor would visit and advise each group. Sometimes the students asked her questions, or she asked questions of them. This cooperative work usually lasted five or ten minutes, usually depending on the amount of class time remaining. At the end of class, the instructor would remind students of assignments that needed to be turned in or talk briefly about what they needed to read in order to prepare for the next class session. Students either hurriedly packed up their books and exited the classroom, or stayed to talk with the instructor as other students rearranged the chairs and instruments in the room in preparation for the band rehearsal which would begin in few minutes.

The Mentor Observations

It is common for a music teacher education program to include exploratory field experiences so that future teachers can encounter the realities of the classroom (Boardman, 1990; Schmidt, 1989). During the term, students in the Fundamentals of Music Education course at Summit University were required to observe a "mentor" teacher at least twice. Some students had more than one mentor, depending on the time the students and the potential mentor teachers had available. Students were given a list of possible mentor teachers to contact, their schools, teaching positions, and phone numbers. It was the responsibility of each student to arrange a visit and possible meeting time with the selected mentor. At the mid-term point, and again before the final class, students were to have observed their mentors at least once and to have submitted a written report of their observations to the instructor of the Fundamentals of Music Education course. There were

forms for students to follow during the observation, and although they were free to just take notes, their observations were to be guided by the questions on the forms (Appendices AA, BB). The questions on the form related to the content of the Fundamentals of Music Education course. For example, the first mentor observation form included questions about management, a topic covered in the first half of the course. The second mentor observation form related to learning and instruction evaluation, concept or skill taught, the relationship between the learning and the developmental level of the students, goals and objectives of the class, and long-term planning. An additional question had to do with a teacher's communication with parents as to their children's progress in the program. Although students were not required to comment on these areas alone, the forms were obviously designed to encourage students to consider the relationship between the content of their university methods course and that of the mentor teachers' classroom realities.

Interview with the Department Chair

Brian is the chair of the Music Department at Summit University. He is a percussionist and composer with a master's degree in music. He has been the chief administrator of the department for more than ten years. Along with his 50 percent administrative position, he teaches music theory and a theory and composition class for non-majors. He was late to the interview because he had been assisting a Summit percussion student with a performance at a local high school. The afternoon interview was squeezed into an already tight schedule, after which he was to teach a class and then attend a major orchestral performance on campus.

The Music Department Within the University

Brian stated that his responsibilities were "standard things like allocating budgets

and supervising the scheduling of events and rooms, courses and classes." He added that the National Association of Schools of Music (NASM) has identified Summit as having a "fairly elaborate" administrative structure. Numerous faculty committees within the Music Department take on a large portion of the administrative tasks. Brian was open about some of the challenges facing the Music Department and the university, which stem from the current climate in higher education and in the state and national economy. A new president and several new administrators had recently been appointed at Summit University which was bringing some restructuring to various academic program. Brian remarked:

> There's some major belt-tightening and kind of reorientation. Resource allocation issues become important. The president's cliche for it is "Summit has to change from a culture of growth to a culture of quality." Now, that's a nice sort of short statement. It frankly rankles a bit because it implies that there isn't quality, or implies that quality and growth are somehow antithetical. Certainly in music they're not. And one of the things that we have tried to do here is to improve our quality by our breadth, since it's difficult for me to imagine that the Summit Choir, for instance, is going to sing much better if we did away with the band, the orchestra, and the jazz program. [p. 7]

The Music Department was in the process of creating vision statements. Rather than beginning with a mission statement and working down to the details, Brian felt it would be best to begin with what each faculty member believed important to his or her area of teaching. He defined these statements as position papers. From these position papers, the faculty planned to form a vision statement for the entire Music Department. Ultimately, he hoped they would be able to build a common vision of how the Music Department fits into the entire university. Brian noted that, at the time of the interview, the vision statements were on hold because the faculty was in the midst of cost accounting and had to "defend the fortress." He said, "Any time you do cost accounting, music comes out literally on the bottom."

Brian reflected upon the last ten years at Summit. During the 1980s the university

enjoyed a period of growth, both in faculty positions and student enrollment. Student population peaked in 1988 with around 4,000 students. With an enrollment in 1993 of approximately 3,500, they have been forced to cut back faculty positions. Currently the university employs 225 full-time and 73 part-time faculty. The Music Department has 17 full-time and 28 part-time faculty. Brian believes recruitment is the department's salvation:

> We spend a great deal of our time, and we are the first to admit the self-serving nature of this endeavor, it's not the altruistic love of the institution, it's because bodies make us able to do what we want to do as artists. But we spend an inordinate amount of our time and resources actively recruiting for the University. And we recruit across the University, in the sense that we have between 120 and 130 majors identified. But we have roughly 800 students involved in the program, which is about one in four in the university. [p. 8]

They offer music scholarships without regard to major with about $150,000 annually for awards based on need and an additional $12,000 for other scholarships. Brian commented on the problems of making Summit affordable to students who choose to major in music:

> It's unfortunately the middle class that has trouble because they don't qualify for aid but they don't have the income to afford the high tuition here. And wouldn't you know, those are just the people with just enough disposable income to pay for violin lessons and voice lessons and traveling to All-State and those kinds of things. So the irony is, that there's always this large pool of potential students that we are unable to help and ultimately unable to attract. I mean, there are always some that will go elsewhere. We have no trouble recognizing that, but we lose a lot simply because they'd do anything to come here but the $16,000 a year versus $6,000 at the state school is just the difference of $10,000 a year that mom and dad don't have the foggiest idea where they'll come up with it. [p. 8]

Over the years, the university has invested in the physical plant and funded areas which most directly affected the students. As such, relatively little money has gone towards an endowment. A new concert hall and music building are at the top of the list of priorities for facilities. During the time this study took place, there were numerous articles in the university newspaper about progress on this project. News stories highlighted

problems: delays for ground breaking because of lack of funding and environmental problems with the building site. Brian was in the middle of this dilemma and was distraught with delays on what he thought might be a great compromise:

> It's like seeing the light at the end of the tunnel and discovering it's a train coming the other way. The train that is coming our way is the fact that there are some economic realities that have now surfaced, that unlike, previous to what we had been told, the money is not all in place. And so we're into phased solutions and the difficulty there is that the part, as the provost loves to say, the "sexy" part of the building is the concert hall. But the needed, not that we can't use a better, appropriately sized, certainly ideally, an acoustical environment, a real instrument. Not that we can't use that and justify that. In the greater scheme of things, it's all the rest of the building that we desperately need. Like practice rooms and offices, and classrooms and things. So we're just not getting down to the difficult task of exploring those possibilities. [p. 10]

The Music Education Department

Brian admits that he has never taught students at the pre-collegiate level, but he is compassionate about music education, its place in the academic institution, and his support for the program at Summit. Asked about the Music Education Department and his related role, Brian responded:

> While those kinds of terms like "Music Ed. Department and Choral Department" are applicable, there is an inference of clear borders that simply doesn't exist in reality. Because Chris' primary area of expertise is her primary area of teaching and it is specifically her sort of administrative responsibility delegated to her. But if you say, "Who are her colleagues in the Department in the Music Ed. Department?", right away it starts to get a little fuzzy. [p. 3]

His image of the Music Education Department is a pie, with the choral, band, strings, and elementary specialists program each representing one quarter of the entire pie. Chris' compatriots, as Brian expressed it, are the band director and the second choral director, because they have experience teaching in the public schools. The string faculty are performance-oriented and conservatory-trained; so, although they are supportive of

string education, they are more interested in private lessons and youth symphony experiences for pre-college string players. Although the performance faculty is "warm and supportive" of the music education students, Brian acknowledged the conflict between the performance and studio faculty and the Music Education Department:

> There is still, at least in this department, and I think it's true all over, there is still that classic tension between people trained primarily as performers, feeling that individual musicality is the primary and ultimate requisite of great teaching almost to the exclusion of anything else. So that the performer argues, the best thing that can be done for teachers to develop... is to develop their individual musicality to its highest level. I'd like to point out, with a smile and a wavering nudge, that it is a conveniently self-serving hypothesis because the performers are the purveyors of that musicality and therefore kind of arguing disingenuously that what's best for the student just coincidentally happens to be best for filling my studio. Or to be more honest, filling their artistic satisfaction with students that are totally dedicated to performance, even though they're music ed. [p. 4]

Brian believes that some people who are fine performers are naturally fine teachers. He cited Leonard Bernstein as an example and added that he has seen students at Summit University with that kind of "underground spring of musical and educational talent":

> They're at ease, they're confident, they're articulate, they're centered. You know. All these intangibles that make them good teachers. They have it when they walk in the door. [p. 5]

If this is his belief, one wonders what his position is on the value of subject-specific methods courses. When asked what he believed the function of a music methods class to be, he responded that he perceives the methods class content as a triangle with three bodies of knowledge to be explored by the students. One is the "unthinking part of traditional pedagogy," that is, "the traditional roles, dimensions, and expectations of the music teacher." Brian believes this information is necessary because most of the students at Summit were trained in their pre-collegiate education in a traditional manner. The content for the more traditional approach, he feels, can be systematically presented. The second essential body of knowledge is found in the latest research in education: from learning

styles to the utilization of the Kodaly, Orff-Schulwerk, and Dalcroze or Eurhythmics approaches that have become important components of music education in the last twenty or thirty years. Brian parallels the development of this aspect of education to the scientific explosion following World War II. He believes this knowledge may be the most critical, because music teachers must know the "ways to excite students about music." This involves knowing about various methods of teaching as well as knowing about the context of the learning. The third part of the triangle is the musical skills used in teaching, such as conducting with a meaningful gesture or being able to bring out the "mystery and the chemistry that is uniquely the musical experience."

Brian further defines the triangle as performance, methods and skills. The unfortunate thing, he believes, is that the B.M.E. Jury, the evaluative tool for determining a student's teaching potential, is not skill-oriented. What he would like to establish is a skill-based jury that incorporates piano proficiency, conducting, sight-reading, and aural skills. With the current jury system, he feels that the people who pass are those who are "intuitively gifted teachers." Because the music education program is already burdened by the stringent core requirements of the university, the only way for music education students to succeed in a skill-based jury would be in a five-year program. Brian believes the current music education courses are essential to the program and should not be cut back, saying, "I don't think you can take the fully trained musician and then in two semesters and a summer, teach them to teach." Adding courses would be a challenge, as the performance faculty could make a good argument for more ensemble experience, and certainly he believes Chris could make a strong case for methods courses. Brian is sitting on the fence, as it were; he capped his discussion of the topic by saying, "It's always a trade off."

Interview with the Director of the Summit Choir

Michael is the director of the Summit Choir, a primarily *a cappella* ensemble with 45 members. He has been in the position for ten years and thus had achieved a level of prominence that surpassed the Wind Ensemble director who had only been in the position for two years. The Summit Choir performs locally and tours annually, frequently singing at regional and national music and music education conferences. This group is recognized as the most select choir on campus.

Until recently, Michael had the responsibility of advising all of the secondary choral music education majors. He was careful to describe this distinctive responsibility:

> We use that term [secondary choral music education majors] advisedly since of course, everyone is 'K through 12' and so everyone really gets a K-12 degree, but still the students clearly perceive themselves as being aimed in one direction or the other. So all of those who see themselves as looking in the direction of junior high or high school in the choral area, I have tended to advise. [p. 1]

With the addition of a new choral faculty member, Michael was going to be less involved with advising, but would continue to teach the advanced choral conducting class required for the B.M.E. with choral emphasis. Asked how students came to identify themselves as future choral teachers, Michael talked about how students' perceptions change as they go through the program:

> A lot of them who think they want to be a high school choral teacher, as they get into their education courses and go through and sort of see what's going on, not only in terms of how many jobs are available, but just what the demands are, et cetera, some of them migrate into that area (elementary music). Those who are really convinced they want to be a high school choral director, we try to advise very clearly and up-front that their first job is likely to be a junior high job, not a high school job. [p. 1]

Michael clearly feels that teaching secondary choral music is different than teaching elementary music, implying that secondary work is more demanding. One of the problems that he faces is that the state certification process does not recognize that these areas are

different enough to require different kinds of knowledge and skill.

One of the issues addressed in Michael's interview was the current state of affairs in secondary choral programs in the area. Michael believes that most local choral programs are still fairly traditional, using a "pyramid concept" of placing less experienced singers in assorted training groups which lead to the more experienced "creme de la creme" concert choir. According to Michael, the situation has not changed drastically in the last fifteen or twenty years in most of the high schools in which Summit student teachers are placed. Nonetheless, he feels it is important to prepare students for "all of the things that they never think about, in other words, all of the non-musical aspects for their job." This includes dealing with organization, administration, recruitment, and parents. Summit students, he believes, must also be sensitive to other current issues in the public schools, including the balance of sacred and secular music, and multiculturalism through the use of world musics. The primary focus of the program, according to Michael, is to teach music education students the importance of teaching musical skills:

> One of the things I think which is real important for all the students and we try to give them here, is to get away from the "performing rat" syndrome. And that's a very easy one to fall into with the typical pyramidal choral structure, with choral contests and all the rest of that. That you do mostly rote teaching, the kids sing very well, they sing beautifully, but they leave high school and they have very few musical skills. And so one of the things, certainly, that I talked about in choral methods and that Chris, of course, deals with are how do you teach musical skills within the context of a traditional choral program. And in junior highs, it's much more typical, of course, to have general music classes where one can teach some of those things as just ... as sort of a normal part of what goes on. The trick is, in a choral situation, making it a normal part of what goes on. [p. 3]

Here, Michael delineates the differences between general music and a "traditional" choral program. His statements imply that there are distinctions between the two, and that traditional choral programs, including the kinds of programs in which Summit students will probably teach, need to incorporate more of the music skills found in a general music

class. Michael believes it is possible to teach basic music fundamentals in a choral program. These fundamentals include the basic knowledge of music theory as well as sight reading ability. The best preparation for students, he feels, is to train them to use the Kodaly approach. Reflecting on an ideal program, Michael discussed the importance of improved piano skills and more conducting experience. In a choral methods class, Michael exposes his students to "all the resources that they have -- their teachers, listening to other programs, workshops, and the local music store."

Summit's Music Department is known for its highly polished and well-trained performing groups. When asked how music education students balance the idealism of their university experience with the realism of the public school level of performance, Michael responded:

> The best way is to get them out into fairly realistic situations to observe during their time here and to make sure their student teaching experience is also somewhere that is a good experience. [p. 5]

He recalled a local high school with an exemplary program, in which only one Summit student had ever been placed in a student teaching internship during his time at the university. He observed:

> They're better off going to a good but more middle-of-the-road program and making sure that they are in a junior high part of that time, so that they deal with those kind of realities. ....I make sure that they have gone out to a few really pretty awful programs. I mean, I have to be careful what I say when I send them out there. [p. 5]

Michael concluded his reflections by saying that the best way for students to develop their skills as choral teachers was to get a position as a church choir director. This way, he believed, they would gain experience in rehearsing, performing, and conducting. They would learn to make their own decisions, select music, deal with personalities, and teach music.

Interview with the Methods Course Professor

Chris, the professor of the Fundamentals of Music Education methods course, is a warm, vibrant woman. Her first full-time teaching position in higher education, Chris had been at Summit for ten years. She defined her position at Summit University as encompassing the teaching of all music education methods classes, supervising student teachers, organizing the summer courses for teachers of elementary and secondary general music, and working with graduate students in music education. During the year prior to this investigation, Chris took a year-long sabbatical from Summit University, during which time she served as a substitute teacher in numerous school districts to improve her credibility as a teacher. Besides teaching the Fundamentals course during the spring term, Chris taught three other courses: Music For Classroom Teachers, a course for preservice elementary classroom teachers; Methods In K-9 Music, the Orff-Schulwerk and Kodaly techniques class for teaching upper elementary and middle school children; and School of the Arts 341, a course in integrating arts for classroom teachers. Two days a week, she reserved time to observe student teachers placed in the local schools.

Chris was especially overwhelmed by the time commitment required and the stress placed on her as a member of the university's "Super Committee," a body responsible for making major decisions on the restructuring and reorganization of the university. As a representative from the Music Department, she was responsible for attending meetings and defending the department's position as the committee made important decisions concerning imminent budget and faculty cutbacks. In the second interview, midway through the term, Chris stated that she realized she was spending more time in meetings than she was teaching. Because of the demands placed upon her, she felt she needed to learn how to "be gentle" with herself and to "feel comfortable" telling people that she was "unavailable."

In the interview at the beginning of the term, Chris explained the development and

organization of the sequence of music education courses leading to the B.M.E. Before Chris was hired for the position, the music education courses were taught by a variety of adjunct faculty, and the curriculum lacked consistency and focus. She began to revolutionize the curriculum by surveying all the recent graduates in music education and asking them, "Where are the black holes?" With the support of Brian, the department chair, she used these data to organize a sequence of courses that satisfied these stated needs and the requirements of the state. A few years later, an agreement was reached with the university's School of Education to include some of the content from required education courses within the music education methods courses. This included teaching some of the content required of certified teachers by the state Administrative Code, including knowing how to write multiple-choice test questions and understand IEPs. This gave Chris more time with students, allowing her to cover certification issues with greater relevance to music. She seemed comfortably resigned to this compromise, but stated that the music education curriculum had gotten more crowded over the years because of the addition of state and Summit University School of Education requirements:

> The fact that I'm cramming these sort of disparate, unrelated goals into one class is not my favorite choice. And if I had more time, I'd probably require them to be out in the school more and make more observations as a group, which we did in the fall together. But this spring, I just can't fit it in. [#1, p. 10]

When asked what she might do differently if requirements were removed, she stated:

> I think I would have them teach. And I would have them teach materials that were foreign [unfamiliar] to them, but typical to elementary or general music and middle school teachers. I would also be very excited to have the possibility of doing something with regard to special education. I would also incorporate in a lot more multicultural experiences for them. [#1, p. 10]

Regarding the current need for developing in teachers an understanding of multicultural perspectives of music teaching, Chris felt the music education program could be improved

if the department had a resident ethnomusicologist. She felt that her own incorporation of world music within her class was "tokenism."

One of the greatest concerns Chris expressed was the demands placed upon the students by the Music Department. The National Association of Schools of Music (NASM) requirement states that students must arrange for private lessons every semester in which they are in enrolled in music department courses. Students at Summit University are also expected to participate in ensembles each semester and to perform a junior and a senior recital. Furthermore, students were typically in multiple ensembles and taking more than one private lesson. Chris made it clear that the performance orientation of the faculty determined departmental decisions, with music education issues viewed as a secondary channel of activity and influence:

> A lot of the attitude on the part of the major faculty is more performance-oriented. Promotion and outreach, quality control rather than, "How are we going to prepare our students to become teachers?".... The performance orientation of the students is readily understandable by the fact that we recruit the winners of the [high school] solo contests. We phone up the [high school] juniors who are gifted and we recruit, when we go out in the schools -- the ones that are the most high level performers. So this is a different kind of population than a lot of colleges have a privilege to work with. [#1, p. 3]

Commenting on the high performance standards that are so prevalent in the department, Chris continued:

> So it's like we're reinforcing ourselves by performing and keeping on performing and maintaining a high level of standards. It's the same struggle that everyone has as a performer. It's giving up some of that time, time away from your instrument to try to shift over [to teaching], and it's not always a happy transition for them. [#1, p. 3]

Chris said that rather than having a singular goal for the students in the Fundamentals course, she had multiple goals, all designed to help students "survive out in the trenches" -- teaching music in the schools:

I'm trying to provide, as you might say, a touch of reality in terms of

> having them go out and observe teachers out in the field and see what kids are really like and how things are different from when they were students. There's such a generation change that's occurred. I'm trying to get them to learn about some of the systems that they might incorporate, such as: How do you take roll? How do you manage a class with the least impact emotionally on you? How do you plan a lesson? How do you decide what to teach? Those kinds of issues are important. And, also just viewing themselves in terms of being professionals and being required to go to a [music] conference, being required to evaluate themselves as beginning teachers in their journals. [#1, p. 8]

During the sophomore year, Chris stated, the students begin to make "astronomical progress in terms of viewing themselves as teachers." She defined this as a "paradigm shift," and discussed the fact that changing perspectives from music performer to music teacher, was admittedly not possible for all students. During the second class session, Chris talked about this "paradigm shift" with the students, stating that her goal was to teach them how to be a music teacher, not necessarily a "choir, band, or orchestra teacher" but a "general music teacher." She went on to describe how a school's general music teacher "subsidizes" the performance classes offered in the school, and that young students in general music classes have a right to know music even though they are not interested in traditional ensemble opportunities. Chris noted that having knowledge in teaching general music would make the students more marketable as prospective music teachers since "ninety-eight percent of the graduates don't get jobs teaching high school band or choir." Schools look for experienced teachers for secondary school ensemble positions, so young teachers must expect to "work your way in."

Chris reported that she had decided to teach the Fundamentals of Music Education course differently than she had in the past, incorporating more collaborative work among her students because "they need to learn to ask for help and share their ideas" with their colleagues. For the B.M.E. Jury, she insisted that they teach a "general music" lesson, although she realized they might be much more comfortable teaching a "rehearsal situation." She also expected students to learn to use the K-8 music series textbooks (even

though she believed they would complain about doing so). The most important thing Chris hoped the student would learn from the methods course was that "the teacher doesn't have all the answers. You don't have to be perfect; you can learn by falling on your face and picking yourself up and trying again."

As she considered the abilities of her students in the class, Chris said that this particular group was good and that the departmental screening of students for the music education program was working because these students were all "very bright and musical":

> Our recruitment has paid off here. We've got some real winners. So, they're able to land on their feet in a situation and have a little bit of smarts, musically. Secondly, they have some kind of foundation that gives them perspective. And that foundation's provided by the School of Education and by the Music Education core. That at least alerts them to some of the potential problems that they're going to have in their particular careers. Other than that, I don't think there are any guarantees and my philosophy is, you water the weeds and you water the flowers and some of the flowers wilt and some of the weeds bloom, and it's real hard to predict. But based on the fact that they all are pretty bright eyed, bushy tailed, and under a lot of stress during the course of this degree program, they probably will have some coping mechanisms that will fall into place when they go out there. [#1, p. 11]

Although frequent informal conversations took place with Chris during this investigation, a more formal interview took place midway through the course. When asked how she felt things were proceeding within the course, she replied that students seem to be "more cohesive" than in previous years. This could be, she hypothesized, because of the time spent on cooperative work, using the "buddy system," pairing students to help each other with assignments, and small group work, as opposed to lectures where students are expected to absorb the instructor's ideas without interaction with others. She admitted being thrown off track with the syllabus because of a problem with a textbook. Two different editions were sold in the bookstore; even though students were reading the pages assigned, the content was different. She was also struggling with how to present lesson planning:

> In the mid-term, they said they really had not a clue about lesson planning and I know that they will not have much about lesson planning in their [education] methods classes. .....Every time I look through the [text]book, I cannot find that much on lesson planning. And nobody taught me, nobody told me. So I feel very frustrated because I have my own little ways of doing it, but I don't think that those are appropriate to what they're going to be needing, and I struggle with being overly vague and overly specific, and not saying anything clear and lacking materials. So that's my biggest [problem], lacking materials in a method book that's related to music. [#2, p. 2]

Chris used students' journal writings and mentor reports to help her understand their perceptions of other teachers as well as how they saw themselves as teachers. She found students' comments delightful and fascinating, especially those of two students who had observed the same teacher at the same time, yet had very different perspectives of what they had observed. Journal writings were used to develop students' awareness of themselves, and to help them reflect upon the relationship between their previous experiences and their thoughts about teaching. Chris reflected upon the benefits of students keeping a journal during their four years of undergraduate study, noting the rich record they would have of their development as prospective teachers.

Reflections of the Fundamentals of Music Education Course

It was interesting to observe the increasing levels of anxiety and frustration that ran between Chris and the students in the class. Chris seemed to become more and more overwhelmed with her work as the term progressed. Besides having problems with a student teacher who was failing, the "Super Committee" was taking more time and led to her increased level of anxiety. Although she had planned her lessons for the class carefully, she was often caught off guard when students stopped her in the middle of instruction to ask for clarification on specific concepts. When the students were asked to teach a portion of a lesson, stating an objective of the lesson and an anticipatory set, most

of the students in the class were unable to do so correctly, as they did not clearly understand either concept. Chris admitted that she was frustrated because she could not figure out what she had done wrong.

As the B.M.E. juries approached, the students also appeared more anxious and frustrated. Certain terms presented in the course, such as task analysis and concept analysis, were confusing to them and were not clarified nor given illustration by their instructor. Some of this tension climaxed at the beginning of one class period two weeks before the B.M.E. juries, at the end of the term. Some of the students came into the classroom voicing their anger because they were having difficulty getting into a required education course for the following fall. A few students told of being denied access to the class by the School of Education professor. One student marched into the room and angrily avowed, "I'll never recommend this institution to anyone!"

The course culminated in the students teaching their 10 minute B.M.E. Jury to the music faculty. One of the members of the class failed the jury and one was unable to take the jury because he had failed the piano proficiency test. Another student passed "with reservation" from the faculty. The four students, the informants for the case studies were, for the most part, personally satisfied with their teaching jury and felt the jury requirement had helped them think more about teaching music, and learning some of the concepts and skills that they would need when they were in an actual teaching situation.

A Perspective of Music Education Within the Department of Music

An analysis of the responses from the interviews conducted with the department chair, choral director, and music education professor lead one to a better understanding of how music education is perceived at Summit University. Two spheres of influence which affect the music teacher education program emerge from the data: (1) the traditional

performance orientation of the institution, and (2) the requirements placed on the institution by outside agencies.

As the sole full-time music education faculty member, Chris maintains a role within the Music Department that is subservient to performance. It is not surprising, as reported by Lanier and Little (1986), that education courses, especially one taught by a woman, would be viewed with less status in this academic institution so ensconced in its traditions. The proliferation of the performance program drives the department. Music's very existence on this campus depends upon the success of the performance groups; without them, there is no recruitment, and without recruitment, there are no students. From Michael's perspective, as the Director of the Summit Choir, the desire to develop good future music teachers is secondary to training skilled musicians. Although Brian, the Music Department Chair, understands the importance of music education, he believes that all music education students have inherent teaching ability. The assumption is that teaching is learned by doing, and that, given a solid foundation in musical skills, these students will succeed as teachers. Chris, the only full-time music education faculty member, has worked hard to change some of the narrow views held by the performance-oriented faculty, but there are several factors which keep her from succeeding in changing the paradigm: (1) the strength and longevity of the institution's traditions, (2) the department's struggle to maintain it's position within the institution based on it's previous success, during a time of restructuring and decreasing funds, (3) the fact that Chris is greatly outnumbered by other (mostly performance) faculty, (4) the perspective of K-12 music teaching held by Michael, Summit choral director, and (5) the belief held by the Music Department Chairman, Brian, that music teaching is learned pragmatically, "by doing".

In a review of the literature on teacher preparation, Feiman-Nemser (1990) stated that reformers have attempted to improve teacher education programs by adding

requirements or imposing structural changes. Like many other teacher preparation institutions, Summit University has been affected by such attempts. Chris' work is further abrogated by the requirements placed upon the Music Department and the teacher education program by outside accrediting agencies. The Music Department must defer to the School of Education by teaching aspects of the teacher education program within the music education department to satisfy the state administrative code and to retain accreditation. The Music Department must also satisfy the NASM requirements for coursework and curriculum to maintain its associate membership. These contextual factors, which are seemingly out of her control, continue to make Chris' work a challenge.

CHAPTER 5: CASE STUDIES

Case studies are appropriate for "intensive, in-depth examination of one or a few aspects of a given phenomenon" (LeCompte and Preissle, 1993, p. 33). These four case studies, Ann, Holly, Oriana, and Rick, present the data derived from the interviews, observations, and program records. The introduction of each case study provides the reader with a description of the informant, their background and educational experience. Pertinent data from each of the three interviews, including conceptions of teaching and responses to the structured tasks, are described in detail and summarized.

Ann

Ann's home environment influenced her decision to major in music. She grew up in a neighboring state in a town just outside a large metropolitan area. Her mother is a singer and plays the piano. Ann's brother is a junior at Summit University, and is also a music education major. Ann seems to be close to her family and is quite fond of her brother. They exchange good-natured sibling banter when they cross paths during the day, rushing to and from classes and rehearsals in the Music Building.

Ann is a gregarious young woman with a pleasant personality and warm smile. She speaks quickly, punctuates the conversation with nervous laughter, and sometimes ends a statement with raised intonation, as if posing a question. When she talks about her college life, her classes and performing interests seem equally balanced with her involvement in campus activities.

Early Musical Training

Ann began playing piano when she was three. By the time she was in elementary

school, Ann understood basic music theory and could not understand why learning music was difficult for the other children. She was involved in various music productions in elementary school, playing the piano or getting a role in a musical. In fifth grade, she started playing the flute, and in sixth grade played in her first instrumental ensemble. She felt unchallenged by the music program in junior high, but her high school band experience was much more rewarding. Ann was a drum major her senior year, and she speaks fondly of this experience. Although she knew basic conducting patterns before her senior year, she attended a drum major camp and refined her skills. Ann loved conducting and felt successful when she was able to "get people to do the right thing" in a performance. She credits this experience and her second high school band teacher for influencing her decision to go into music education, as well as her private piano teacher during her high school years who became an "inspirational model" for her, insisting that she strive for perfection.

A Student of Music Education

Ann plays in the Wind Ensemble and takes private piano and flute lessons, and during the case study interviews was enrolled in three other classes besides Fundamentals of Music Education: Music History, Ear Training, and Philosophy. Although her ultimate goal is to become a high school band teacher, on the initial questionnaire Ann responded she "might be interested in elementary music education -- general music education."

As a student in the methods class, Ann was an active participant. She frequently asked questions and responded to the instructor's questions. When other students modeled parts of a lesson, she offered suggestions and praised them.

The Decision to Become a Teacher

During her freshman year in high school, Ann received some information about

Summit's music department from a friend who had visited the campus. She had heard that the institution had an impressive faculty and an excellent wind ensemble that toured Scandinavia. Ann was impressed, and made Summit her first choice of colleges to attend. Although she knew nothing of the Music Education Department, she assumed that if the music department was outstanding, music education would be as well.

Ann is certain that she wants to be a teacher, and thinks about the possibility of obtaining an endorsement in elementary education or special education rather than to limit herself to teaching music. Music therapy is another of Ann's interests, although Summit University has no such program. Asked how she became interested in being a teacher, she replied:

> I guess I always counted on it. There really was not much question in my mind. From day one, I guess, I always though I would teach. And over the years, as I continued in my music, practicing piano and then flute, music education appealed to me more, just because it was something that I really loved doing. [#1, p. 1]

The Preliminary Interview

Ann was forthright in the first interview, stating that she really wanted to teach at the high school level but realizing as well that "Along the way, I'll probably end up teaching elementary music." She believes a beginning teacher is better off starting to teach at a lower grade level. Ann had observed a number of elementary music teachers in the Foundations of Music Education course in the previous term, and had learned much about teaching from those observations. She noticed that a teacher's personality can change when they step in front of a class. For example, one female teacher seemed "kind of kooky" to Ann when she stood in front of the class, but the students seemed to "really like her." Another male teacher was very strict with his students, but told Ann that he "really enjoyed the students and teaching."

Ann believes that an elementary music teacher should spark students' interest, and that many music educators "turn their kids off to music." She feels the goal of the music class is to provide a "basic understanding of music" through "discovery," with many different kinds of activities exposing students to many aspects of music learning. In addition, Ann believes it is important to show students how music can be integrated into other disciplines.

Ann was not sure of what she would learn in the Fundamentals of Music Education class, but assumed she would find out how to "deal with a classroom of students" and to "learn what to teach." Ann seemed frustrated that she had not observed any high school teachers and that the first music education course did not address the teaching of music in the high school. She offered this reflection:

> I'm thinking, "I'm going into music education. I'm automatically going to know what to teach." Well, you know, honestly right now, I don't. I know perhaps for elementary education because most of the classwork we've done and observing we've done has been elementary." [#1, p. 5]

Ann's conceptual map was a list of five aspects of her understanding of teaching music: (1) "knowledge to further explain subject matter to students," (2) "skill in whatever you're teaching the students," (3) "good human relations and communication skills with young students," (4) "positive disciplinary actions," and (5) "various methods of presenting music to students so it reaches all students."

Although Ann was asked to write down what she already knew about teaching elementary music, this seemed to be more Ann's conception of the knowledge base that she would need to acquire in order to teach elementary music.

Responses to the Musical Example, "Bluebird"

Ann scanned the music and paused before she selected "rhythm" as the reason for

teaching the "Bluebird" song. She would use the song to "teach the basics," identifying half, quarter, and eighth notes. She did not identify how she would teach rhythmic notation, but suggested that the students could learn to sing and identify intervals, and learn where the notes are on the staff. Ann did not identify any instructional strategy and could not think of any other use for the song. She assessed second or third grade as an appropriate level for "Bluebird" because she remembered singing songs like it in the primary grades, and performing more difficult songs in fourth through sixth grade. Asked if it would be a song she would select to teach, she said:

> I might. I don't have much background in looking at music that I would teach. As long as I knew exactly what I was trying to get across to the kids, rather than just taking some song and just teaching it to them ... which, at this point, is all I could really do. [#1, p. 10]

When asked what would guide her decision in music selection, she responded:

> I would know at first what I wanted to teach, what I wanted to get across, whatever message I wanted to teach to the kids and then I would be looking in songs that I think would definitely aid me in teaching the students. So I guess I'd have to know what I'm looking for before I'm looking at a song, rather than just look at some random song and think, "Oh! That would be kind of neat to teach!" [#1, p. 10]

In the first structured task, "Bluebird," it is evident that Ann believes teaching the "basics" is important. Her focus on only the notes in the song, excluding the text or use of the song as a singing game, may have reflected Ann's lack of experience with the elementary music curriculum and her focus on music literacy as a result of her experience as an instrumentalist. Ann's ideas on allowing students to discover through music were not evident in the musical example task. It is possible that Ann lacked ideas about instructional activities because she was unaccustomed to thinking of the music as generating the ideas for a lesson.

Teaching a Concept Lesson on Loud and Soft

As she generated ideas for a concept lesson on loud and soft, Ann flowed comfortably from one idea to another, creating a sequence of learning activities that she felt would give the students a variety of experience with loud and soft. Ann's first idea was to speak to the students in a whisper and then to get louder to show them the range of dynamics between loud and soft. Then she began thinking of different materials she could use, such as instruments and tape recordings, to give children other examples. Ann stated that "much of learning is done through experience," and the best way for the students to learn would be for them to perform the loud and soft sounds. She added that personal experience not only aids learning but makes learning more enjoyable. As she discussed students playing loudly and softly on instruments, she did not mention how they would be directed to do this as a group. When asked, she responded, "I'm not sure how I would. I know it's done, but I'm not quite sure. Probably just by how you usually get people quiet with a "shh--shh." She had never seen this concept taught, but had observed a teacher use hand gestures for dynamic level with students playing Orff instruments.

Ann appeared capable of generating instructional strategies, thinking in terms of activities that would actively engage the students. She organized her thoughts in a sequence that resembled a lesson plan, beginning with an example and continuing with student exploration of a concept using various musical media. She did not mention a particular piece of music that she might use, but relied on more teacher-directed exploratory activities with voice and instruments. She was uncertain of her ideas but willing to admit it; she frequently responded to questions with "I'm not quite sure." Her hesitation was also evident in her raised vocal inflection at the end of her sentences.

Mid-Term Interview

Ann seemed more relaxed and conversant in the second interview. She spoke compulsively about her concerns about her decision to be a music teacher:

> As of right now I'd like to teach high school band, but, the more I'm thinking about it, I'm kind of going through that, "Why am I in music right now?" I'm kind of really questioning why I'm in it, because I think there are other things I'd like to pursue too. Maybe I haven't looked completely at all of the options. [#2, p. 2]

She talked about her interest in special education and music therapy, but her schedule did not allow for a double major with another content area.

For Ann, the content of the Fundamentals of Music Education course seemed confusing and disjunct, but she believed that eventually everything would become clear to her. One aspect of teaching Ann wanted to know more about was age- and grade-appropriate materials and curriculum:

> I suppose the one thing that I've been wondering about this entire year is something that I've thought about beforehand too, that is, where do you get the lessons? I mean, we're learning how to teach them, we're learning how to set them up and prepare the students for the lessons, but what material is appropriate for what age? I'm sure that will come in a later class. Also, Chris has told us that in the bottom of our library they have a whole bunch of lesson plan books, and it has specific lessons set up for specific grades and so that'll be really helpful. But I guess that's the one thing that's been going through my mind so far. [#2, p. 1]

Spending more time actually teaching also seemed important to Ann:

> I would like to start applying it now rather than just reading it from a book and just knowing in my head as opposed to actually practicing. I mean, if we were supposed to practice in front of the classroom, I think that would first of all get us more accustomed and comfortable with standing in front of a group of people. Whether or not it's a group of friends or it's actually a group of students. Because I think it's one thing just to be reading something from a book and writing it down on paper, versus actually doing what you read. [#2, p. 4]

Ann reflected on her first teaching experience in the Foundations of Music Education class. She was not sure why she had become so "terrified" or felt so unprepared

in front of the class. She guessed that the thought of actually teaching in a couple of years prompted her to ask, "Will I fail or will I succeed?" The class teaching experience also caused her to ponder her reason for pursuing teaching as a career: "I'd like to know why I'm going to teach all this stuff."

Ann was able to use some of the management systems she had learned from her one class-associated field observation. She noticed that the teacher had posted the classroom rules on the wall, but that neither the students nor the teacher seemed to follow them. Ann observed that the teacher had an ineffective management style and did not seem to teach to an objective. This surprised her, because she had observed the same teacher in the previous music methods course and had had a favorable first impression of her style.

As for the goal of elementary music education, Ann was quick to state that the "fundamentals of music" were most important -- "as much theory as you can grind into them," should children choose to become more involved in music later on. Ann believes that she needs to know everything about teaching so that it becomes natural to her. This includes knowing various ways to introduce and teach certain musical topics, as well as knowing the topics themselves.

Ann's knowledge base of teaching music, as generated through her conceptual map, was a list of six points. The first three related to a consistent classroom management system: listing and clarifying the class rules and expectations for the students. The next three points had to do with instruction: lesson planning, using creativity in teaching, and using teaching methods "suitable and effective" for each student. This conceptual map demonstrated the effect of the methods course on Ann's thoughts about teaching. In her first conceptual map, her thoughts were more broad and vaguely defined. Ann had evidently come to understand that while structure is important in teaching, in order to accomplish objectives, it is also important to remain creative and flexible in teaching

strategies employed.

Responses to the Musical Example, "Tue, Tue"

As was the case with the first musical example, Ann began by analyzing the music, talking aloud as she identified the note values and rhythmic patterns in the song. She went further to generate two student activities related to the rhythms. Her instructional strategy for teaching the song followed a rote method, the teacher taking the lead part as the class sang the response. Ann considered the context of "Tue, Tue," pondering that, "it would be kind of interesting to know the history of this music," and suggesting that it be used for a unit on folk songs from around the world. When asked the grade level for which it might be appropriate, Ann admitted, "That's one thing I'm lost on: grade levels." However, she replied with uncertainty that based on some of the classes she had observed recently, younger elementary students would be able to perform it because it was not too complex. Again, she expressed uncertainty when asked if she thought it was a piece she would use in a music class:

> I'm not sure because I haven't looked at too much music, but I could see a lot of possibilities of ways of working with it, or at least the potential. I'm not sure of how exactly I would work with it. [#2, p. 8]

Ann thought the piece would be appropriate for percussion accompaniment, but she did not think she knew enough about the percussion instruments "out there" to venture further.

After looking at the lesson in the textbook, Ann stated that identifying the song as an African folk song seemed like a good idea, "so the students know what they're singing." She thought the use of the solfege in teaching the piece was effective, and would be easy for the students to understand. However, she did not know how to use the "hand staff" (using the five fingers to represent the five lines of the music staff), and wondered

when she would learn it. Her strong feelings about the use of music series textbooks were revealed when asked if she would use the book to teach the song. She commented that:

> I think these books are usually just set up for the basic structure and you don't have to go from the book word for word. [Music is] supposed to be creative. I mean, I've always felt it's supposed to be creative, and if you're just reading straight from a book, I think it kind of loses its luster. [#2, p. 9]

Ann indicated in the first part of the mid-term interview that she needed to know sources for the lessons. Given a song from another culture, she seemed hesitant and mostly unable to develop instructional strategies. It is also possible that Ann's obvious insecurity in her own ability to make curricular decisions kept her from generating many ideas.

Teaching Two-Part Singing

Ann's prior experience with private lessons and performing in ensembles assisted her in thinking about teaching fifth graders to sing two-part songs. Instead of beginning by generating ideas, she asked two questions to frame the context: (1) What would they be singing, and (2) Are the parts divided according to voice type (boy/girl)? When told she was free to make those decisions, she began going through a step-by-step teaching process that followed a traditional rehearsal format: taking one part at a time, working on the song in smaller segments, then putting the parts together. Her solution for trouble spots was to repeat, "going over it and going over it slowly," or to have one part of the group play on instruments while the other part sang. In fact, Ann felt it might be best for students to play the parts on instruments, because it is "easy to get lost" singing. If the students had trouble with the words, she suggested that they could sing on "la" or hum. Her source for the process of learning a piece of music was her piano experience as a child.

> It used to be when I was a lot younger you'd take one hand at a time until

> you get it. And then the other had until you get it, and then you put the two hands together. And I think a lot of that probably holds true for students too, just so they could hear what else would be going on and they can also follow along with their music. [#2, p. 10]

This system for learning music was something Ann remembered from singing in church choir and in band classes. Ann could not suggest possible songs she would use, partly because of her limited vocal and choral experience. Asked what she would do if the objective were to teach two-part music to an instrumental class, she said she would use the same instructional process for singing a two-part song.

The increase in the amount of instructional strategies generated in this example, compared to the first concept lesson, is a result of the task given. Ann's extensive experience as a performer assisted her in thinking about teaching two-part singing. Her teaching process follows a common rehearsal format a director might use in teaching students in an instrumental ensemble. The fact that this was an introductory lesson did not seem to influence Ann's decisions. She assumed the students read music or were at least able to match pitches following her voice or a piano part. Ann reflected in the first interview that music literacy came almost automatically for her. In fact, when she was in elementary school, she had trouble understanding why reading music was difficult for other students. Although she could not recall how she actually learned to read music, she remembered not struggling with it. Thus, she had little conception of how music reading can be effectively taught or what students' conceptions or misconceptions of music reading might be. She simply assumed that music reading happens, and that part-singing is possible with fifth graders if you just "split it up section by section" and "go over it slowly" until they can sing it correctly.

End-of-Term Interview

Ann seemed pleased with her progress in the methods class. Things that were

unclear to her at mid-term came into focus after she planned and taught a lesson for the B.M.E. Jury:

> I actually saw where everything we're learning fit together in a lesson and how you're to present it. [Earlier in the term] I did not know necessarily the importance, exactly, of the anticipatory set. I mean, I know you want to get the students psyched for it or maybe interested in the least, but I just did not understand what I was doing ... how to present the material . [#3, p. 1]

She related how everything that had been done in the methods class was "geared toward the B.M.E. Jury." Although she passed the jury and found the class content helpful, she was concerned that the final exam was going to cover some things that they had not "gone over" in class, and which were primarily extracted from the textbook and other reading assignments. Reflecting on what she had learned in the class, Ann responded that she learned about management systems and dealing with discipline problems, as well as the importance of using a "smaller vocabulary" when teaching younger students. She had also learned about how effective teachers involve students in learning, creating interesting and exciting lessons.

According to Ann, elementary school is the time of discovery. The goal of music in the elementary school is to give students an enjoyable music learning experience, allowing them to stretch their imaginations, and inspiring their creativity. Ann feels she will need, and wants, to know everything there is to know about music and teaching. She especially needs to know how to express her knowledge of music so the children can understand it, and to know what music learning is appropriate for each grade level.

By the end of the term, Ann had decided that teaching elementary music would be enjoyable:

> I think that during the first interview I said I'd rather teach high school band or maybe junior high band. But I realize that this [class] has opened my eyes more to elementary school. I always said if I ever taught elementary school, I'd just want to have the classroom and I would not want to teach music in elementary school because I would probably get attached to the

kids and they wouldn't be my kids, but I think I would enjoy it. [#3, p. 8]

Ann thought that the methods class had influenced her positive feelings about teaching elementary music, remarking that the creative activities and assignments in class had gotten her excited about teaching at that level. She stated that she would like to think it possible to use each elementary music class period constructively, doing more than "just singing songs." When asked how she gained that perspective, she said:

> I think I've always felt that way, but probably not as strongly until this semester, because I've never had too much reason to think that. I've heard other people talk about their past music classes and so it sounded to me, well, gee, there's got to be more to it than that. I mean, there was more in it for me. Maybe I just had an incredible teacher in grade school. Maybe she was mediocre and I did not know it! But I just did not really feel it this strongly until this semester, when visiting and thinking about changes I would have liked to have made. [#3, p. 9]

As a result of her success in the B.M.E. Jury, Ann felt positive and more secure about her ability to teach elementary music. Her last conceptual map was not in the form of a list, as it had been in the previous interviews. Instead, she drew a flower with a sturdy stem and root system. On the stem she had written, "Student's desire to learn/Instructor's desire to teach." In the center of the flower, she had "student interest and enjoyment." On the six equally-sized petals, she wrote, "creativity, variety of content, communication (on students level), teacher's knowledge, funding!!, and organization." Ann's organization of her knowledge revealed her understanding of the relationship between students' needs and interests and the teacher's resources, in terms of knowledge, skills, and context, relevant to delivering the content in a way that will engage the students. Her non-linear diagram was proof that she had begun to put together the learning that seemed confusing to her at mid-term, in order to create a picture of growth and wholeness that depicted her emerging knowledge of teaching.

Response to the Musical Example, "Erie Canal"

Ann's process of thinking about teaching a piece of music by first looking at the notation was continued in this end-of-term interview. Ann began her discussion of "Erie Canal" by stating that she would use the song to teach rhythm, and then explained her rationale by pointing out the syncopation present in the song's melody. She thought it would be important to teach students "how that's going to sound." Even though she did not know how to teach intervals like major and minor fifths and thirds, she nonetheless thought the song would be useful for teaching such concepts. She was unable to generate many instructional strategies, in part because she was unable to place these concepts in the sequence of a curriculum:

> I think you could teach it to them orally, but for them to really benefit from it they would have to read the music and I'm not sure where they would be in their [music] reading skills. Maybe sixth grade, seventh grade, eighth grade when they start playing in bands or playing in some ensemble or singing in a choir. That's when they really start reading the music ...when they should. I'm not sure if I would have gone through the different notes. I'm not sure where I would have been if I were to be teaching this as we go or if I would have explained everything to them, you know, four sixteenth notes equal a quarter note. I would want them to already be introduced to it first, so they would (know) rather than just be confused. [#3, p. 11]

Again, Ann's focus on the notes rather than the song's text or historical/cultural context in the teaching of "Erie Canal" revealed her strong belief in the importance of teaching the fundamentals of music. Ann's belief in music literacy as acquired through ensemble performance rather than through experiences in an elementary music class is notable. Because she placed this song at the "sixth grade level or beyond," it is evident that her stated goal for elementary music, "to allow students to enjoy and explore music," may not have included the development of music literacy.

Teaching the Concept of Phrasing

Thinking more contextually than she had in previous interviews, Ann began by framing a context of the lesson on phrasing in terms of its appearance in the overall curriculum: "They would be following the order of whatever they're doing in the classroom, right? So this would not be difficult for them." She then launched into a very organized lesson that began by introducing the concept as framed within a familiar song, then playing the piano and "having the students sing along," followed by asking the students to select phrases based on the criteria she had stated for a phrase. Ann had difficulty giving examples of criteria for a phrase, but that did not stop her from progressing through a series of strategies in the course of the lesson plan. She continued to generate ways to help the students understand phrasing by asking students to identify phrases within less familiar music, and then by giving them a "totally unfamiliar song" and asking them to sing it with correct phrasing. She was unsure about how long this instructional process would take. Thinking back through her lesson, she added that she would start with an anticipatory set that would be related to the learning, although no particular details on such a set came to mind. She had no memory of the manner in which she learned the concept of phrase herself, but recalled that her piano and flute instructors had taught her how to play in musical phrases.

This final concept lesson reveals Ann's use of the knowledge gained in the methods class. She used her knowledge of the lesson plan format and created learning activities that aligned with a task analysis. She began with definition of phrases by giving examples from known music, and then leading students to making independent decisions in identifying phrases in music unfamiliar to them. By framing the concept in the overall curriculum, Ann demonstrated that she considered the students' prior knowledge in developing her plan of instruction. She did not offer an example of music that she might

use to teach phrases, but seemed to understand the importance of introducing a concept by giving students something they can relate to -- a familiar piece of music. Her general pedagogical knowledge was strengthened by her knowledge of instructional theory as learned in the methods class textbook, related class discussions, and assignments on using a particular lesson plan format. Ann's experience in creating and teaching a lesson using this designated format for the B.M.E. Jury, assisted her in thinking through this lesson on phrasing.

Holly

Holly grew up in a large city in the Southwest, but went to a high school only a few miles away from Summit University. She has had many challenges and opportunities in her short lifetime. One senses that she has the innate ability to succeed no matter what challenges arise. Upon first meeting, Holly seems to be aloof and very serious, but after a rapport is established she reveals her warmth and sense of humor. Holly is a very sensitive, thoughtful young woman driven to succeed by her desire to share her love of music with others.

Early Musical Training

When Holly was young, she wanted to be a veterinarian. None of her family members had any musical training or experience, but when she was in sixth grade, she decided to learn to play the trumpet. From the very beginning, she enjoyed playing the instrument. She began taking private lessons from a teacher who became a role model for her. She recalled that:

> He pushed me. There was one point when I was in junior high - I went through a big embouchure change. I could not do anything right. It was like starting all over again. And he wouldn't let me quit, and he would get

> angry with me and say, "No, you're going to keep playing!" So he always kept pushing me, but he always believed in me, always believed that I could do it and he still does to this day, even though I don't take lessons from him. [#1, p. 1]

Holly hated elementary music because the teacher did not pay much attention to the students who "did not know anything about music." She does not remember learning anything in class, but does recall being a member of a select recorder club. In junior high, she played in the top seventh grade band, and even played some jazz. As she described it,

> The director wanted to put me in the top band but I did not know anything about sixteenth notes, so I had to learn that. I had to challenge my way up and I remember getting a lot of prejudice because, for one thing, I was a girl and a trumpet player and I was a seventh grader making my way into the concert band. [#1, p. 2]

After her freshman year in high school, Holly's family moved to the Northwest to a suburban area only twenty miles from Summit University. Holly was surprised at the high quality of music played in her new high school band. She compared her experiences:

> The standards up here are a lot higher; there's a lot more support for the arts. I was kind of shocked at the competition because I was not used to going into a competition, competing against other students. I was used to competing against myself. I was kind of shocked and kind of upset at the way the solo and ensembles were run. After that, I learned a lot about politics and that really upset me too, but there was nothing I could do about it so I just had to keep plugging away. So my junior and senior years I got to go to state solo and ensemble contest. I fell into the competition thing, not by choice, but because I had to. [#1, p. 3]

During her three years of high school playing, Holly learned about working with people. Her junior year was particularly successful because of the high level of musicianship in the band at that time. There were many talented students in the band that year, and many strong leaders. Holly became president of the band in her senior year. She stated that her role then was to be a "representative" for the band in dealing with the administrative aspects of the position, yet she had wanted to "maintain friendships" and not be viewed as a "leader" and that was "somehow different" from the rest of the students.

A Student of Music Education

Although she had heard good things about the music program at Summit, Holly initially "really did not want to come" to Summit University. Her first choice was a state university in a neighboring state, one that had offered her a scholarship in the same amount as the one offered by Summit. For personal reasons, Holly accepted the offer from Summit. At the time of the interview, she seemed unsure of her decision.

Her schedule was full during the term in which the study was conducted, as she was enrolled in wind ensemble, orchestra, jazz ensemble, and private lessons, as well as courses in anthropology, music history, ear training, and music education. Holly is a conscientious student. She takes pride in her work, and seemed gratified by the positive comments and good grades she received in past courses. Unlike her classmates, Holly seldom engaged in idle chatter during class time. She was usually serious and focused on the instructor and the content of the lecture or lesson. Although not confrontational, Holly occasionally questioned the instructor when something was unclear. She also frequently commented on the shortcomings of the textbook. When other students taught in front of the class, Holly offered constructive suggestions that revealed her knowledge of music and pedagogical material presented in class.

The Decision to Become a Teacher

When Holly was a sophomore in high school, she decided to pursue a degree in music. Although she had many fine music teachers who influenced her interest and involvement in music, she feels the decision to become a teacher was her own. She explained:

> Sports and music were my real big things and I decided that I needed to make a choice when I was a sophomore in high school after I moved. I played basketball that year, but after that I decided that I could not do both

> of them and that I knew I wanted to do music as a career, so I gave up everything else and focused on my music. That was pretty much it. I've always ... ever since I started music, it's always been a real big influence in my life, so I decided to teach others. [#1, p. 1]

Holly's purpose in becoming a teacher is centered on her belief that music, and participation in a successful school music ensemble, can positively affect a person's life. The implication is that a successful program requires a good music teacher, and good music teachers can make good things happen for their students.

The Preliminary Interview

Having observed some excellent elementary music teachers during the previous term's Foundations course, Holly had decided that teaching elementary music "looked like a lot of fun," although she still felt she would rather teach at the high school level. Because she had had such a negative elementary music experience, she thought it imperative to have good teachers at that level to keep students interested in music. The goal of elementary music, according to Holly, is to motivate the students to learn the "basics of music." This would occur if the teacher could capture and direct the students' energies, allowing them "to have fun" while they learn. The best way for them to learn theory is to have them apply their knowledge through performance -- playing instruments, for example. In order to teach this way, Holly thought she needs to know how to present the material to the students:

> I wouldn't know where to begin. How do you recognize what students have already had? How do you keep them together? That's one thing that kind of scares me too. How do you keep from losing that one student that doesn't understand? [#1, p. 7]

She also felt it important to know the students' background, especially students from inner-city environments, so that the instruction may be tailored to match their needs and interests.

Reflecting upon what she had learned about teaching in the previous term's Fundamentals of Music class, Holly said that the course-associated observations had made the class meaningful to her. She learned about classroom routines and how to set expectations for students, as well as the importance of organization. One of the things she hoped to learn in the Foundations of Music class was classroom management. She assumed that she would learn more about teaching content in the Materials in K-9 Music class, which she planned to take her junior year.

In her conceptual map of music teaching, Holly wrote seven ideas in a rather random fashion, each enclosed in a shape. Two of the shapes in the center of the page were "what excites and interests students", connected by a line to "what will maintain their interest". In the other five shapes were written the phrases "where to begin?, abilities of students: cognitive and psychomotor skills, how to teach basic concepts -- methods that are successful, how to be a friend, what factors will influence a child's ability to learn: i.e., home life, community, etc." Holly's statements focused on the student and his/her interests, background, and abilities. This student-centered philosophy was supported by her goal statement for elementary music. Her question "where to begin?" was re-stated in her uncertainty in showing the relationship between and among her ideas, other than the association between student interest and the content that would maintain that interest.

Responses to the Musical Example, "Bluebird"

In responding to the question about how she might use the "Bluebird" song in an elementary music class, Holly generated few ideas about its use and no instructional strategies. She thought the song would be appropriate for teaching the interval of a minor third or applying simple rhythms to a song. Considering the text, she said, "I don't know that the lyrics are that important, really." She offered no suggestions as to how she would

teach students to hear minor thirds or recognize simple rhythms, and gave no reference to teaching the words or using the song as a singing game with patterned movement. In considering an appropriate grade level for teaching the song, she stated:

> This is going to be a total guess, because I guess I can't really remember anything except that my experience in elementary was not that good. It looks a little too easy for fourth or fifth grade I think, but a first grader just learning a concept might not be able to sight sing it. Maybe second or third grade? I'm not really sure. [#1, p. 8]

Asked if it were a song she would select to teach, she responded that she might "use it to introduce a concept" but that it was not the kind of song she would have the students perform because it "doesn't look very exciting."

Holly has little recollection of her own elementary music class other than remembering that it was not a positive experience. This fact, combined with her lack of interest in teaching elementary music, made her unwilling to generate many ideas for teaching the song. Her focus on notation and the complex skill of listening for and sight-reading minor thirds (while disregarding the text) were evidence that Holly lacked an understanding of common strategies used in teaching music in the primary grades.

Teaching a Concept Lesson on Loud and Soft

Thinking aloud about teaching a lesson on loud and soft seemed to be relatively easy for Holly. She began by offering an example of how she would start the lesson: "asking the students what the difference is between a whisper and a loud voice, and then performing with appropriate dynamic levels." Other instructional strategies she suggested were examples of loud sounds with which they would be familiar, playing musical examples of loud and soft, or playing instruments. It was most important, Holly believed, that the students be introduced to the loud-soft concept through (spoken) vocal experiences.

> The English language is the one that students can relate to first. They're not

> going to relate to a musical language. They're going to relate to your voice first, because that's our means for communication. After that, they get into the musical aspect. [#1, p. 10]

Holly had seen many of her teachers use dynamic levels with their speaking voices as a classroom management strategy. She had also observed an elementary music teacher in the previous methods class change the dynamic level of his singing to get his students to sing louder or softer.

Without verbalizing it, Holly seemed to understand that students' prior knowledge and experience are important when introducing a new concept. The source of this knowledge was simply her apprenticeship of observation, with many years of experience watching teachers use dynamic levels with their speaking or singing voices to model appropriate responses from students. She drew upon this strategy to teach the difference between loud and soft. What Holly did not focus on was the student's ability to perform loud and soft. None of the student activities she created involved students' own involvement -- speaking, singing, or playing -- to explore the concept. All of the student activities had to do with responding to the teacher's performance of loud and soft or responding to recordings. Perhaps Holly believed that the perception precedes performance, and that the students must first perceive and discriminate before they can perform a musical piece appropriately.

The Mid-Term Interview

At the beginning of the interview, Holly talked about the difficulties of transferring what she and her student colleagues were learning in the methods class to a high school band situation:

> I learn a lot more by observing and by doing it myself, so I can sit there and think, "Oh yeah. This or that would work." But a lot of times it's kind of hard to think about in the [band] classroom because we're not dealing with a situation where each student is sitting at a desk. In some ways it's kind of

> hard to think what could I really do with this because in a band class it's just a totally different setting. [#2, p. 1]

Holly yearned for a textbook that addressed music classroom concerns, especially the challenges of teaching large groups of students. She also wished there were an opportunity to teach a lesson in front of the class and to observe her own teaching on videotape. Holly felt she had not learned much about the act of teaching music in the methods class by mid-term, although she admitted learning the parts of a lesson plan and some aspects of behavior management.

When asked about the most important thing for elementary students to learn in music class, Holly said:

> Rhythm, because it makes up the basis for music. If you don't have rhythm, you can have a series of pitches but it doesn't matter how you lay those pitches out, unless you have a rhythm to them. I mean, they're just abstract. So, and especially at that young age, I think rhythm, once you learn rhythm, the pitch is going to come a lot easier. You're not going to be concentrating on [the rhythm] as much. You'll just be concentrating on pitch. [#2, p. 3]

In terms of non-musical aspects that were important for students to learn, Holly stated that learning how to make music together and being creative were important. She offered as evidence the greater number of opportunities for performers to play in ensembles than as soloists; this was her rationale for placing importance on getting young musicians involved in working together to create a "sense of family" in their ensembles.

Thinking about what a teacher needs to know to create this kind of music learning situation, Holly stated that it is important to understand the students, their backgrounds and experience, and the context in which one is teaching, including the school, the district and the community. This requires research and planning. She also believes that it is important to be excited about teaching. Teaching music is "ten times harder than teaching other subjects," according to Holly, because music deals with expression and emotion. "A music teacher must be able to express the importance of music to students and get them to

express themselves musically."

In the mid-term interview, Holly again placed her conceptions of teaching music within shapes. This time, she drew lips around "social skills", an eye around "cueing", and a funnel around "mental set". Three other statements within less-defined shapes were "minor misbehavior problems - how to handle them, content - parts of a lesson plan, and critical attributes -again!" Holly seemed to focus on some of the topics of lectures within the methods course in the mid-term interview. It seemed Holly had built a new schema for her conceptions of teaching music.

Responses to the Music Example, "Tue, Tue"

In considering the use of a Ghanaian children's song in an elementary music class, Holly began by stressing the importance of knowing the meaning of the words and how they would be sung correctly. She then talked through the framework of a sequenced lesson plan, beginning with the rhythm which the students would echo clap, and then teaching pitches. Every time she created a teaching strategy, she followed it with a student response. Because she believed that students should be able to read music and "not rely on learning it by rote," she suggested that half the class play the melody on Orff instruments while the other half sings the melody. She noted that students should hear the pitches, and be able to play and sing them before they would be able to analyze them. After students were confident with the pitches, they would then seek out F major triads. Teaching the words next via the rote method, Holly suggested that students speak and then sing them. As an afterthought, she added that she would begin the lesson with a mental set, by questioning students: "Have you ever heard any music from Africa?" She would then play a recording of "an exciting rhythmic African piece" to interest students in learning more about the music of Africa. She suggested that "Tue, Tue" might be appropriate as a

concert piece that incorporated student-created dancing and drumming parts.

Holly placed the song as appropriate for fourth or fifth grade students, remembering from a previous observation that fifth graders could perform independent parts on Orff instruments. She liked the song and commented that "it's good for elementary students to learn music from other cultures, especially because they won't get that exposure in junior high or high school."

After reviewing the textbook's lesson plan for teaching the song, she observed that the book offered few pedagogical suggestions. Holly was surprised that the printed lesson's objective was teaching the notes "do, mi, sol," because she thought students in third grade would already know those pitches. Although Holly admitted not knowing solfege as a teaching technique, she remarked that it was "probably a good idea to use it in teaching notation."

Thinking about how to use the song "Tue, Tue" seemed to come easily for Holly. Her thoughts followed a "systematic" sequence. She understood the importance of isolating elements of the music, working on one aspect (e.g., rhythm) until the students demonstrated their understanding through performing behaviors. Holly also integrated her beliefs about teaching music, the importance of music literacy, and the need for creativity within her discussion of how to teach the song.

Teaching Two-Part Singing

Holly had developed her own personal theory of how one learns to play or sing two-part music. This theory developed as a result of her observations as a student in ear-training courses where she noticed that vocalists and instrumentalists were differently successful. Her theory emerged in this particular task, as she struggled to find a way to teach students two-part singing. Holly believed that playing two-part music and singing

two-part music were two very different skills:

> I get frustrated sometimes working with vocalists. What I have learned up until this point involves a lot of sight reading. I mean, every time you look at a new piece of music, obviously you are sight reading. And most of the people I know can just blow a vocalist away sight reading. It's really hard for me, especially to conceptualize, if that's [the voice] their instrument. Instrumentalists learn certain things and you would think vocalists would learn certain things. Their whole singing and everything is focused on pitch. But my pitch is produced not by just my air, you know, my voice. My pitch is produced through my air, through what happens in my face, through what happens in my fingers and my mouth, everything. They do that also, except they don't have an instrument in front of them to push valves down. But I would think, because they learn that way, that that would be one of their primary objectives -- is to learn, you know, to be able to look at a sheet of music and say, 'Okay. This is going to be my pitch.' [#2, p. 16]

If the vocalist is challenged by sight singing -- matching the pitches in the music, Holly believed that the instrumentalist's challenge is in the accurate reproduction of pitches vocally, rather than on an instrument. She felt that the instrumentalist is at a disadvantage in teaching students to sing due to minimal opportunities for singing within the typical instrumental rehearsal.

When generating ideas for this lesson, Holly drifted into a discussion about teaching two-part instrumental music. She thought it would be "easy to introduce students to playing two-part music" by simply giving them an "easy duet they could read and play in parts." Holly felt that students should have had many experiences for listening to two-part music by the intermediate grades, but that the relationship of one part to another was probably something students were unable to understand unless they performed it. She explained how she might teach singing in two parts: perhaps by "just playing an interval and having half the class sing the top pitch and half the bottom pitch." Following this idea, she suggested that the interval be written on the board so the students could read and sing it. Holly continued:

> If they can't [sing it] then I guess I am going to have to go back to using the

> piano, explaining a little more. That's hard. I don't know how ... how would you explain that? I mean, how would you teach it without getting so caught up in just playing every interval until they memorize them? Maybe that's why I don't want to teach elementary music. Maybe I'm scared of it. [#2, p. 15]

Speaking honestly and openly, Holly revealed her confusion about how to teach part singing. Her theories about differences between instrumentalists and vocalists in sight-reading skills did not aid her in solving her problem. The fact that she had no experience as a solo or choral singer may have hindered her problem-solving ability.

Holly's pedagogical content knowledge did not appear to increase as a result of the methods class instruction. Her experience as a performer and her field observations seemed to have the greatest impact on the curricular decisions she made during the mid-term interview. The classroom knowledge that seemed to be settling in was more general, rather than content-specific, pedagogical knowledge: the general format for a lesson plan, the understanding that a lesson must first engage the learner, and the belief that a system for teaching is vital to children's grasp of the subject. Holly held some conceptions of curriculum scope and sequence in ways that seemed to have no identifiable source. A combination of past experiences have led her to believe, for example, that third grade students should know how to read notes. The interview demonstrated the strength of "apprenticeship of observation," and the challenge of the methods class which assisted Holly, an instrumental major, in thinking about teaching a vocally-oriented lesson to school children.

End-of-Term Interview

Holly appeared tired and under stress at the final interview, and admitted that she was anxious for the term to be over. In response to a question on what she had learned in the methods course, she said that she had learned about "how to teach." To Holly, this

included having learned about "focusing on what you're teaching, making sure what you're going to do is going to work and is appropriate for the grade level, and how to avoid losing the students' interest." She admitted that the textbooks offered a few definitions but little "how-to" pedagogical knowledge. The most important thing Holly had learned was how to structure a lesson plan, which had been helpful in preparing her for the B.M.E. Jury. Holly's lesson had gone well, and she admitted that she had had fun in the experience.

Holly had observed a band director twice at a local high school through the course of the term. She was not impressed by this experience, but noted that she had "more to offer" than the band director she had observed:

> I can remember more of my junior high and high school experience and I can hear more of what's happening while they're playing and stuff. With elementary kids I just -- like my (private) student now is a fourth grader, and every once in a while he gets this double buzz that I get sometimes. So I try and tell him what's happening or whatever, but I'm really not sure because I haven't had enough experience with kids his age to know if that's normal or it's not. [#3, p. 4]

Holly's attitude about teaching elementary music had shifted slightly since the beginning of the term. She discussed her negative elementary music experience, but noted few details, saying that she remembered little of it because she "chose not to." She was more willing to teach elementary music now, as a result of having taken the methods class. She had successfully taught an elementary music lesson for the B.M.E. Jury, so she thought she might "have a shot at it " (elementary school music). The course had helped her think about lesson planning, maintaining student interest, and understanding how elementary students learn best.

"Having fun while learning" was Holly's stated goal for elementary music during this last interview. She stated that students "need to learn the basics of music" because that will help them achieve if they continue in music; this knowledge will give them confidence to become successful musicians. She reasoned that "a teacher must know what interests

children, and how children think and act, in order to lead them to their musical successes."

The final conceptual map was configured the same way as the previous two, in which words were outlined by shapes. Holly's end-of-term anxiety was revealed in her drawing of a face at the bottom of the page with "GRRRRR! AHHHHH!" written beside it. This time her statements were longer and more varied. One statement written in the shape of an upper torso said, "I've learned some definitions - whooopee! (I did) NOT! " Another strong statement was, "College professors don't give elementary school children enough credit; they can understand more than some people think." This probably reflected the jury committee's suggesting that the language Holly used in her lesson was too advanced for fourth grade. Holly questioned whether some of the faculty had spent much time listening and talking to fourth graders. About observing other teachers, she wrote, "I don't want to teach <u>this</u> way, but I <u>do</u> want to teach <u>this</u> way. Positive and negative exemplars." Three other statements were a reflection of her learning in the class: "Classroom management," "How to focus a lesson and decide if it will work," and "I would like to incorporate multicultural music and theater into my elementary music classes."

Her conceptual map revealed her frustration with some aspects of the methods course. Holly set high expectations for herself and may have felt that the class did not deliver some of the knowledge she desired.

Responses to the Musical Example, "Erie Canal"

As soon as Holly had scanned the music, she asked, "I just thought, what grade is this?" She commented on the fact that the song was written in d minor and F major, and then noticed that the notes were not bridged together, therefore making it "difficult to read." Referring to the text, she decided that "it would be good to have the students draw pictures

to go along with the words." She admitted that she did not know how to teach "a story," that is, the text of the song. Considering music concepts, she explained that she would teach the students about key relationships in the song, and would direct student understanding through a series of questions Her lesson ideas became very complex as she considered ways for teaching children differences between d minor and F major, how they sound, their relationship, and the scales upon which they are built. She expected fourth graders, or older elementary students, to be able to understand the key relationships in the song. After the students had learned all the "theory things," Holly thought the kids would enjoy making a "musical theatre thing out of it."

Although Holly did not use the lesson plan format presented in the methods class, she nonetheless carefully organized her ideas for teaching this song. She first considered the appropriate grade level at which to teach the song, the music concept, the song text, and then activities related to the text that would interest and engage the students. Holly's main interest in teaching the song was to teach key relationships. Describing how she would do this, she broke the task into smaller sequential steps, using her knowledge of task analysis she had gained in the methods class.

Teaching the Concept of Phrasing

When Holly was asked how she would teach a lesson on phrasing to third graders, she responded, "That's a hard question!" Still, she started thinking aloud without hesitation, questioning students' prior knowledge of the concept and then deciding to begin the lesson with a familiar song, "Jingle Bells," because of its familiarity and definitive phrases. Assuming the song would be broken into four-bar phrases in 2/4 time, she noted that it would be likely that students could take turns speaking the song's words in phrases. Next, Holly made an analogy to learning language and sentence structure:

> They know how sentence structure works, kind of. I guess you could almost teach it to them like a sentence structure. You'd say, "Where would there be a comma in this sentence? Where would you pause in this sentence or where would you stop in this sentence?" [#3, p. 8]

She suggested that there were "a million positive exemplars" she could give students, using familiar songs. Negative exemplars could be used too, breaking a song into illogical phrases. Holly remembered a private trumpet teacher had taught her to play phrases by having her imagine a long ribbon floating gracefully in the air and gradually tapering off. She was not sure that this analogy would work in teaching phrasing to children, however. The most useful analogy Holly could think of was the comparison to language and speech, because "music is a language."

> Even if it's not something all people can understand, anyone that can speak can tell aurally where a sentence ends. Listen for the natural inflection of the voice. You would have to water that down so they'd understand what you were talking about. "Where does the voice sound like it's going to rest?" I know what phrasing is to me but I don't know what the definition is in the dictionary. I just think of it as a sentence, I guess. You wouldn't chop something off in the middle of a sentence -- I wouldn't just stop talking. I'd keep on saying whatever I had to say until my thought was complete. Except, now I'm drawing a blank, so -- See! This is why I don't want to teach elementary school! They already know this stuff coming into high school, and if they don't, you can send them back! [#3, p. 9]

Holly's sense of humor and frustration in thinking about teaching simple music concepts to children are revealed in this statement. Because she could not remember how she learned the concept of a musical phrase and had never seen anyone teach the concept, she was not sure if her ideas were correct. She relied on her conception of how one learns music: learning music is similar to learning language. This conception comes from no particular source. For Holly, "It just seems to make sense."

Much of Holly's pedagogical content knowledge has been acquired by her thoughtful amalgamation of knowledge gathered through her personal experience in learning music, with private lessons and ensemble experience as the primary source.

Because Holly tends to question authority and look critically at the knowledge that is given to her in her classes, she has developed a conception of teaching and learning that is based on her own musings, and not reliant on any particular source. As she gains knowledge and experience in teaching, she may be able to integrate the things she values into her knowledge base. For Holly, the methods course had minimal impact on her acquisition of pedagogical content knowledge. As a result of a successful teaching experience in the B.M.E. Jury, however, it appeared that the course had affected positively her attitude about teaching elementary music.

Oriana

Oriana is bright, articulate and driven to succeed. When she describes her life and her future as a teacher, it is evident that Oriana has carefully and thoughtfully chosen her career path.

Oriana had not lived in this state all of her life. Her father is a minister who plays the trumpet and her mother is a church choir director and, in Oriana's view, "a fine singer." Oriana's family, including her two sisters, moved several times when she was young, as her father accepted calls to new churches. She was accustomed to making changes and fitting into new situations. Home was only two hours away, but Oriana was planning to take a big step from that security: she had recently decided to leave Summit University at the end of the term and study music in Vienna along with her friend and classmate, Lucas.

Early Music Training

Because her family was so involved in the church and "loved music," Oriana had many opportunities to perform. When she was very young, she sang solos and duets with her mother or sisters in front of the congregation. She remembered putting on little musical

shows for her parents, grandparents, and their friends. Oriana enjoyed her first elementary music class experience. She vividly remembered the books they used in class and a visit from a city opera company member who came to their classroom and helped students "put together an operetta." She said about her music teacher during later elementary grades:

> I had a really fun teacher who thought that kids should be able to sing songs that they liked. She had background music to many pop songs or fifties songs and we'd dance and sing those. It was really fun. On the other hand, I was taking piano lessons so I knew most of the theory stuff that went along, so it was easy for me. [#1, p. 2]

In junior high, Oriana played the trumpet in the band. What she remembered most about her experience was competing for first chair. The students were asked to play in front of one another, and Oriana soon learned to get over her nervousness so she could play well independently. She also participated in musicals at the junior high, although she had no time for both band and choir in her schedule.

In high school, Oriana developed her musicianship. She managed to rework her schedule so she could enroll in choir, band and jazz band. During her high school years, Oriana learned how to "strive for unity" within an ensemble, and performed in band and choral ensembles. During her freshman year in high school, she had had an excellent choral director who offered her free private lessons because she thought Oriana had musical potential. After her freshman year, the director left and was replaced by a teacher Oriana felt was "inadequate and did not handle the classroom well." Oriana was the student director of the choir and realized that when she was in charge of the classroom, "things went a lot more smoothly," she believed, because she knew how to relate to the students better than the teacher did.

A Student of Music Education

Oriana wanted to attend a college in the eastern United States and was accepted at a

school in New York state. She came to Summit University because her sister was a student there and because her parents did not want her so far away from home. She also believed that Summit had a good music program. She was not interested in music education when she entered; in fact, she given a performance scholarship her freshman year. She then decided to "double major" in performance and music education, because she knew someday she would want to teach.

Her schedule was comprised of all music classes, except for a course in theater stage make-up. She registered for twentieth-century music history, ear training, solo vocal literature, opera workshop, piano and voice lessons, the music education course, and singing in the Summit Choir.

Although Oriana did not think she would go into teaching immediately after she completed her degree, she was interested in learning "all there was to know about teaching." She came to class prepared and was one of the students who engaged most in classroom discussion and volunteered answers to questions posed by the instructor. Oriana was not afraid to question the instructor's ideas and comment on things she believed were incorrect or unclear.

The Decision to Become a Teacher

Oriana seemed to have a particular career path and timeline in mind. When asked about her career goal in the preliminary questionnaire, she wrote:

> I would like to teach private voice lessons and perform professionally, then teach high school choir, music, and drama.

Her decision to be a teacher might have been prompted by the negative experience she had with her second high school choral director. In her first interview she commented:

> That's when I was determined to be a better teacher than he. In fact, in one dispute we had, he was talking about how I should set a better example if I wanted to be a teacher, and I thought, "I'm going to be a teacher in spite of

you!" [#1, p. 1]

In the summer Oriana worked with children with behavioral disorders in a county-wide program in her home town. Working with these children, many of whom had been abused or neglected, gave her an opportunity to learn more about children and their behaviors.

The Preliminary Interview

In the first interview Oriana mentioned that she had observed two excellent elementary music teachers during her field observations in the Foundations of Music Education class. She was impressed by the way in which these teachers were able to involve all students, even those who were not physically capable of performing certain music skills. She remarked that her attitude and beliefs about teaching were affected by these observations:

> I don't think I have the patience to teach elementary music. That's what I thought when I was sitting there, because you really have to command the attention of the classroom. You have to say, "Come and listen, come and listen!" And be really patient with that aspect. [#1, p. 5]

Oriana concluded her comments about elementary music teaching with an interesting metaphor for how she sees herself as a teacher: "I'm not much of a housekeeper. I'm more of a decorator." This line reveals Oriana's self-perception, as well as her beliefs about the role of elementary music teachers. Oriana may have relegated the work of developing and maintaining in students the fundamental concepts of music to the elementary music teacher. The secondary choral teacher, a position to which she aspires, may be more akin to a decorator, who elaborates on the foundational and structural features, and who strives for a product or outcome that is "more aesthetically pleasing."

Although Oriana did not perceive herself as having the qualities required to teach

elementary music, her responses to questions in the preliminary interview reveal that she was sensitive to the musical needs and abilities of young children and had a broad understanding of what teaching elementary music is about. This may be a result of her positive elementary music training as well her experience working with and teaching music to children in her summer job. What did Oriana expect to learn in the methods class? When asked this question, she said she had scanned the textbooks for the class and assumed she would learn more about planning:

> I think that's one thing that I'm anxious to learn about, how to plan and what do you do the first day.. [#1, p. 5]

This also implies that Oriana had expected to learn about *what* to teach. Her goal of teaching elementary music was rooted in her own musical training and area of expertise, vocal performance, as well as her belief that all children deserve a positive music learning experience:

> I think the goal should be to make everyone feel comfortable with making a sound with their voice and movement with their body. I've just heard too many people get out of elementary school and are too afraid to sing. Somebody at some point had said something or laughed at them. The important thing is to try to make a noise or try to make a sound and feel comfortable with that sound. And feel comfortable having fun making noise and jumping around and getting physical with music.. [#1, p. 6]

For her students to accomplish this goal, Oriana believed that she needed to know how to make the students feel comfortable in the music learning environment, so that they could make sounds and move their bodies without feeling defensive or insecure. She felt she needed to know how to get all the students involved without putting them in uncomfortable situations. She believed this could happen if, as their teacher, she was willing "to get totally involved," and to share her excitement about the learning and doing of music. Along with this knowledge, Oriana added that she needed to have a grasp of the basic concepts of music theory and how music and other disciplines could be integrated.

The conceptual map Oriana drew at the first interview was organized like a wheel with the teacher at the hub. The nine spokes were labeled from the top and clockwise: "administrivia and school agenda, management planning, discipline and reward, exciting and important presentation, respect and relationship, concern for learning, students' self-image and effort, classroom educational goals, knowledge of subject." A dotted line with an arrow was drawn to a box below the wheel labeled "student." As Oriana perceived it, her knowledge, equally represented by the nine diverse areas, was delivered to the students.

Responses to the Musical Example, "Bluebird"

An examination of the responses to the structured task, the musical example, "Bluebird," revealed an alignment of Oriana's beliefs and conceptions of teaching with her application of pedagogical content knowledge. Oriana generated several ideas for activities based on the music content and context of the song. She began by scanning the song for its music content, commenting on the simple note structure and rhythmic content. Then, she generated either instructional ideas or student activities that would relate to a concept. After reviewing the music content, she scanned the text and suggested ways in which children could perform the song with movement that followed the directives of the text. Taking that a step further, she considered ways to make the song into a dramatic activity with costumes. When asked what grade level would be appropriate for the piece, she responded that it would be "best for kindergarten through third grade." Oriana's conception of process teaching and concept teaching was evident in her detailed description of how she would teach the "Bluebird" song at a particular grade level:

> In first grade, I wouldn't teach the notes ... the names of the notes. I would probably do a beat competency exercise with it. See if they understand where the beat is, and then maybe clap along with the words because the

> words are broken up in a way that you'll be singing, "Here comes a bluebird in through my window." So you'd be able to feel the subdivision of the beat. And then maybe talk about long beats and short beats. Long sounds and short sounds. [#1, p. 7]

Although Oriana's explanation on teaching the piece showed that she had not a fully developed lesson in mind, she demonstrated an ability to think about her instruction in terms of the musical content of a piece and its context. She was able to identify an appropriate concept or concepts within a piece of music for a particular grade level, and then to organize her instruction so that the students could experience the concept before defining it. She even made an adjustment in her thinking by first using the common musical terminology, "beats", and then changing it to an even more elementary term, "sounds." She explained her ideas for ways to display visually long and short sounds by using pictures of birds organized in "short togethers or long separations," or by having students stand in a line holding hands to represent "long" and stand alone to represent "short".

Oriana did not remember seeing anyone teach a lesson on "long and short," but said she had seen icons representing note values used in lessons. Oriana did not know the "Bluebird" song but felt she might use it with younger students. When asked for what purpose she would use it, she said, "probably movement." She had some criticism of the piece:

> It's not very long and it doesn't have a lot of substance to it. It really depends on what I'd be teaching it for. [#1, p. 9]

Such a comment demonstrates that Oriana was already thinking in terms of concept teaching, but that she felt a piece must have adequate musical content in order to use it to teach concepts.

Teaching a Concept Lesson on Loud and Soft

Again, during the second structured task, the concept lesson, Oriana generated many ideas for materials and activities. After she was given the concept, the difference between loud and soft, she immediately responded that she would start with the "Surprise Symphony" as an example and then have the children tell her what the differences were between certain parts. She proceeded with her concept lesson by sequentially generating an idea for particular song or activity, and then describing her instructional strategy and the related student activity. Her activities were game-like and teacher-controlled: for example, "if I make this signal I want you to make a loud sound, or if I make this signal I want you to make a quiet sound." Oriana had not seen this concept taught in an elementary music classroom, but had heard one of the teachers from her field experience talk about using a similar signaling game for high and low.

It was evident from this preliminary interview that Oriana was rich with ideas for materials and activities that are grade-appropriate and motivating to young students. At this point in her development, she had not a sense of the process of teaching, but was already thinking in terms of teaching concepts. She also followed her beliefs by developing participatory music experiences for children which allowed them to use their voices and their bodies, to help them "feel good about themselves" and enhance their music learning.

Mid-Term Interview

The mid-term interview began with Oriana talking freely about what she had learned so far in the methods class. She expressed some frustration, saying that the content thus far was either too general or too specific, especially with regard to behavior management. Oriana also was disturbed that they spent so much class time talking about the things required by the state administrative code: she felt this did not have anything to

do with what they should be learning in class. She expressed concern that there was not enough time to learn everything, and felt the class should meet every day rather than two days a week:

> For some of us who have so many other things to do, having it twice a week, you shut off your mind about teaching and Monday, Wednesday, and Friday, I don't think about it at all. [#2, p. 1]

When asked about what she hoped to learn in class that had not been covered yet, she mentioned several things:

> I think the materials part, that "what do you teach." What do I need to know? I don't know the secrets -- where kids are at a certain age. It would be nice if we had, I mean, I know we do have those curriculum books, but it'd be nice if we had some sequence of learning like what to teach in junior high or elementary school. It'd be nice if we addressed that as a class. [#2, p. 4]

Oriana's conception of elementary music teaching had shifted somewhat from her perspective before the methods class. She had observed an elementary music teacher who had a very nurturing style of teaching. Oriana was impressed with this teacher's ability to get her students involved and excited about using interesting and creative activities the students would relate to, such as a "Jeopardy" game to teach music concepts. Oriana had liked many of these ideas and wrote them down as she observed them in action. These observations gave Oriana a better feeling about teaching elementary music, although she claimed to still have some qualms. She expressed an interest in the freedom and creativity she would have if she taught elementary music, as compared to the greater attention to the development of competent performers in teaching secondary school music.

As a result of her experience in the methods class, Oriana said that she had learned "If you're going to teach music, teach music. Don't just teach songs." This learning came as a result of writing lesson plans that required a statement of objective:

> Every lesson has that [objective] in it. That's what we've been trained to

> do. And then, just the basic philosophy of music. When we wrote out our philosophies of life, like music is important in school, that it's a valid subject and we're being weaned on that idea that we're going to teach music. We're not going to teach running around clapping your hands for no reason at all, just having fun. That there's something to be learned in what we're teaching. [#2, p. 6]

Oriana's beliefs about the goal of elementary music education had not changed perceptibly from her preliminary interview. She did add, however, that students "should feel like they can be creative." In this interview, when asked about what she needed to know for students to be comfortable and creative in their music making, she responded that she would need "to teach clearly and make her steps clear to the students." She added, as she had also mentioned in the previous interview, that knowing how to teach to all students and to get them equally involved was very important, as was a basic knowledge of music and instructional theory.

Oriana labeled her second conceptual map "Important, what I know about teaching." She drew a face with one eye, one ear, a nose, and mouth. In the forehead area she wrote, "administrivia, proactive management, dead time! (plan ahead), lesson plan and objective 'why,' knowledge of subject, planning group learning." The eye had two lines drawn to it with the following words, "focus on task and the law of least intervention-behavior management." The ear only had one item, "equal participation/wait time." Near the mouth, she wrote, "clear directions, positive reinforcers, and modeling." The drawing represents Oriana as a teacher using her knowledge and skills: speaking, watching, and listening. This may reflect some of the modeling activities students engaged in during class time: practicing wait time, using the law of least intervention, and giving positive reinforcement. All the items she listed, except for knowledge of subject, were terms featured in the text and in class discussion.

Responses to the Musical Example, "Tue, Tue"

Oriana's lack of knowledge of music of other cultures seemed to handicap her in discussing how she would use this song from Ghana in an elementary music class. She recognized that one learns to respect a musical culture by learning about it, and by performing the music in as authentic a way as possible. She began by identifying "Tue, Tue" as a "back and forth song," possibly inferring the call and response form. She discussed how she would teach the song to children, by taking the role of the leader and by asking children to follow with the response for the group. As she scanned the music further, she said that she "would want to know what the words meant and would want to talk about the folk song and the culture." Noticing the time signature written as a four with a quarter note underneath, she mentioned that they had "done something interesting with the time signature," writing it in this rather than in the traditional four-over-four manner. Oriana felt it would be interesting to talk about the meter and, because the piece has a strong beat, "add some native instruments for an accompaniment." Oriana felt she might add a dance to the piece, finding some movements from the culture. She wanted to know more about the vocal inflection as well, and stated that she would like to hear a recording of the piece. When asked what her objective would be for the song, she stated, "It could just be cultural music. It could be just working on music from other cultures." She went on to generate other teaching objectives for the piece that considered the music content. Besides teaching four/four meter, it could be used, she said, for testing student's knowledge of the note names, or teaching them about the rests.

Asked at what grade level she would teach the song, she responded quickly and confidently, "Four! Because they could get into the rhythm." She also suggested that students could do some research in the library and write reports about African culture. When asked how she would get students interested in this song, she said she had always

had an idea about coming to class in costume. She had a teacher once who would wear masks in class and this seemed to get students curious and interested in the lesson. Oriana also thought it might be good to begin with a video about the culture to show students that "this isn't something that we've made up in our culture but we've taken it from somewhere else." As was the case with the musical example in the first interview, Oriana felt this song was not very complex. She was willing to consider using it for an introduction, but felt it was not useful for teaching a full half-hour lesson:

> This doesn't seem like you could spend that much time on it. I mean, it's got three lines for them to sing and one, two, two for me. So it's short and you'd have to repeat it. If you were to perform it or if you were to keep it going for a half an hour, you would have to have a lot of other tie-in information, you could not just teach the song because that would be over fast! It's not that the words are difficult either. I might choose this one to start off with and then find something else more difficult, more challenging. [#2, p. 9]

Oriana's assessment of the piece provides great insight into her conception of teaching music to elementary students. First, she judged short songs with little complexity as not useful as performance pieces. "Tue, Tue," she felt, was only worthy as a launch to learning more complicated pieces. It also seems Oriana believes that, during a half-hour music class, the optimal goal is to teach a song that will take the full thirty-minute period; if a song requires less than this amount of time to teach, Oriana reasoned that a teacher would need to prepare other related activities to fill the class period. At this point, it appears that Oriana was not thinking about how songs and activities fit into the overall class period or overarching curriculum. She was also not organizing her thoughts according to a lesson plan structure, or to parts of the lesson plan taught in class.

When she was shown the textbook lesson plan for "Tue, Tue," she was quick to criticize the written focus on teaching "do, mi, so" (using the hand staff) when there were only two examples of this progression in the song. She also suggested that if the objective

was to teach these three pitches, it would be better not to use the words: "just focus on pitch, or use a song with words the students already knew, to minimize confusion." This instructional strategy, isolating elements to make the learning easier, was also something Oriana had used in her concept lesson.

Teaching Two-Part Singing

Oriana conveyed a multitude of instructional strategies for this task, possibly because she was a vocal major and had participated in many ensembles that performed multi-part music. For the first time in the interviews, she followed an instructional sequence as she thought aloud. As in the first concept lesson, she developed her ideas after considering the kind of music she would use with fifth grade students.

Oriana explained that she would begin by dividing the class into boys and girls, because that procedure "created a bond and encouraged them to do a better job." Although she did not suggest the title of any particular two-part song, she was able to describe the nature of it: "having a simple melody line with a harmony like a pedal point, possibly in C major, with a basic I, IV, V harmonic structure." She then described, step by step, her instructional sequence: first teaching the melody to each group -- boys and girls separately, and then asking them to sing the melody together. She explained that she would next "teach the harmony part, going through the same sequence." After students demonstrated the ability to sing either part, she noted that she would challenge them to sing the song in two parts, and to exchange parts so that each group would have an opportunity to sing melody and harmony. At some point, she would talk about harmony and melody, she said, and "possibly discuss intervals if the students could read music." She did question, however, fifth graders' ability to hear the different sonorities in intervals; she felt that this might be too technical for them. Oriana then recalled some two-part songs, "camp songs,"

and a popular song from a recent movie that she thought might be appropriate and motivating for fifth graders. She mentioned that she might have the students sing on "la" rather than use the words so they could really hear the interaction of the two parts. Learning to listen, she believed, is the most important aspect of learning to perform two-part music.

Oriana's concept lesson was modeled after a traditional choral rehearsal. Quite possibly, her years of singing in duets in church and performing in school choirs had made the instructional process she had described second nature for her. When asked the source of her ideas for teaching two-part music, she responded she had gotten them from her choral experience.

Oriana's mid-term pedagogical content knowledge was not noticeably more developed than that which she possessed before the methods class began. Her knowledge of materials and activities, revealed in the structured tasks, remained strong. She seemed to identify correctly her own gaps in knowledge. What appeared to be missing, as she defined it, was a knowledge of what precisely to teach, and when. Although she was able to generate many ideas for ways to teach a song or a concept, she seemed to lack an understanding of how that song or concept fit into the larger curriculum. For example, in the concept lesson, she did not mention what prior knowledge or experience would be needed to sing two-part music, or how she would lead up to that activity. However, she did manifest the ability to think in terms of teaching an isolated lesson. "Sequence of learning," an area she felt she needed to know more about, appeared to be strong within the realm of her own vocal/choral expertise. Her sense of a sequence for teaching "Tue, Tue", however, was less organized.

Of the concepts that Oriana reported learning in the methods class by the midway point -- behavioral management, lesson planning, and teaching to an objective, none

appeared to have had an effect on her thought processes for the two tasks. She neither organized her ideas in lesson plan format nor used terms for the different parts of a lesson. For example, methods class lectures had dwelled on defining and modeling the features of anticipatory set and statement of objective. In her interview, however, Oriana neither used these terms nor suggested ideas that could be labeled as such.

As in the first interview, Oriana's thought process for generating a lesson based on a song was to think in terms of the most important aspect of the musical content and context, and then to develop a lesson for a grade level that seemed appropriate, given her knowledge of children and their abilities.

End-of-Term Interview

By the end of the term, Oriana had passed her B.M.E. Jury, had completed her courses, and was anxious and excited about her plans to study in Europe next year. As the interview began, she reflected on what she had learned in the methods class:

> I felt like it was not continuous, it was not learning one thing that'll help you learn another thing that'll help you learn another thing. Like in math, how you learn numbers, then adding, then subtracting. Something like that. It was very disjunctive. Fractioned out to this and that and this and that. [#3, p. 1]

She listed what she learned: IEP's, lesson plans, behavior management, classroom management, and organization. Asked what she thought the objective of the class was, she responded, "The B.M.E. Jury":

> I feel like we're taking a final this week on something we've never talked about! This book that we've supposedly supposed to be reading, so now we're cramming for it. Yeah, the B.M.E. juries. We could not really think about anything but the B.M.E. juries. And in class, all of our questions had to do with the B.M.E. juries, what we were being tested on at the very end. [#3, p. 1]

She went on to express her feelings about the problems with the class and the jury

situation: How had the class helped or hindered her understanding of what it is like to teach elementary music?

> One thing that I always want to say that doesn't really mean the answer to that question -- but has to do with it -- is that in class, we're not in front of kids, and Chris will react differently and all the students we're talking to in front of the class with our lessons will react differently than these kids do, and when we're in the B.M.E. juries, some of these people have not been around second graders for a long time and a lot of their comments may not be relevant to second graders' mentality. So I feel like there was a big lacking in the classroom thing because we weren't teaching necessarily to that level. We could not get the same experience, and it's hard to anticipate what second graders are going to respond to. We don't know. We're supposed to be teaching to that level, but we'll never know until we go out and look. That's why I thought it was fun to get the other part: the going out and watching really helps that. [#3, p. 2]

Oriana believed that there should be more field experience, more observations of master teachers that could be linked to course content. She had had two mentors during the term, and observed each once. One was a high school choral director from whom she learned what *she did not want to do* as a teacher. The other mentor was a first-year elementary music teacher who had demonstrated "fresh ideas," much like the ones Oriana felt Chris was trying to develop in the methods class.

At the end of the term, Oriana's feelings about teaching elementary music had shifted, largely as a result of her field observation:

> It seems a little more valid than it did at the very beginning. I mean, I think my stereotypical elementary music program was, go in there, sing songs, clap your hands, and knock wood blocks together. Now you're realizing that maybe you have a few more things to talk about in the class. When, as in high school, I thought I'd be more teaching things that I was interested in teaching -- theory and fundamentals. [#3, p. 3]

When asked where she learned that there was more to teaching elementary music than what her original insight had been, she replied:

> When I got to curriculum -- and I was really interested in curriculum -- we never really hit on that. There was always references made to books and stuff. [#3, p. 3]

When asked what she knew about curriculum, she commented:

> Well, kind of like a general -- the general steps. I mean I know that in kindergarten you start learning your alphabet and then in first grade you start reading small, short words and in second -- you know, how you build that vocabulary, but I wouldn't know how to start. I mean, to teach in a sequential format, and that's really what I want to know. I mean, I could assume how to do it, but I would like to see patterns. [#3, p. 3]

Oriana was troubled, in that she "did not really know when this knowledge of curriculum would come into her coursework, or if it would ever be part of the content of a music education course." She also felt she needed more training in finding and selecting materials.

Oriana's stated goal of elementary music education had shifted slightly since the mid-term interview. She explained that it was important for students to be aware of music as not only fun but important; "if they feel it's important, it will be valuable to them." This response may reflect numerous class discussions about the importance of beginning a lesson with an anticipatory set, engaging the learner by making the information relevant to him or her. Oriana felt that, to achieve that goal, she needed to "know the students' backgrounds and what's important to them," and "somehow fit music into that." As in the prior interview, she mentioned that a teacher needs to know why music is important to him or her. "As a teacher," she said, "you need to know your facts." She added that it is important to be able to describe how, historically and philosophically, "music has changed our history and our culture." Although nothing within the content of the methods course dealt with this philosophical discussion of the value of music education, it is possible that, through her other music classes and her foundations class last term, Oriana may have formed a philosophy that will continue to evolve as she gains knowledge and experience. Her goal statement in the last interview revealed that she believes in music "as a fun learning activity," but that studying music teaching and learning pertinent to children in

elementary schools has been valuable.

Oriana's final conceptual map was a picture of a wall, with a drawing of herself holding a bow and arrow labeled "organization bow" and standing beside a large bag titled "bag o' input." Two arrows were above the bag, titled, "subject/info" and "citizenship". Oriana explained it:

> This is my management wall and this is a hole in it because you have to break that barrier right away to do the management, and then equal participation of everybody that's looking, and being focused on others being locked out, and then here's me with my organization box, because before you can give out anything you have to be organized within yourself and have all your stuff done. And then the little bows are things that you want to get to your students, the subject and the citizenship, the things that they need to learn how to do. [#3, p. 5]

This drawing seemed to represent not so much what Oriana knew about teaching, but how she had chosen to approach the act of teaching. The metaphor of the bow and arrow and the comment about "breaking the barrier" suggested that she was feeling the need to "arm herself" to go into the classroom, whether as a defensive or an offensive posture. The faces on the children and on the stick figure labeled "Oriana" are all smiling. Her raising of the issue of citizenship had not been a part of any methods class discussion, and had not been raised in earlier interviews with Oriana.

Responses to the Musical Example, "Erie Canal"

Although Oriana could not remember how she knew the song "Erie Canal," she noted that she was somewhat familiar with it. She began by scanning the piece, this time selecting the complex rhythms -- syncopation, sixteenth notes, and the anacrusis -- as the focus for a lesson. She looked at the chord markings and thought it might be possible to teach a lesson on chords, and to use guitars if they were available. Oriana mentioned that the song was in a minor key, but did not notice that the song made a transition to major in

the second section. Asked how she would teach this, she said:

> It's in a minor key, for a lesson in major and minor. I might even just talk about why the song is minor and go through it for -- with half steps. [#3, p. 5]

Rather than outline this lesson, she went on to mention other concepts she could teach using "Erie Canal." She identified ABA form as one concept (although the song is an example of binary AB verse-chorus form). As in the previous interviews, Oriana disclosed the idea of integrating her curriculum with the classroom teacher, or of "getting the students to dress in costume," possibly in using the song for a performance piece. Another integrated arts activity she suggested involved drawing pictures related to the many descriptive words in the text.

She chose fifth or sixth grade as appropriate for "Erie Canal" because she would want the students to read the music. She added that the words would be difficult for younger children to read and the song would be challenging to teach by rote.

Teaching the Concept of Phrasing

Creating a third grade lesson on identifying phrases seemed to come easily for Oriana. She organized this structured task by following the lesson plan format, using terms for the different parts of a lesson and defining what would be included in each step. She also asked a question of clarification to determine what students' prior knowledge might be. She did not hesitate in her explanation, and was unusually thorough:

> So the anticipatory set would be playing one song without phrases, continually, just probably a vocal song. Without breaks after every phrase and then another one with all these breaks after each phrase, and that's the difference between these two songs. It would have to be extremely obvious. Let's see. Do they know the term "phrasing" yet? (No.) Okay, then I probably would say, I would hope that somebody would understand that one was broken up and one was not broken up and then we'd say, "What you're hearing is one song that has natural places to stop after a certain amount of words or certain melody line, and the other example does

> not stop." And then I would explain, "What you're hearing in the song that stops, when the natural places come along, is what we call phrasing in music." And then I would explain everything and then I would take the same music example I just played on this tape, put it on the overhead with the words, and then we would go through and maybe mark the places that were phrased. After we had the marks made, we would stop the tape and talk about what's the same about the places that we've marked. "Let's look and see what might be in common to each place we've marked." And we might talk about, they might all be at the ends of sentences or they might be all at the commas or they all might be just natural places to stop and talk, or places that you breathe when you're speaking naturally. And then I'd list those. [#3, p. 7]

Although she only identified one part of a lesson plan, the anticipatory set, it is evident that Oriana had attempted to organize this lesson in the format taught in the methods class. She had included an anticipatory set in order to focus students on listening for differences between the two songs. She did not state her objective, although that may have been because she thought it too obvious, since she had been given a particular concept to teach that may have functioned as an objective in her mind. The next step in her lesson was the presentation of the concept, and then an activity in which the students would listen to some music and practice marking phrases:

> Maybe for guided practice they could all be given a sheet of music with the words on it and they don't necessarily have to look at the notes in order to name notes and all that. They can look at sentence structure, where the commas are, and read through it and maybe get together with a partner and guess the phrases. And then we can listen to the song and see how many are right. If I were to test for understanding, I guess I could just do the same thing... [#3, p. 7]

She continued to describe a strategy: "having the students stand up at the beginning of a phrase and sit down at the end of a phrase." She predicted that she would select a song with equal-length phrases and obvious phrase endings to test the students, and play it numerous times because she "wouldn't want to trick somebody."

During this interview, Oriana spoke with attention to sequence as she had in the previous concept lessons. She seemed to include the pedagogical steps of the lesson plan almost effortlessly, although she did not correctly label some of these steps. For example,

in the methods class, the anticipatory set had been defined as "an activity to engage the learner by making the subject relevant or related to some prior learning." During guided practice, as defined by the textbook and the instructor, "the teacher guides the students through an activity using the content, concepts, or skills taught." Oriana's guided practice was actually independent practice. She was evidently confident in her understanding of the terms, as she never hesitated or retracted her statements.

Oriana thought in terms of concept analysis, although she did not mention the term and did not list concept analysis as one of the principles she had learned in class. She began by asking if the students would be expected to know the term "phrase" (prior knowledge). She then articulated a plan that included listing the "requirements" of the concept of phrase on the board (critical attributes), listening and marking phrases as a class, standing and sitting in response to the phrases (using various instructional strategies), and marking phrases on a worksheet to be turned in to the teacher (assessment). Concept analysis was one of the more challenging written assignments that had been given to the students in the methods class. Oriana's paper was returned with the comment, "What a good model!" Even though this concept analysis had been discussed in class prior to the mid-term interview, Oriana's responses to the structured tasks did not reflect her knowledge of concept analysis.

Oriana credited the lessons of other students in her class for the source of her ideas. She said she had seen Ann teach a lesson where students had been expected "to stand up and sit down," following cues in the music, and she had seen Rick write "requirements" on the board so students would not become confused.

Rick

Rick is a delightful young man: vivacious, witty, personable, and gifted in many

areas. One of the most noticeable things about Rick is his energy. He is always in high gear, rushing between classes or to his job, a position in the student publications office on campus as a graphic artist. He speaks clearly, emphatically, and has a tendency to tell stories. He shares his feelings easily and does not hesitate to say what is on his mind.

Early Music Training

Rick grew up about five hundred miles from Summit University, in a fairly large town in a neighboring state. When he was growing up and participating in music programs, Rick came to realize that part of the reason why the choirs in which he sang were so successful was because of the focus on music and singing that was a part of the culture of the church-going population of his hometown.

Rick began taking piano lessons when he was four years old. He attended a parochial school where there had been no elementary music teacher. He participated in operettas and other performances but had no formal music class experience. In junior high, his choral director had recognized his talent and asked him to accompany the choir. Rick became quite proficient at sight reading. He sang in the choir and in smaller ensembles as well. During his sophomore year in high school, he knew that the teacher relied on him so he worked very hard on his accompanying skills and found he really enjoyed it. During his junior and senior year, he decided to focus his musical studies on vocal and choral performance. Rick became a very important member of his high school choral department. He was president of the madrigal group, sang in a show choir that performed in Washington D.C., and participated in many local and state competitions and select choirs including All Northwest.

A Student of Music Education

The factor that most influenced Rick's decision to come to Summit to study music was the university's choir. When Rick was in high school, the Summit Choir went on a tour and sang in his town. Rick was very impressed with this very professional and well-disciplined group. Because he was a member of a church of the same affiliation as Summit University, he was aware that Summit had an excellent Music Department as well as an exceptional choir. He visited the campus and auditioned. Rick had not known anything about the Music Education Department.

Rick's full schedule during the spring term of his sophomore year included singing in the Summit Choir and in a smaller select choral ensemble, piano and voice lessons, ear training, composition, music history, psychology, and Fundamentals of Music Education.

In the music education class, Rick is the "live wire." When he arrives to class, frequently later than others, he picks up the tempo of the class. There are many times when he speaks out and says something unrelated to the class discussion, just to "get a laugh" or to "throw the instructor a curve." She always manages to banter with him and then to get him "back on track." The rest of the class seems to enjoy his humor and doesn't mind his occasional side-tracking. When he is focused on the content or discussion taking place, he occasionally asks questions or offers a response.

The Decision to Become a Teacher

When asked about his decision to become a teacher, Rick responded,

> First off, my whole life I wanted to be a fourth grade teacher. That was it. Not too young to pee their pants, not too old that, you know, they're cocky. Fourth grade is just right. Then high school came along and I decided, well, maybe music's what I wanted to do and I was not sure, and when I came to college, I was not one hundred percent sure. I was probably ninety percent sure, but I was not sure. And then, finally after a while, three-quarters of the way through the year, I knew that's what I wanted for sure. [#1, p. 2]

When questioned on how he came to be certain of his professional decision, he said,

> Because I had seen it. I had watched some and in choir we had some ensemble concerts and we were broken into quartets, sometimes sextets, and I was appointed a leader. I was the only sophomore to do it. The only person, which was really cool. And so I got to pick songs and conduct them. I was in seventh heaven. Then I led rehearsals and it was really, really incredible. [#1, p. 2]

Rick and his high school choral director have maintained a close relationship. In fact, Rick's teacher had once told him that he could return to his hometown and be given his job. Rick is intrigued by this offer because the choral program is still strong and there are few "problem students" at his old high school. He has also considered moving to the Midwest because he thinks that public schools in that region of the country still maintain an appreciation for the arts, and are supportive of high school choral programs. In reality, however, Rick feels that moving elsewhere would be difficult for him, now that he has made friends at Summit and has grown to appreciate the area.

The Preliminary Interview

Rick had always wanted to teach high school choral music, but he has recently realized that he may "end up" teaching elementary music, saying, "Chris and everyone says that you start out in elementary and work your way up unless you get lucky." He would actually prefer teaching elementary to junior high choral music because of the difficulties, as he perceives them, in working with changing male voices. He believes that in teaching high school students, he would not need to be as concerned about students' knowledge base, because "the students already know things -- you just work on the pieces 'til they get it." If he were to teach elementary music, he reasoned that he would have "some ideas for cool bulletin boards," but he showed little evidence of how or what he would teach.

In the previous music education class, Rick learned that lesson plans used for teaching elementary music are "more than they appear to be." Through observing elementary music classes, he believed that he had acquired a more positive attitude about teaching children.

Rick expected that he would learn more about lesson planning and solving discipline problems in the Fundamentals course. He was looking forward to the class, and was especially eager for the B.M.E. Jury. He knew that Chris would be preparing students for the juries, and he thought that this would be "a lot of fun."

The goal of an elementary music program, Rick maintained, was "to teach music theory and basic musicality." He believed that elementary students need to know how to read music, "starting with notes and then learning rhythms." Achieving this goal, he reasoned, would require the teacher to have a great amount of patience.

Rick's initial conceptual map of what he knew about teaching was a circle of connected words. At the top of the circle, he wrote, "teacher's understanding/student's understanding of music." At the bottom was written, "teacher/student friendship." Connecting the two were, "discipline, confidence, goals, independence, musicality, pizazz, and respect." Rick's ideas about teaching in this preliminary interview revolve around teacher qualities. His conceptual map implied that these teacher qualities are important to student learning and to developing a friendship with students.

Responses to the Musical Example, "Bluebird"

Before commenting on the song, Rick hummed through the melody. He did not know the song, but immediately began developing a singing game using the text to guide his ideas about how the students could move while singing the song. His singing game was involved, in that it had specific phrases sung by boys and others by girls, as well as

phrases that could be sung together. Rick suggested "the music might work as a canon;" he reviewed the music to determine what notes would sound together if it were sung in canon. In considering music concepts he could teach through the song, Rick decided on "note values, meter, or repeat signs." First or second grade seemed more appropriate to him for teaching the song because of the text. Rick commented that the song was "pretty good" compared to "some of the silly stuff" he had seen in some elementary music texts, but noted that his use of the song would "depend on what else there is" among his music sources.

Teaching Concept Lesson on Loud and Soft

Again, Rick jumped right into the task, first questioning, "What's a song I could do with that (concept of loud and soft)?" He immediately answered his own question, "Three Blind Mice, because they usually like that at that age." In teaching loud and soft, Rick felt it was important to teach the dynamic markings and proper musical terms for loud and soft, aligning with his belief that the goal of elementary music is "to teach theory." These symbols, "p" for piano, and "f" for forte, would be written on the board or on the overhead so he could point to them as he gave examples of loud and soft while he sang "Three Blind Mice." He explained that it would also be possible to teach children the concept of "getting louder or softer," having them demonstrate their understanding by holding their hands together for soft and pulling their hands further apart as they perceived music that "got louder." Rick believed that students learn by doing:

> They relate better if they're actually doing something. They can remember it better if they're doing something rather than sitting in class. [#1, p. 11]

Rick had never seen this concept taught in an elementary music class and was unable to cite the source of his ideas for instructional strategies or student activities.

In both tasks given in the first interview, Rick generated numerous and varied instructional strategies and related student activities. Given a song, he chose to focus on the text, using it to create a student activity. Given a concept, he selected a common children's song around which to organize his instructional strategies. Rick seemed to be at ease in generating activities for teaching elementary music. He spoke confidently and easily as he generated ideas, moving from one idea to the next without hesitation. His ideas were not organized and tended to be randomly offered, thus limiting any speculation as to the importance of particular ideas. The source of Rick's ideas also appeared uncertain, as he was unable to identify how he acquired these ideas. It appeared that Rick's pedagogical content knowledge, although seemingly developed, was indefinable.

The Mid-Term Interview

Rick was in a lively mood during the mid-term interview. At times, he was unable to focus on questions, instead taking tangents and talking freely about his impressions of the class and how some of the other students felt about what they were learning. When asked what he had learned so far, he mentioned "sponge activities, dead time, and lesson plans," with lesson planning being the most important thing he had learned. He was intrigued with the concept of the anticipatory set, but could not see how that related to teaching high school choral music.

During the first half of the term, Rick had observed two fourth grade music classes. During one class, he had noticed that two students in the back of the classroom were misbehaving, and consequently he went over and stood behind them. He was impressed by the fact that he was able to affect student behavior by using proximity, a management strategy that had been introduced in the methods class.

Reflecting on what he felt he needed to know in order to teach, Rick admitted that

he was worried about how he would discipline students:

> I can't stand discipline, you know? If it was ideal for me, everything would just work out and they (students) would love it, and it'd be fun. But I don't want to be a meanie. So I need guidelines, different ways to do it. Like give ten examples of how ten teachers do it (discipline) or something. [#2, p. 3]

Rick also wanted to know more about student teaching, including what would be expected of himself when he "got out into the schools."

Rick's feelings about teaching elementary music had not changed perceptibly since the first interview, stating that he was "50-50," in that he was interested equally in elementary music teaching and high school choral teaching. Because the class had not really dealt with teaching at the high school level, he felt it was difficult for him to make a judgment about his abilities to teach at that grade level. His impression of elementary music teaching was that it required more planning and more varied skills than he had recognized at the start. In elementary music teaching, he said, "There are more themes, more fillers, shorter classes." In high school, "basically, you'd have music that you'd learn and perform it." In teaching elementary music, Rick believed that it was important that students respect and appreciate music, and be able to express themselves through music. He also commented that students should know "What makes it. Why certain notes do certain things." As an elementary music teacher, he noted that he would need to have basic knowledge of age-appropriate music, know management and discipline, and to understand how to teach in a way that makes learning "fun and interesting" for students. As he disclosed,

> My biggest fear is that I'll become this teacher, I'll just be making music such a bore ... teaching too much too fast, so all they're doing is just thinking the whole time and not experiencing it or using it. Not doing any fun things. You've got to have fun! You've got to have them interested so that creating music or understanding it is fun. Of course, that's all a dream, isn't it? [#2, p. 8]

Rick's comments revealed his concern about teaching elementary music and his perception that it might in fact be more challenging for him than teaching high school choral music. This belief may be due to the absence of music within his own elementary school experience; his only experience with elementary music instruction was through his field observations. Certainly, his secondary choral experience was more recent and familiar to him.

Rick's second conceptual map was an array of terms with connecting arrows. All of the elements related to the center of the map, "the ideal teacher." The four major points of the map which radiated from the center were, "discipline, lesson plans, teacher knowledge and student attitude." Ricks conception of teaching associated teacher knowledge to student attitude, and teacher personality to student personality.

Responses to the Musical Example, "Tue, Tue"

Rick did not know "Tue, Tue," so that, as with the "Bluebird" example, he began his analysis of it by humming the song quietly. He identified the solo and group parts and wondered aloud whether it might be performed as a round. Admitting that he did not know much about African dance, he nonetheless commented that it would be important to research Ghanaian culture. "Dancing and playing instruments with the piece," he remarked, would be appropriate ways to teach the song. The objective for teaching would be "to learn multicultural music." In order to incite students' interest in the song, Rick stated that "it would be fun to wear something from Ghana, or show a video of the culture." He judged that students in third through fifth grade would be capable of singing the song. Rick discussed the appropriate vocal technique for singing music from Africa, stating that it is "very nasal, belting, and from the chest or throat rather than a head voice."

Reviewing the lesson as it was presented within the textbook, Rick commented that

he had observed an elementary music teacher using the suggested "hand staff." He was impressed with the manner in which students were able to understand the concept of lines and spaces using this strategy. The text's objective, teaching do, mi, sol, did not seem appropriate to Rick, because there were so few examples of that melodic pattern within the song. Even though he was accepting of the textbook lesson, he believed that he would maintain his own focus, on learning about the musical cultures of Ghana. He observed that the textbook did not address how to pronounce the song text. Rick wanted "to make sure and get it right" so he that would not "offend" people from the culture.

Rick generated several instructional strategies for "Tue, Tue," all of which centered on the context of the song, rather than its musical content. As in the first interview, he hummed through the piece on its presentation to him, and then considered how the song could be sung. Although Rick had not made any statements about the value of music textbooks in this or the previous interview, he was convinced in the case of this song that his objective, " to teach multicultural music," was more important and relevant to the students than the textbook objective.

Teaching Two-Part Singing

Rick's lesson on two-part singing was organized and sequential. He began by asking how long the hypothetical lesson could be. When he was reminded that this was an introduction to singing in two-parts, he remarked, "I'd probably start out with rhythms -- contrasting two rhythms." His instructional strategy was to allow students to progress through a sequence of increasingly challenging tasks relevant to singing in two parts, starting with rhythmic chanting, then singing a familiar round, and finally progressing to a two-part song. Rick decided that when students were able to sing their own parts as a group, "it would be good to have them stand in mixed format next to someone who was

singing the other part." Rick added that "it was important for the students to enjoy this activity." After they had mastered a simple song with harmony in thirds, like "You Are My Sunshine," the next step of his instruction would be to teach two-part songs with different rhythms in each part.

Rick had first learned to sing harmony with his father. He remembered learning "You Are My Sunshine" and "Tell Me Why," singing informally with his family when he was very young. His piano training and accompanying in junior high and high school helped him to recognize parts, and to sing one part while playing another. Rick attributed this earlier training and experience to his ability to read music and sight sing, although his position is that his choral music experience may have limited his ability to read complicated rhythms.

In this lesson, Rick demonstrated his knowledge of instructional strategies for teaching two-part music which were derived from his own training as a singer. He created an instructional strategy that built upon student's prior knowledge and musical experience to assist them in learning a new skill. His understanding of a repertoire of two-part music, from rhythmic reading to rounds, to simple and then more complex two-part harmony, reveals his conception of a taxonomy of learning to sing independently. Rick did not credit the methods course as the source of his knowledge, but rather, relied upon his experience as a singer. His use of a taxonomy , however, may have been related to some discussion in the course.

End-of-Term Interview

"I wish we would have spent more time on B.M.E. juries, primarily lesson plans." This was Rick's first response when asked about what he had learned in the methods class. He had taught a third grade lesson on rounds for the B.M.E. Jury and it had not been as

successful as he had hoped it would:

> I guess the level that I had was not for the right grade. I guess my independent practice, they wouldn't have been able to handle it. They (the jury) said that they (the students) would have just gone crazy with it. I divided them up and I gave them each a song for them to determine whether or not it was a round. But what I should have done, I found out, thinking it over, I should have had the song and had -- basically plotted the whole thing out for them. Had where each person came in. Of course, that probably would have been the right way, but the way I did it, it gave them a chance to maybe figure out where they were supposed to come in, maybe? [#3, p. 1]

It is interesting that in the earlier musical examples, Rick considered teaching the songs canonically, as rounds. Perhaps this was because he was thinking about teaching rounds for his B.M.E. Jury, or perhaps it was that he was intrigued with the way a harmony is created through this genre.

Rick critiqued the methods class, asserting that "it would be improved if there were more hands-on experiences." For example, he created his own personal lesson for the B.M.E. Jury, rather than getting it out of a textbook as had been suggested by Chris. Rick felt the need to create a personalized and unique lesson. Using textbooks, he stated, "is the easy way." In retrospect, he wondered if his lesson would have been more successful if he had "just taken it from a textbook."

During the last half of the term, Rick had observed a high school choir and had been given the opportunity to conduct them in singing the "Hallelujah Chorus" from Handel's *Messiah*. He enjoyed this experience and it confirmed his interest in teaching at that level. It was difficult for Rick to compare the observation at the high school with his observation in an elementary music classroom earlier in the term:

> It's difficult to compare those two because one's high school and one's grade school and so the lesson plans. Gary (the choral director) just has to get these songs done. Lisa (the elementary music teacher) has something to do every day, right? [#3, p. 6]

Evidently, Rick's observations at the high school level were not involved enough

for him to recognize the planning involved in teaching a choral ensemble.

When considering being an elementary music teacher, Rick said that the classroom environment would be "different" than those he had observed during the term:

> I want to have fun. Granted, there has to be order in there and everything, but if it's not fun, why would you want to go to music? It has to be exciting. It has to be worth going to for the kids. [#3, p. 7]

When asked about his interest in teaching elementary music, Rick responded, "I wouldn't mind it. I wouldn't mind it at all." By the end of the term he felt he had learned more about what this level of teaching involved:

> It's a lot more work than high school. They're on different planes. Totally different planes. High school, you have this music, you have these six pieces, and you have to learn it for the concert, right? In grade school you have to have something different every day, and you have to know exactly why you're doing it, you know? So, in my mind, it would be a lot more challenging to do grade school, by far. Of course, in high school, you're got to deal with attitudes, you know, people not wanting to do it so they ditch it. [#3, p. 8]

Rick thought that he needed to know more about the "order for what I'm going to teach at each grade level." This was something that he had not learned in the methods class, and, because he doesn't want to use music textbooks, he was concerned that he wouldn't know how to organize a curriculum:

> Am I supposed to figure out the whole year or do I do it by quarters? Do I figure out, from here to here, this is what I'll do? If that doesn't work out, then I'll adjust I'll change it for a second quarter? Or do I do it by month? Do I just do a month of planning? [#3, p. 8]

He then questioned the order in which the curricular content is conveyed:

> Does it matter if I teach rounds and then teach rhythm? Or should I teach rhythm and then rounds? That's something I don't really know about yet. [#3, p. 9]

Rick assumed that he would learn more about curriculum from his education classes, but he was not sure if the content of a general education course would deal with music curriculum.

In his final interview, Rick stated that the goal of elementary music education was "for students to learn something they could use." This he further defined as "learning music concepts and then applying them through class activities." He spoke to the need to appeal to student interest: "They got to want to come, otherwise they won't want to learn."

For his final conceptual map of teaching, Rick drew a flower with six petals and a center labeled "my teaching." In the petals he wrote, "creativity, organization, preparation, responsibility, focus, plain old fun, and classroom management." In the sturdy stem he wrote "me." In the two leaves at the base of the stem were written "community support" and "faculty relationships." Rick's conception of teaching was now focused on his own teaching skills, rather than on the "ideal teacher" as in his second interview, or on teacher/student relationships as in his first interview.

This last interview reveals Rick's changing conception of teaching elementary music. As a result of his observations in elementary music classrooms and the work he had done to prepare for the B.M.E. Jury, Rick developed a belief that teaching elementary music was complex and required a large extent of planning and the teacher's creativity. Although Rick did not offer a list of things he had learned in the methods class, his comments about the importance of teaching to an objective, planning a lesson, and using creative student activities to engage the learner reveal that he had absorbed the general philosophical direction of the class.

Responses to the Musical Example, "Erie Canal"

As in the previous interviews, Rick sang the song to himself before speaking. He hesitated on one of the phrases in the refrain, having difficulty with the rhythm. Rick remarked that the song "would be fun for the students because of the interesting rhythm," but that "it might be tricky for them to learn." He suggested as an objective, that "the song

could be used to talk about the folk songs of the period". He speculated that "it had a Negro sound," and that it might be a spiritual. Another suggestion he offered was to "divide the class into small groups and have them make up a skit to accompany the song."

Rick seemed to have difficulty generating instructional strategies for "Erie Canal." He commented, "I'd like to be creative, but I'm drawing blanks." He did not offer any suggestions for teaching music concepts using the song. Because of the difficult rhythm, Rick thought that the song would be best for fourth or fifth grade.

Teaching the Concept of Phrasing

In a teasing mood, Rick began this task by saying:

> Okay, let's assume that I've already covered "forte piano," and let's assume that it's a Tuesday. It really matters, doesn't it? [#3, p. 15]

He went on to choose a song, "Twinkle, Twinkle, Little Star," to begin the lesson. Rick decided it would be best to have one student read the lyrics as a poem, naturally breaking the poem into appropriate phrases. Thinking quickly, he went through a step-by-step sequence of activities. He would define common characteristics of phrases, emphasizing that proper phrasing makes singing more musical. Next, he explained that he would question students "about where they thought breaths should be taken to make the song flow more musically". For independent practice, Rick thought the students could divide into groups "to try phrasing a song that they were unfamiliar with," but he was not sure how successful they would be. He asked,

> How do you teach them [a new song] without doing your own phrases while you're teaching it? Well, maybe give them a little song that we already know. But how could you be creative with phrases? [#3, p. 16]

Rick became sidetracked with this problem, and started talking how he wanted his students to be able to work together to learn rather than to depend on the teacher. He

believed that allowing for this kind of independent practice would encourage students to cooperate with each other and teach them how to perform in front of a group.

Rick had never observed anyone teach a lesson on phrases. He offered a variety of instructional ideas that, although not cited by him, could be traced to lectures and discussions from the methods class. For example, Rick began the lesson using a familiar song and asking students to think about how they paused when reading it as a poem. This salient feature of phrasing in music would then be related to the students. They would experience this by singing the song with correct and incorrect phrasing, using positive and negative exemplars. Continuing with an unfamiliar piece, students would have the opportunity to test their understanding of the concept and to demonstrate that to the class in small groups.

Throughout the concept lesson tasks, Rick's strategy was to think about his instruction and then create a related student activity to allow the students to experience the concept. His ideas were thoughtfully sequenced and provided students with a variety of ways of learning. In the second and third interviews, Rick became more interested in finding creative ways for students to explore the concept. As a singer, Rick quite naturally spoke in terms of teaching a concept using a song.

In the second and third interviews, Rick considered the text and context of a given song in developing a lesson, rather than focusing on the music literacy, musical terminology, or theoretical concepts present in the music.

Rick's ideas for teaching songs and concepts in elementary music aligned with his stated beliefs about teaching at that grade level. In the first interview, however, he had stated that "learning music theory" was the goal of elementary music. In the last interview, he explained that it was important for students to have useful knowledge that could be applied to a musical product.

Although Rick does not articulate what he learned in the methods class, it was evident that his conceptions of teaching elementary music were directly related to methods class instruction. Rick had formulated a conception of teaching high school choral music that was based more greatly on his high school music experience rather than on methods class discussions or field observations. However, his conception of teaching elementary music had shifted during the term. Rick had held little regard for elementary music teaching early in the term, but completed the term by sharing his respectful opinion of the role and responsibilities of the elementary music teacher.

CHAPTER 6: CROSS-CASE ANALYSIS

Ann, Holly, Oriana, and Rick are representative of a population of students that might be found in undergraduate music education programs in liberal arts institutions across the country. Their case studies reveal the particular thoughts of each student about teaching music. By comparing the data from each case study, it may be possible to create a broader perspective on the beliefs, conceptions, and curricular thoughts of these preservice music teachers. This chapter is thus the result of the cross-case analysis, in which the four cases were reviewed for their common features and traits, in order that a more comprehensive profile of collegiate students in music methods classes could be provided. The analysis compared the informant groups that comprised the two-by-two design of the study. These groups were organized according to musical orientation -- comparing instrumentalists and vocalists, and according to disposition toward teaching elementary music -- comparing those who initially expressed interest in teaching elementary music with those who did not. The study was undertaken not only to construct a more comprehensive profile of the preservice music teacher but also to determine the effect of the methods class on the informants' beliefs, knowledge, and related curricular decisions arising from their pedagogical content knowledge. As such, the chapter is organized according to these categories, comparing the two groups through the duration of the semester-long methods course.

Disposition Toward Teaching Elementary Music

Consistent with the findings by Froehlich and L'Roy (1985) concerning occupational socialization of undergraduate music education majors, all four primary informants ranked secondary school music teaching over elementary school music teaching

as their first choice or preferred future position. Even though Ann and Rick listed elementary teaching as their second or third choice, they both perceived it as a teaching position with little status -- a place to start or develop from, and a rite of passage to secondary school teaching. The conducting of ensembles at the high school level was held in high regard by the four informants, to which a higher (over elementary school teaching) status was inferred. Their belief was that teaching children with fewer musical skills, teaching "children's music," and addressing fundamental concepts and skilis in lessons was different from secondary teaching. Their assumption was that students in secondary music classes already knew the fundamentals of music and that, as teachers, their task would be to refine these students' performance skills.

As they progressed through their elementary music methods course, the four informants had developed a more positive attitude toward the teaching of music at the elementary level. By end of the term, Ann, Holly, Oriana, and Rick held a higher regard for the work of an elementary music teacher, and considered the tasks of the position to be important, worth doing, and within their abilities. This shift, noted in all of the informants, warrants further discussion and attention. On the first day of class, Chris had addressed this issue, remarking that "music teaching doesn't always mean teaching choir, band, or orchestra." She had emphasized the importance of sustaining general music classes in schools, so that those students who were not interested in performing in ensembles could nonetheless be experienced and trained in music. She had suggested to her students that the elementary general music program "subsidized" the secondary school performance program. Chris had shared students her ultimate goal: that she was trying to accomplish a "paradigm shift" through their semester's work, such that students would come to understand and think positively about teaching music in the elementary school. Throughout the course, she had offered musical and teaching examples befitting children in

an elementary school setting. She also had sought to guide the students toward teaching concept lessons for their B.M.E. Jury that were oriented toward the elementary curriculum, rather than solely toward secondary school performance ensembles.

Ann's, Holly's, Oriana's, and Rick's disposition on teaching elementary music appeared to be logically related to their earlier music experiences. The four informants had had music learning experiences in elementary school and had been successful as musical performers long before they entered secondary school. All but Holly had come from musical homes. Rick had received no formal elementary music class experience, but had taken private music lessons and had attended an elementary school that offered music performance opportunities. Holly and Oriana had expressed no interest in teaching elementary music, and were also the most dissatisfied with aspects of their own K-12 school music experience. Holly had had negative recollections of her elementary music class experience, and Oriana had vividly recalled her dislike for a particular high school choral teacher. Quite possibly, Holly's feelings about her elementary music experience had negatively affected her attitude toward teach music at that level. In Oriana's case, however, the fact that she felt she was a better student director than the teacher that she so disliked, caused her to become more dedicated to teaching in the elementary school.

The Goal of Music in the Elementary School

One can consider the stated goal of teaching music to children in the elementary schools as an overarching belief system, which combines philosophy of teaching, purpose for teaching, and value of teaching music in the elementary school. Data from the first interviews by all informants revealed that there was not particular similarity, but that their responses covered a wide spectrum of goals. Orientation toward subject matter had no effect on stated goals. Two of the informants, Rick, a vocalist, and Ann, an

instrumentalist, stated unequivocally that the goal of the elementary music program was to learn and understand the "basics" or the fundamentals of music leading toward music literacy. Holly's stated goal was more a comment on process and its resultant attitude, as per her statement that "learning should be fun." Oriana expressed the goal of elementary music in terms of student outcome, that is, children should have "had fun" as a result of the instruction given, and that they should have learned to be comfortable with themselves as musicians. Both Holly and Oriana had believed that enjoyment is equivalent to a positive music learning experience. It may have been that their own negative music learning experiences as schoolchildren had affected their beliefs about the goal of music education; these negative exemplars in their past served as warnings to them of what "music education should never be." Thus, disposition toward teaching elementary music may have some influence on the stated goals of the four informants.

Midway through the course, of the four informants, only Rick had made a major shift from his earlier goal statement, moving away from the "basics" toward a recognition of the more general understanding and appreciation of music that could result from instruction. Ann and Oriana had reiterated, almost verbatim, their first goal statement; the methods class had not changed their beliefs about the goal of teaching music at the elementary level. Holly's statement was confusing, and seemed unanchored in any previous statements and unrelated to any classroom learning. "Learning rhythm" and "working together" were her disjunct statements relevant to goals, revealing a lack of cohesiveness of her personal philosophy at the midway point. Holly seemed to struggle with her definition of the goal of elementary music. Even though their responses were uncentered, Holly's statement about learning rhythm and Ann's beliefs that the "fundamentals of music" should be taught, had revealed the support which both instrumental majors were giving to music literacy.

In the final interview, Ann had focused on the importance of musical enjoyment through student "exploration and discovery" as a critical goal of an elementary music class, while Holly had spoken more vaguely about music as being "fun and important." Ann and Holly's goal statements were framed in terms of broad learner outcomes. The course had challenged their initial beliefs and conceptions about the importance of music literacy. Still, while they did not discuss teaching the "basics" of music as a goal, they had not yet formulated a solid foundation for the goal of an elementary music program. Rick thoughtfully had stated that the goal of elementary music was to learn and apply music concepts and demonstrate this knowledge through performance. Oriana's comment during the mid-term interview had revealed similarly her notion of teaching elementary music " to an objective" and "not just singing songs." These vocal majors had come to understand the importance of teaching concepts that were linked to musical skills. In the final interview, Oriana had stated that the goal of elementary music was to give the students the understanding that "music is fun and important." This does not match the more advanced nature of her thinking as demonstrated throughout the task portions of the interviews.

In summary, cross-case analysis revealed that, prior to the methods course, informants with a similar disposition toward teaching elementary music held similar beliefs as to the goal of elementary music. At the end of the methods course, those with vocal orientation held a similar belief, that learning and applying musical concepts was the goal of elementary music, while those with instrumental orientation held a broader and less-defined goal. Although the four informants developed or changed their beliefs of the goal of elementary music during the course, the vocal majors had come to an understanding of elementary music teaching that was more closely aligned with their instructor's philosophy than had the instrumental majors.

Perceived Gaps in Knowledge

At the outset, Ann, Holly, Oriana, and Rick had readily expressed what they felt they needed to know about teaching. In the first and second interviews, the four informants stated in a variety of ways that they needed to know "how to teach" and "what to teach." By the end of the term, their responses were more specific and revealed a depth of understanding that was clearly related to the knowledge gained through the methods course. Of the informants, Ann, Oriana, and Rick wanted to know more about children's musical development and the music curriculum -- what to teach at what age and grade level, how to select materials, and in what order to teach the content. Ann was particularly astute and further defined her need to understand how to translate her knowledge of the content to the children she might eventually teach.

The orientation of the informants, either instrumental or vocal, toward music did not appear to result in any differences in perceived gaps in knowledge. Instrumentalists had not claimed a need to know the song literature common in elementary music programs, nor a need to develop their knowledge of the children's voices (or their own singing abilities). Holly admitted her inability and inexperience in singing but did not perceive this as something she needed to know to teach elementary music. Only one of the vocal majors, Oriana, spoke of her need to know more about materials and appropriate repertoire for children. Considering the fact that teaching the "basics" was the initially-stated goal for the two instrumentalists, as well as for Rick, it is curious that no one discussed a need to know a pedagogical system for developing music literacy.

Both Holly and Oriana, who had shown an initial lack of interest in teaching elementary music, had nonetheless stated in their first interviews their needs to know more about children, their musical abilities, and their behaviors. Their negative dispositions towards teaching children may have been due to their professed lack of knowledge

regarding the process of teaching young children. Despite Oriana's experience working with groups of children in an instructional setting, she was not convinced of her aptitude as an elementary school teacher. Holly and Oriana may have assumed that the teaching of secondary school music required knowledge and skills that were far more within their grasp, and which was more similar to that which they experienced every day in their university performing ensembles. Their vague recollections of elementary music class may have been outweighed by the frequency and recency of their experiences within performing ensembles.

Perceived Knowledge of Teaching Elementary Music

The conceptual maps were the primary data source for the informants' organization and definition of their own knowledge base, with substantiating data drawn from their responses to the question about what they had learned in class. The conceptual mapping was an unfamiliar procedure to the informants. They were challenged by the task of making a "diagram" or "chart" or "list" of what they knew about teaching and frequently asked questions about the tasks' purpose or how they were to proceed. However, the informants became increasingly able to complete the task as they progressed through the course. The mapping procedure was experimental; nonetheless, the strategy yielded data worth contemplating.

Each of the informants' three conceptual maps, one from each interview session, was analyzed for organization and content, individually and then across cases. In reviewing the organization of the conceptual maps according to each of the informant's musical orientation and disposition toward teaching elementary music, no similarities were found among the informants' mapping in the first and second interviews. Each subject chose a unique way to represent knowledge: Ann listed knowledge in terms of what a

good teacher should know or be able to do. Holly showed isolated and disjunct areas of knowledge, revealing her perception of teaching as puzzle pieces that did not come together to make a complete picture. Oriana viewed herself as a teacher and in the center of the knowledge, and Rick conceived of a more symbiotic relationship between student and teacher. In comparing content, the conceptual maps from the second interview revealed that all four informants relied upon terms and concepts learned in class, particularly those dealing with classroom management, and organized their conceptual map to some degree around these ideas.

In the final interview, the four informants created representational drawings and interspersed appropriate content with aspects of the drawing. This final exercise revealed more about their self-perceptions. Curiously, both Ann and Rick chose to draw a flower. One interpretation of this image might be their understanding of learning as a process that requires nurturing, and that must be firmly rooted in order to grow and prosper. In both drawings, the informants viewed themselves as the stems of their flowers with the center of the flowers representing their teaching and the petals depicting their teaching knowledge and skills. Holly and Oriana represented themselves in their final drawings by a self-portrait. Holly's rather violent image seemed to reveal her anger and frustration over some of the things she believed she had not learned in the course, or perhaps her perception of what the faculty members in the jury did not know or understand about teaching elementary students. Oriana's drawing of herself as "Robin Hood" armed with bow and arrow and a bag of knowledge revealed her self-perception of having acquired the knowledge and skills necessary for teaching. Knowledge for Oriana was "in the bag." She believed she knew and understood the concepts presented in the methods class and was prepared to teach. Analysis of the conceptual maps yielded no relationship between informants' instrumental or vocal orientation and their disposition toward teaching elementary music.

What to Teach and When to Teach

Given a song in the musical example portion of the three interviews, informants were requested to make curricular decision that drew upon their pedagogical content knowledge, especially as aligned to their knowledge of curriculum and knowledge of student understanding and abilities. Coding of the transcriptions revealed that Oriana and Holly generated the greatest number of total instances coded. This result may not bear much significance, as it is less likely to be attributed to their disposition toward teaching elementary music than to other extraneous factors, such as the informant's comfort level and willingness to talk, or their ability to think "out loud," which could affect the overall number of instances.

In reviewing the number of attributions to each coding category several patterns emerge. Even though the informants were not asked to consider how they would specifically *teach* the song given them in the musical example task, they generated many instructional strategies and student activities. This could be due to the fact that the informants were confused by the question, "How would you use this song in an elementary music class." Rather than just considering the musical merit of the song and the concepts and skills that could be taught using the song, the informants went on to generate ideas concerning how they would *teach* it. Oriana and Rick generated the greatest number of instructional strategies and student activities for the three musical example tasks, with 2.3 times the instances of Ann and Holly. Their vocal orientation may have assisted them in generating vocal strategies that concerned the song texts as well as their notations. It is interesting to note that Ann had a greater percentage of instances in the "knowledge and beliefs about teaching" category and fewer instances in the other categories, especially instructional strategies and student activities, than did the other informants. Ann's

perceived gap in knowledge, "what to teach and how to teach," is clearly identified through the coding, as she was unable to generate as many ideas for teaching the song as her classmates. In all other categories, percentages of instances coded revealed no significant difference. Disposition toward teaching elementary music had no effect on the number of instances in any category.

In selecting concepts or skills to be taught, given the musical examples, informants' responses revealed that their instrumental or vocal orientation had a substantial effect on the selection of concepts. In all three interviews, both vocal majors selected a concept that was associated with the text or cultural or historical context of the song. For example, Rick and Oriana had explained that they would use "Bluebird" to teach the students to respond to music through movement. They read through the text and discussed the nature of the text, as well as the associated game, to determine in what manner they would use the song with children. Likewise, when confronted with a song from an African culture, "Tue, Tue", they decided that the cultural context of the song, discussing the cultural traditions of Ghana, was the most important concept to teach. In the final interview, they stated that they would dramatize the descriptive scenes expressed in the target song, "Erie Canal". Oriana named syncopation as the concept that she would be most likely to teach through the song. As vocal majors, Rick and Oriana emphasized the importance of song lyrics, and the historical or cultural context of the song. They also claimed music literacy to be important, and they cited throughout the task analyses, examples of musical components that they would teach through the songs.

The instrumentalists, Ann and Holly, named concepts related to reading pitches and rhythmic durations as they considered how to use the songs. In the three interviews, these instrumental majors scanned music as though they were going to play it, thinking aloud as they looked for key and time signatures, rhythmic and pitch patterns, and accidentals. As

they scanned, they thought about the wealth of musical elements to be taught, and expressed difficulty in selecting one concept as "most important." Both Ann and Holly had explained that teaching intervals and rhythms would be the best use of the "Bluebird" song, while Ann mentioned the importance of teaching the rhythmic patterns, and Holly, the pitches and rhythms, of "Tue, Tue". One obvious quality of "Erie Canal" is the relative key relationship between the verse and refrain, but only Holly selected this as the" most important" concept to teach in the song. Ann asserted that syncopation was important in "Erie Canal", and like Oriana, she advised this pedagogical focus. Generally, those informants with vocal orientation had considered text to be of primary importance when selecting reasons for teaching the song, while instrumentalists named particular musical elements as key to instruction. In doing so, the instrumentalists made assumptions of prior knowledge and abilities of their students in interpreting music symbols and performing appropriately. This implies that the instrumentalists have a conception that teaching music reading and the music concepts that are associated with music literacy, should be accomplished at the elementary level. There was no evidence of effect with regard to the disposition toward teaching elementary music and selection of concepts and skills for the musical examples.

The informants were asked to review "Tue, Tue" as it was presented in the teacher's edition of the music series textbook, *Music and You* (Macmillan, Grade 3, 1988). Although informants had not spent time in class reviewing this music series, they were encouraged to use these texts as references as they prepared their B.M.E. Jury lesson. The textbook suggested that the teacher use a hand staff to teach the note pattern: do, mi, sol, that was present in the melody. Rick and Oriana had objected to the suggested lesson plan, stating that the objective of teaching the pitch pattern in the song was a weak one, as there were so few instances of the pattern in the song (only two). Ann and Holly responded

more favorably, evaluating the textbook's objective and lesson as acceptable and appropriate. They felt less strongly than Oriana and Rick concerning the need for repeated pitch patterns in order to teach pitch matching. As singers, Oriana and Rick believed that more frequent occurrences of the pattern allowed the students greater opportunities to hear, sing, and see the pitches. Ann and Holly, being instrumentalists, think of note patterns as they might be played, rather than sung. The infrequency of the pattern may not have caused them concern because performing the notes correctly, to an instrumentalist, means performing a particular motor skill. Correctly playing the pattern of notes in the song, a common triad, would be a matter of knowing the correct fingerings and embouchure. Assuming that the students can sing in tune, singing the pitches accurately requires the ability to read the notes and sing them accordingly, or rely upon aural memory. Again, the orientation of the instrumentalists revealed some limited understandings and misconceptions concerning teaching a song to children. Disposition toward teaching elementary music had no effect on the informants' evaluation of the text.

In response to the question regarding appropriate grade level instruction would be most appropriate for each song, the data revealed that the informants held different beliefs about students understandings and abilities. For example, Ann and Holly suggested second or third grade as appropriate for "Bluebird" while Rick and Oriana thought that it was appropriate for kindergarten or first grade. Considering their suggested uses for the song (Ann and Holly chose to teach rhythms and intervals with the song, while Rick and Oriana wanted to teach it as a singing game), it is evident that the informants' grade-level decision was related to their decision as to the purpose for teaching the song. Thus, the musical orientation of the informants effected their decisions concerning grade-level selection.

This points to a problematic situation which occurred for Holly as she contemplated

using an early childhood song to teach music concepts that were appropriate for a higher grade level. She stated that she would not choose to teach "Bluebird". It is evident that, for Holly, the text was not appropriate for the tasks and grade level she had prescribed. Oriana also thought the song lacked musical merit and stated that she would probably not choose to teach "Bluebird". As this was the only instance where any of the informants stated that they would not use the musical example given them, it is difficult to assess whether disposition toward teaching elementary music affected their decision to not use the song.

All four informants stated that "Tue, Tue" was most appropriate for third, fourth, or fifth grade. "Erie Canal" was placed at the fourth through sixth grade level with two of the four informants selecting a two-grade span. The informants' responses demonstrate their knowledge of appropriate materials for specific grade levels, with no particular relationship among selection, and their musical orientation or disposition toward teaching in the elementary grades (except in the case of "Bluebird").

How to Teach

Concept lesson tasks were designed to evaluate the informants' approach to teaching a particular musical concept at a given grade level. Informants were asked to design an introductory lesson. Ann, Holly, Oriana, and Rick designed lessons in all three interviews, developing their ideas into beginning, middle, and closing portions of lessons of unspecified lengths. Thus, the concept lessons drew upon one aspect of pedagogical content knowledge that was not directly addressed in the musical selection task: the informant's knowledge of instructional strategies and student activities. This task also offered opportunities for the informants to suggest curricular materials, to discuss the students' understandings and abilities, and to share their knowledge and beliefs about

teaching related to the task.

Analysis of the attributes coded according to categories of knowledge revealed that the four informants generated similar numbers of ideas. The broadest range of instances coded was in the instructional strategies category, in which Oriana contributed the greatest amount of instances (over twice as many instances as Holly's least amount). Oriana's and Rick's vocal orientation might have explained their rich sets of instructional strategies, almost twice that of the instrumentalists, Ann and Holly. This disparity was particularly evident in the instance in which informants were asked to generate ideas for a lesson teaching two-part singing to fifth graders. Coding in all other categories was more consistent between informants except for the "knowledge and beliefs about teaching" category, in which Holly and Rick commented in considerably more detail than Ann or Oriana. This could be interpreted as a matter of personality or ease with which Holly and Rick shared their philosophical perspectives when generating ideas.

In analyzing the transcriptions from the concept lesson portion of the interviews, two types of data emerged: (1) the informants' organization of the lesson, and (2) the informants' source of pedagogical content knowledge.

The organization of the lesson included the way in which the informant developed parts of the lesson, the order in which they organized these parts, and their labeling of these parts using specific terms taught in the methods class. Each informant was asked directly the source of knowledge for the ideas they generated. These sources were organized into categories (Table 2) adapting a model used in Grossman's research (1990).

In their organization of the lessons, informants revealed a knowledge of a similar organizational sequence, with their ability to generate parts of a lesson increasing over time, and through the course of instruction. In the first interview, given the concept "loud and soft" taught to kindergartners, each informant began the lesson with an experience they

viewed as already familiar to children. As the lesson progressed, terms were introduced and opportunities were presented for perceiving and performing loud and soft. Because this lesson dealt with a concept so commonly used by singers and instrumentalists, there appeared to be no difference between the orientation groups. All four cited sources for their ideas from either field observations or apprenticeship of observation.

An interesting pattern emerged between the orientation of the groups in their planning for the second concept lesson dealing with teaching two-part singing. The singers progressed easily through the lesson, generating ideas that were common in choral rehearsals. The instrumentalists were more challenged. Holly found it difficult to create this lesson because she struggled to apply knowledge and experience as an instrumentalist in learning to play in two parts to a vocal situation. Ann was less hindered by the task, as she combined her limited choral experience with the bilateral quality of piano performance, relating the learning of two parts to playing with two hands (or, of course, singing a two-part piece). Ann and Holly couldn't think of any songs they would use to teach two-part singing to children. No informant cited coursework as a source of their knowledge. Sources most commonly mentioned were their own experience as performers, either in school, church, or through private music lessons.

The final interview revealed that all informants understood that there were specific parts to a lesson plan, and that those parts served particular functions. Ann and Oriana followed the lesson plan format and named the parts of the lesson as they generated ideas. Holly and Rick also followed the format taught in the methods class but did not specifically name all the parts. Informants created activities in their lesson that were appropriate to the task, engaged the student, and allowed the student a variety of ways of experiencing and understanding the concept of phrasing. In citing the sources of their ideas, at this last interview, the informants varied. Only Oriana cited the methods class as a source of her

knowledge. All other informants cited their field observations of music teachers or their own experience as performers. The analysis of data from the concept lessons tasks revealed that disposition toward teaching elementary music had no effect on any decisions related to those tasks.

In their notable treatise, *The Discovery of Grounded Theory*, Glaser and Strauss (1967) outlined the process of generating theory.

> A single case can indicate a general conceptual category or property; a few more cases can confirm the indication. .....Generation (of theory) by comparative analysis requires a multitude of carefully selected cases, but the pressure is *not* on the sociologist to "know the whole field" or to have all the facts "from a careful random sample." His job is not to provide a perfect description of an area, but to develop a theory that accounts for much of the relevant behavior. (p. 30)

According to Glaser and Strauss (1967), grounded theory can be presented as a well-codified set of propositions. Lincoln and Guba (1985) further defined propositions as "working hypotheses." These propositions were generated from the cross-case analysis and will be presented in the final chapter.

CHAPTER 7: SUMMARY, IMPLICATIONS, AND CONCLUSIONS

Elementary music teachers are faced with a dilemma: How do I decide *what* and *how* to teach? These decisions are influenced by the limited time given to music within the school curriculum, the depth and breadth of the music discipline, the spate of musics and instructional techniques from which to choose, the sometimes conflicting philosophies held by the teachers, district administrators, school board members, and parents concerning music's curricular function, differing musical interests and abilities of students in culturally diverse settings, and the often tenuous position of music within the overall school curriculum, especially during times of education reform and economic crisis. Certainly, even experienced teachers confront this dilemma, and are challenged; but for the preservice teacher, this situation can be overwhelming.

The methods course in the music teacher education program is the logical place for this curricular knowledge, the "what" and "how" of teaching to be transmitted. Because no research was found which investigated the preservice music teacher's ability to make curricular decisions, a fundamental question needed to be investigated: Do preservice teachers possess the ability and knowledge to make curricular decisions? Some research findings (Krueger, 1985; Schleuter, 1991) revealed that music student teachers are often denied the opportunity to utilize and develop this decision-making ability, are frequently given inadequate curricular information by their cooperating teacher, and may lack a sense of curricular structure. These research findings cause the following question to be posed: Could it be that the student teacher's lack of curricular knowledge causes the cooperating teacher to dictate the curriculum and direct the student teacher's decisions? These unanswered questions prompted this inquiry into the knowledge base of the preservice music teacher.

The purpose of this study was to investigate the knowledge base, and in particular, the pedagogical content knowledge and related beliefs of preservice music teachers concerning teaching elementary music as influenced by a music methods class. Four questions guided the study: (1) How do preservice music education students obtain pedagogical content knowledge for teaching music to children? (2) What is the source of this knowledge? (3) How are their forms of pedagogical content knowledge, related conceptions of teaching, and curricular decisions, affected by a collegiate music methods course? and (4) How is this knowledge organized and utilized?

The study considered subjects' changes in beliefs concerning the goal of an elementary music curriculum, conceptions of teaching elementary music, and curricular decisions given a song or a particular concept to be taught, from the beginning, to the middle, to the end of a period of instruction provided by enrollment in a music methods course.

The design included four single case studies and cross-case analyses, comparing two levels of two groups: (1) orientation: instrumental or vocal music majors, and (2) disposition: those who indicated an initial interest in teaching elementary music, and those who did not. Specific information gather through structured interviews, observations, and program records was gathered to determine subjects' use of pedagogical content knowledge in making curricular decisions. The purpose of the research was to generate theory which would lead to a greater understanding of the knowledge base of preservice music teachers, and to add to the body of literature on the pedagogical knowledge base of teachers. Following the grounded theory process proposed by Glaser and Strauss (1967), findings were presented in the form of propositions. These propositions will form the bulk of this chapter.

Propositions and Related Implications

What can be concluded from this study of the impact of a music methods course on the pedagogical content knowledge of preservice music teachers? Five propositions (Goetz and LeCompte, 1984) are forwarded here, each directly related to the question which initiated the proposition.

How do preservice music education students obtain pedagogical content knowledge for teaching music to children?

Proposition One: Preservice music teachers obtain pedagogical content knowledge for teaching elementary music by (1) assimilating knowledge from several sources, (2) transforming knowledge from one context to another, and (3) directly applying knowledge from a previous learning experience to a new teaching situation.

All four subjects in this study utilized these three methods for obtaining pedagogical content knowledge, in approaching the tasks given them. According to Tunks (1992), transfer theory has been used in simulation training in music education (Brand, 1977; DeCarbo, 1982). In this study, informants transferred their knowledge in three ways, by assimilating, transforming, and direct applying pedagogical knowledge to the tasks given them, sometimes using all three processes within one task. For example, given the task of creating a lesson for fifth graders on singing two-part music, Ann created an instructional strategy as a part of her lesson by assimilating knowledge from her private piano lessons, isolating the trouble spots and working on one element of the music until it was done correctly, then combining it with another element, with her knowledge of the choral rehearsal practices from her church choir experience. She also transformed her knowledge in that she applied her knowledge of playing two-handed piano music, working on the left and right-hand parts separately and then putting the parts together, to the teaching of two-

part singing. Finally, she directly applied knowledge from a previous learning situation in stating that the students would learn their parts through "repetition, going over it and over it slowly." This is certainly a common technique used in rehearsals for performing groups and with which she is quite familiar.

As suggested by Lortie (1975) in his research on teachers, and further substantiated in Grossman's study of beginning English teachers (1990), preservice teachers obtain pedagogical content knowledge by drawing on the various sources of their knowledge and fitting it to a particular need or context. This study revealed that, for these preservice music teachers, the posed problem or hypothetical situation determined what knowledge was used and how it was be used, i.e. assimilated, transformed, or directly applied. If the pedagogical content knowledge was incomplete because of inexperience or lack of knowledge, these preservice teachers were resigned to relying on knowledge that was not directly related to the task or, if no ideas came to mind, they admitted their absence of knowledge and were unable to think their way through the task. This occurred in Holly's second concept lesson as she tried to create a lesson teaching two-part singing. Because she had had no prior experience with learning or teaching singing in two-parts, she retreated to her area of expertise, instrumental performance, and began to generate ideas for teaching the children how to *play* two-part music, rather than considering how to teaching two-part singing.

Although the subjects of this investigation demonstrated their resourcefulness in their ability to draw on their pedagogical content knowledge and apply it, their applications were not always appropriate for the context. This proposition suggests that preservice teachers be allowed these kinds of decision-making opportunities relevant to curricular issues in music at the elementary level. Students would be well-advised to consider curricular content and instructional approaches beyond their own specialized training, be it

instrumental or vocal. Music methods instructors might consider providing activities and assignments which encourage students to *think about* curricular decisions. This could be accomplished through in-class examples modeled after the structured tasks used in this study, or through journal entries. Students could be stimulated to draw upon areas of knowledge outside of the realm of their working knowledge. The ideas generated through these activities may then be the sources for in-class micro-teaching. In this way, students would have the opportunity to take their ideas from the planning phase to the implementation phase, closely modeling the actual teaching process. Analysis of the teaching by the student, peers, and instructor, would add another important dimension to the learning process.

What is the source of this knowledge?

Proposition Two: The most cited sources of preservice music teachers' pedagogical content knowledge are (1) apprenticeship of observation, primarily received through their experience in music learning situations that are performance-based, and (2) their observation of other teachers through field experiences.

Supporting the findings of several studies on the source of pedagogical content knowledge (Lortie, 1975; Comeaux and Gomez, 1990, 1991; Grossman, 1990; Ritchie and Wilson, 1992), the subjects in this study relied most heavily on their experiences in music learning situations or their apprenticeships of observation, as the sources of their ideas for teaching. In particular, preservice music teachers tended to rely on their performance-centered experience in which much of their music learning had occurred. This reliance may be due in part to the recency of performance-oriented instruction courses -- as opposed to their limited and more distant experience as students in "general music" classes typically found in elementary settings. There were minimal references to subjects' own

elementary music class experience. They admitted having few and selective memories of performing on classroom instruments or singing in elementary school, or recalled special roles or responsibilities that were entrusted to them in music class. Ensemble experience, including participation in choirs and bands, was the most predominant source of pedagogical content knowledge. This ensemble experience, however, came from different sources. Church as well as school ensembles were cited as a sources of knowledge. In addition, Oriana and Rick cited family sing-alongs as a source of some of their ideas. Private instruction was also a source of knowledge. Ann and Holly each drew upon their experience in private studio lessons in generating curricular ideas.

The informants' second most cited source of pedagogical content knowledge was observations of other teachers, including teachers recently observed through the course of the current or the previous methods class, and student colleagues who presented brief lessons in class. One particular teacher of music at the elementary level was cited as a source of knowledge by the informants. However, as related in the first proposition, students drew upon this knowledge source but could not directly apply it, as the tasks presented to them in the interviews did not directly match activities they had observed in his classroom. Direct application of knowledge gained from the other informants' in-class teaching was also problematic. Because there was not exact match between the in-class teaching and the tasks given the informants, they transformed or assimilated this knowledge with knowledge from other observations or experiences. The observation of students' teaching in the methods course, then, was a source of pedagogical content knowledge. Direct teaching or modeling by the instructor was not cited as a source of pedagogical content knowledge. The fact that these preservice teachers did not perceive their direct instruction in the methods class as a source of their knowledge is understandable since a large portion of their class time and related assignments dealt with

management issues and other aspects of teaching that were unrelated to the curricular decisions required of them in the interviews.

Core music courses, other than "Fundamentals" and "Foundations" methods courses, were also not cited as a source of pedagogical content knowledge. As is evident in the number of instances coded in the category of "subject matter knowledge," the subjects drew upon their subject matter knowledge, but did not consider the ways in which they had learned music theory and sight-singing, for example, as relevant or transferable to an elementary teaching situation.

These data imply that preservice music teachers may need to be given more opportunities to overcome their apprenticeship of observation. Because undergraduate music education students spend a considerable portion of their time immersed in their own personal development as performers, it may be necessary to compensate for their lack of experience in general music settings by providing them with opportunities to participate in academic classes that are more similar to "general music" classes, in that the makeup of the class would include both instrumentalists and vocalists, novice and experienced music learners. In order for such courses to best emulate the "general music" class, they would need to provide a "level playing field" by covering areas of knowledge that are "new" to all participants. This might be accomplished at Summit University, for example, by offering a world music course that was required of music education majors. Because most K-12 schools do not offer world music classes, students would enter with a similar knowledge base. Students might then be given an opportunity to explore unfamiliar musics and concepts, and to use performance as a means for understanding a given musical piece or style, rather than the ultimate goal. In learning to teach the concept of hocketing, pre-service students in such a course might listen to recordings from a variety of cultures that feature the technique, and then have an opportunity to experience the concept by playing a

piece on anklung, an Indonesian bamboo idiophone ensemble, using the traditional method. Music education majors in this course would personally experience music learning in a way that is more similar to that which children experience in elementary music classes. In addition, they would have the opportunity to observe other students, novices and experienced musicians, learning in the same class. These experiences and observations might help them better understand the learning process in music, as well as the similarities between this and an elementary music learning situation.

In addition to offering instruction more akin to the teaching music in the elementary school, the music education program needs to include numerous and varied field observations in order to offer the students a broader repertoire of methods, materials, instructional strategies, and student activities from which to choose. At Summit University, students in the "Fundamentals" methods class were free to select the teachers they observed during the term. If the students were not interested in teaching elementary music, they tended to observe only secondary music teachers, thus limiting their opportunity to observe potential sources of pedagogical content knowledge at the elementary school level. The situation was obfuscated by the fact that some of the teachers they observed were not exemplary models. The observation of music teachers provides preservice teachers with an opportunity to view instructional practices critically, although these experiences need to be monitored carefully.

How are their forms of pedagogical content knowledge, related conceptions of teaching, and curricular decisions, affected by a collegiate music methods class?

Proposition Three: Preservice teachers draw upon the knowledge and skills gained in the methods course -- if it is applicable to the task, and integrate this knowledge with

knowledge from other sources if necessary.

As stated in the second proposition, students did not cite the methods course content as a source of their knowledge for making curricular decisions, undoubtedly because the instruction focused minimally on this aspect of the knowledge base. When required to make curricular decisions, students in the course were expected to draw upon their own knowledge and experience and investigate library resources to create lessons. During the course, the methods course instructor presented general pedagogical knowledge, dealing primarily with classroom management and lesson plan format. This situation was attributed to an arrangement made by the Summit University Department of Music with the College of Education, that the music methods courses incorporate content required for teacher certification in the state administrative code. This agreement enabled the music students to enroll principally in music education rather that general education courses, allowing them more contact time with the music education professor and offering them context-specific (i.e. music) instruction. The negative ramification of this arrangement was the increase in content to be covered in an already-crowded curriculum. This unfortunate situation resulted in little time for instructor modeling of music lessons or for students to teach in front of their peers. So much time was dedicated to the content dictated by the state and assigned by the College of Education, that there was little time to address music curriculum issues such as material selection, scope and sequence of a curriculum, and appropriate related student activities and instructional strategies. For example, an instructional system for developing children's music literacy was never addressed. Students, especially instrumentalists, believed that this was an important aspect of the elementary music program, yet, the topic of music reading was not addressed. Although the "Materials in K-9 Music" and "Methods in K-9 Music" courses were designed to address, more specifically, *how* and *what* to teach in an elementary and

middle-school general music class, instrumental majors were not required to take these courses. The informants who were instrumental majors stated that they would not take the course because they were not interested in the content or did not have time available in their schedule. For these students, the "Foundations" and "Fundamentals" methods classes would be the only courses in their course of study which would consider the knowledge required for teaching elementary music.

The knowledge gained in the methods course relevant to lesson organization was particularly useful to subjects, in responding to the tasks presented to them. This was categorized (coded) as "general pedagogical knowledge" rather than pedagogical content knowledge. The four primary subjects demonstrated the ability to present information to students according to the lesson plan format that was presented in class. They also showed evidence of other knowledge gained through the methods class, including engaging the learner, proceeding through steps of instruction that build on prior learning, and allowing students to learn and demonstrate their knowledge in a variety of ways. The tasks given to the informants in this study did not require them to draw upon much of the knowledge that they had gained in the methods class, specifically, their knowledge of classroom management or assessment using multiple-choice questions. Knowledge gained in the methods course, which was revealed through the concept lesson tasks, was the knowledge of task and concept analyses, and Bloom's taxonomy. As mentioned in propositions one and two, informants obtained pedagogical content knowledge from several sources, "filling in" where methods course knowledge could not.

This proposition suggests that methods coursework is important in developing a knowledge base in teaching. Substantiating results from research by Comeaux and Gomez (1990, 1991), Grossman (1990), and Hollingsworth (1989), students utilize the knowledge given them in a methods course in curricular decisions they are led to make. In

the current investigation, pedagogical content knowledge was not sufficiently strengthened through methods coursework. Informants cited apprenticeships of observation as performers, and observations of other teachers as the chief sources of their pedagogical content knowledge. Of the four pedagogical content knowledge categories coded, the category most mentioned by the subjects was knowledge of instructional strategies and student activities, followed by knowledge and beliefs about teaching, knowledge of students, and knowledge of curriculum and materials. In the second and third interviews, informants expressed a "need to know" *what* to teach and *how* to teach, but these needs were not met through the course content. Even though curriculum scope and sequence, and selection of music materials was addressed briefly in class, the instructor tailored the course to comply with the College of Education and state codes. Thus, the realm of knowledge was considered more general pedagogical knowledge and excluded, to a great degree, three areas of pedagogical content knowledge: (1) knowledge of curriculum, (2) knowledge of children's understandings and abilities, and (3) knowledge of instructional strategies and student activities.

One area of the informants' pedagogical content knowledge, specifically, conceptions and purposes for teaching music to children *was* affected by the methods class, and positively so. This will be addressed in the next proposition.

Proposition Four: A music education methods course is effective in overcoming the previously-held conceptions of preservice teachers regarding the teaching of music in the elementary school.

Ann, Holly, Oriana, and Rick had extensive experience with well-trained ensemble music classes in junior high and high school. Except for Rick's junior high general music experience, none of the subjects had taken a course that was not performance-related. As a

result, their apprenticeships of observation were firmly rooted in their performance experiences. This is a favorable perspective, to the extent that students did not conceive of elementary music class an academic or non-performance curricular experience. However, their lack of experience with student groups with differing levels of musical ability and knowledge may have caused their initial misconceptions of elementary music instruction. The content of the methods course brought change, such that the subjects came to know and understand how children learn. This substantiates results from studies by Hollingsworth (1989) and Comeaux and Gomez (1991). In the first interview, informants offered naive assumptions as to the musical interests and abilities of children. For example, Ann and Holly assumed that reading notes and pitches was within the grasp of primary-age students. Rick assumed that kindergarten students could read and interpret music symbols. As they progressed through the course, informants began to grasp the importance of designing instruction to suit the children's needs and interests. However, they were still unclear as to children's understandings and abilities at different ages/grades. This gap in their pedagogical content knowledge is, in essence, the knowledge of the music curriculum's scope and sequence, that is, *what* to teach and *when* to teach it. Because pre-service teachers have little recollection of their own elementary music experience, it is imperative that this be a part of the content of the methods course.

It is encouraging to note the shift that occurred in the informants' conceptions of what it was to teach elementary music. Even though they indicated an interest in teaching elementary music, both Ann and Rick perceived it as a teaching position with little status. Rather, they viewed an elementary music position as a place from which to start or develop. Holly and Oriana viewed elementary teaching as difficult or challenging, and outside their interests or abilities. By the end of the course, all four subjects held a higher regard for the work of an elementary music teacher than at the outset, and considered the

job to be important, one worth doing, and within their ability. This shift deserves greater emphasis, and must be credited to the instructor for the course, who had initially addressed this issue with the students in her claims that music teaching was "not necessarily teaching choir, band, or orchestra." She emphasized the importance of sustaining general music classes in the schools for those students who were interested in music but did not choose to be involved in performing ensembles. Evidently, she met her primary objective for the students in this course.

How is their knowledge organized and utilized?

Proposition Five: A preservice teacher's orientation toward subject matter affects their decisions regarding teaching the content.

The data from the musical example tasks and the second concept lesson, revealed an interesting relationship between orientation toward subject matter, as a vocalist or instrumentalist, and curricular decisions. The subjects' training and experience as members of a choir or band influenced how they approached music appropriate for teaching to children, and how they made decisions in teaching two-part songs. Both Ann and Holly, as instrumental majors, tended to focus their objectives for teaching a song on music literacy. Both initially stated that the goal of elementary music was to teach "the basics;" they considered music literacy as foundational to all further instruction. Oriana and Rick, however, focused their teaching objectives on the text or context of the song. The instrumentalists approached music from the perspective of a performer, as if they were going to play the piece. Ann and Holly each scanned the music, looking holistically for broad patterns in the rhythms and pitches, and searching for aspects that were different or potentially challenging. The task of isolating a single musical element that could be viewed, at least temporarily, as the chief element, seemed challenging and foreign to them.

They believed that *all* of the elements were important. These instrumentalists had a concept of teaching elementary music that was akin to the teaching they had likely received as instrumentalists in elementary school. When playing a piece in elementary band, they had been required to assimilate their knowledge about how to read the music, including time signature, rhythms, pitches, and dynamic markings. No one element was more important than another in performing correctly. This substantiates May's (1990) findings in a study of expert music teachers who insisted that one must teach and understand several concepts simultaneously because "that's the way music is." For the instrumentalist informants, the text, genre, and historical and/or cultural context of the song were of secondary importance (if mentioned at all) to the music.

The singers approached the musical tasks somewhat differently. They considered the text, genre, and historical and/or cultural content of the song. They read or sang through the words and then generated ideas for teaching the song based on textual and musical considerations. As singers, they had been trained to look for the meaning in the text. They considered how the words could be made relevant to the students. Even given a simple singing game, with a less directive text combined with meaningless syllables, they suggested movements depicting the meaning of the text that could be performed while singing. The vocal majors were also able to generate titles of songs they would teach, given a particular concept, whereas Ann and Holly did not.

Confirming the findings of Comeaux and Gomez (1990), Grossman (1990), and Johnston (1990), this proposition suggests that there is a relationship between one's orientation toward subject matter and the curricular decisions that are made to teach that subject. Because of the realities of the school music programs, both vocal and instrumental majors with K-12 certification may be likely to be hired to teach music in the elementary schools. It is essential that teacher education program address this differing knowledge

base. The preservice teacher's orientation toward subject matter, music, is something that should be considered in the designing of course curriculum in music teacher education programs. Because elementary music teaching, to a great extent, involves the use of songs and singing (Moore, 1981), instrumentalists may need special coursework or at least, special assignments, which will give them an opportunity to know and learn the song literature appropriate for children, and to confront their intrinsic practices and related conceptions of teaching music to children.

Proposition Six: As students progress through a methods class, they are better able to identify what they know about teaching and they continue to refine and redefine their knowledge in ways that are increasingly integrated and holistic.

Because the conceptual mapping task was rather loosely structured and unlike anything else the students were asked to do as a part of this study or as a part of the methods class, it is not possible to place much significance in the data as it would relate to the organization and utilization of knowledge. Drawing a map or diagram that represented their knowledge of teaching was, at first, a difficult task for the informants, however, they became more adept at representing their knowledge in a diagram format over time. Their final diagrams revealed an increased awareness of the connectedness of aspects of teacher knowledge, progressing from a laundry list of terms or maxims to a conception of themselves as future teachers, possessing knowledge and skills required for teaching. Knowledge was depicted as a resource, used to assist them in their teaching and interactions with students. Because all of the primary informants' final diagrams were representational and depicted something living, it could be hypothesized that they came to understand their knowledge of teaching as more realistic and less an abstraction, and continually growing and changing.

Conclusion

The analysis of the data from this study reveal that preservice music teachers possess a knowledge base similar to teachers in other content areas. As Grossman (1990) discovered, the pedagogical content knowledge of teachers is rooted in their conceptions and purposes for teaching the subject matter, and these conceptions and purposes are connected to one's orientation toward the subject matter. In this study, it was evident that instrumentalists and vocalists think differently about the goal of elementary music. Their beliefs about the goal of elementary music, in turn, affected their curricular decisions. In addition, the informants relied heavily on their apprenticeships of observation as a source of pedagogical content knowledge, which was imbued in their performance orientation as instrumentalists or singers. Therefore, in making curricular decisions, they drew from a limited repertoire of instructional strategies, student activities, and curricular materials that were, to a large extent, embedded in their own performing experience.

The informants' decision-making process resembled Shulman's (1987) model of pedagogical reasoning in action, as they considered the purpose for teaching a song, concept, or skill, and then generated ideas that transformed the subject matter. In the musical example in the third interview, the informants relied heavily on the lesson plan format prescribed in the methods class in helping them to organize their lesson. This knowledge assisted them in making curricular decisions that were more sequential in fashion.

The informants in this study possessed a knowledge base of teaching that was largely the result of their experience as music students. The methods course did not greatly affect the development of their knowledge of what to teach, and how to teach it. This absence of content and pedagogy is undoubtedly the greatest weakness of the methods

course. Certainly the state mandates placed upon the College of Education and relegated to the music education department constrained the curriculum and directed the instructor's efforts toward instruction in content that students felt were not entirely meaningful to the act of music teaching.

The course content students found most useful was highly prescriptive and rule-oriented. Is this the exception or the rule? According to a study on the curriculum in teacher education (Edmundson, 1989):

> Succumbing to prospective teachers' requests for recipes and prescriptions only serves to support their beliefs that teaching succeeds because teachers have many gimmicks and tricks available. Awareness of a variety of options in terms of instructional strategies is important, but those options must be seen as embedded in theories of learning and understanding of the learners and the curriculum. Methods courses should emphasize the processes of making instructional decisions that experienced, able teachers utilize. They should also examine the extant body of research and theory about particular disciplines so prospective teachers can build a basis for their decisions which goes beyond what they have seen or experienced or what seems immediately expedient(p. 101).

The preservice music teachers were identified as having inherent teaching ability by the department chair. Indeed, they presented themselves through the course of the study as resourceful and capable of making the kinds of decisions that will be required of them when go out into the "real world" of teaching. The problem was not so much their ability to make decisions, but their ability to choose the *best* option from what is available: a *broad* repertoire of musics, instructional strategies, and student activities with which they were familiar. Their performance-oriented perspective allows them to speak in only one musical language.

The realities of today's music elementary classrooms dictate that music teachers be able to use a variety of instructional strategies, diversify their interests, and expand their conception of what elementary music is or could be. Preservice music teachers must be given opportunities to expand their repertoires for teaching, observing a variety of music

classroom settings and experiencing music in new ways. They must also be given frequent opportunities to make curricular decisions within collegiate methods courses, and be challenged to consider instructional contexts that are remote from or unfamiliar to them. This effort cannot be the responsibility of the methods class alone. Some working hypotheses forwarded by Cochran, DeRuiter, and King (1993) state that development of pedagogical content knowledge requires conceptually integrated instruction. They propose an integrative model for teacher preparation based on constructivist theory (Piaget, 1968/70), that is, knowledge that is actively created by the learner and not passively received in an unmodified form from the environment (Lerman, 1989). One could imagine a teacher education program in which the curriculum integrated subject matter and pedagogy and students were given opportunities to teach in, observe, and reflect upon authentic classroom settings. This utopia is not beyond the realm of possibility. However, further research concerning the development of the knowledge base of music teachers is necessary in order to design teacher preparation programs which meet the needs of preservice music teachers. Longitudinal studies which consider the preservice teachers' development of pedagogical content knowledge from their initial methods coursework through student teaching and even into the first year of teaching would provide an excellent framework of the knowledge base of the music teacher.

This study was an exploratory investigation of the knowledge base of preservice music teachers. It is possible that this research will spur further efforts toward establishing a knowledge base of music teaching. Wing (1992) underscored the nature of this knowledge:

> We will not come to understand the real us until we want to know "what's happening *here and now* or what went on *there and then*" and ask the questions that will lead us to that knowledge. (p. 12)

This investigation was an attempt to address the "*here and now*." It adds to the

body of research on pedagogical content knowledge, supporting previous studies in other content areas and providing additional data which reveals the unique nature of the pedagogical content knowledge of preservice music teachers. The study also contributes meaningful data to the research on music teacher education. The teaching of elementary music is complicated by the vast content area, broad range of ages, abilities, and interest levels of children. These case studies provide insights on how preservice music teachers weave their way through this body of knowledge to make decisions regarding the teaching of music to children.

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Appendix A: Music 340 Syllabus

MUSIC 340 FUNDAMENTALS OF MUSIC EDUCATION
Tuesday, Thursday 3:00-4:00
Spring 1993
Chris
Office hours: Monday 2:30-4
By arrangement (leave note on my door)

Texts:	Cummings, Managing to teach (M) Cummings et al., Teaching makes a difference (T) Journal (YOUR OWN SELECTION AND FORMAT) Optional: Althouse: Copyright: The Complete Guide
Other requirements:	Read handouts in class MENC conference and collegiate meetings Two mentor teaching visits + reports Performance of BME jury

> = assignment given
* = assignment due that day

FEBRUARY

Th	4	Introductions and course overview Multiple choice questions assignment >Research project proposed
T	9	*Questions M: Chapter 1-3 Teaching a management system Mentor report forms/questions
Th	11	Conference information Multiple choice revisited >Journal #1 assignment given
		Feb. 12-14 MENC CONFERENCE
T	16	*Journal #1 due Conference discussion >Journal #1 assignment given
Th	18	*Questions M: Chapter 4-6 Dead time, least intervention *Anticipatory set and objectives critiqued by peers

MARCH

T	23	*Anticipatory sets/objectives Presentation I *Mentor visit #1 scheduled
Th	25	*Sets etc. Presentation group II
T	2	*Questions M: Chapter 6-7 Sets "Take two"
Th	4	*Questions M: Chapter 8-9 >Task analysis for BME jury Questioning strategies Minority students
T	9	*Questions M: Chapter 10-11 >Skit assignment General music video
Th	11	>Midterm study questions Last day to turn in M multiple choice questions Cooperative groups video
T	16	*Interactive teaching map skits presented
Th	18	*MIDTERM on M text
		SPRING BREAK

NO MORE MULTIPLE CHOICE QUESTIONS DUE. DELVE INTO NEW TEXT

T	30	*Mentor visit #1 report due Midterm critique, discussion >Journal #2 assignment given *T: Chapter 12 Classroom management

APRIL

Th	1	ADVISING DAY: CLASS CANCELLED
T	6	BME juries video/introduction T: Chapter 2-4 Format for task analysis is provided in class Midterms back
Th	8	*Journal #2 due Child development as it affects teaching, OR: Rug rats and clouch potatoes require different teaching and learning strategies *T: Chapter 5-7 Scope and sequence in general music series

Date	Activity
APRIL	
T 13	*Task analysis due/critiqued in class Teaching to an objective >Assignment: BME lesson plan draft according to format provided >Journal #3 assignment *Mentor visit #2 scheduled T: Chapter 8-10, selected article
Th 15	Copyright law
T 20	*BME juries lessons peer-evaluated in class >Sign up for individual conference time
Th 22	BME juries Individual conferences/peer meetings
T 26	BME juries Individual conferences/peer meetings
Th 29	Music IEP's for special education students
MAY	
T 4	*Chapter 11 (and chapter 12 revisited) Video modeling classroom management >Assignment: Lesson draft for BME jury *Mentor report #2 due
Th 6	*Second mentor report due Course evaluations Individuals teach BME jury lesson -- Part II
T 11	*Lesson plan due for Chris to sign *Turn in lesson plan to music office Teach BME jury lesson -- Part II
Th 13	Teach BME jury lesson -- Part III >Sign up for BME jury time in music office >Be responsible for obtaining all materials/instruments for jury >Sign up for BME feedback appointment time with Chris
M 17	*Teach BME jury
FINAL EXAM:	Thursday, May 20 1:00-2:50 Bring a writing surface and one crib card

Appendix B: Preliminary survey

PRELIMINARY QUESTIONS FOR STUDENTS IN MUSIC 340
FUNDAMENTALS OF MUSIC ED.

1. What music education courses have you taken (if any) prior to this class?

2. What general education classes have you taken (if any) prior to this class?

3. What is your performance area?

4. How long have you been in the Music Education program at Summit?

5. If you are a transfer student, what was your major before coming to Summit?

6. What is your career goal?

7. If your career goal is to teach music, what kind of a position will you be seeking (grade level and specialization)? Rank in order - 1st, 2nd, 3rd choice: elementary music (general)___, elementary instrumental___, jr. high vocal___, jr. high instrumental___, jr. high general music___, sr. high vocal___, sr. high instrumental___, sr. high general music___

8. What other courses are you taking this term?

In order to participate in this study, I will need to interview you at three different times during the term. The first interview will have to take place before the methods class begins or prior to Tuesday, Feb. 9th. The next three will take place in the middle of the term - probably the middle of March. The last three will be after you have completed the course and prior to May 28th. I will try to meet with you at your convenience. Obviously class days, Tuesdays and Thursdays are best for me. All interviews will take place on campus and most likely will be in the music building.

If you are interested in participating in this study, please fill out the information below.

Name________________________________

Phone number__________________

Most convenient time for me to meet with you before next Tuesday's class: (plan on an hour)

1st choice-day_____time_______ / 2nd choice - day_______time______

I will call and confirm the time and meeting place with you ASAP.
Thanks for your help! I hope this study will be interesting and helpful for both of us!

Appendix C: Interview 1 - prior to methods course

1. Tell me about how you became interested in being a music teacher.

2. What was your own experience in music as a student in elementary school? Junior High? High School?

3. Why did you decide to enter the teacher education program at this school?

4. Tell me about the classes you have taken in education. How have they prepared you to teach music? How about the music classes that you have taken. How have they helped prepare you to teach music?

5. Tell me about the course(s) you have taken so far in music education and particularly the first music methods class you took that is a prerequisite for this class. What did you learn in this class that will prepare you for teaching music?

6. What do you expect to learn as a result of taking this methods class?

7. Have you ever been in an elementary music classroom since you were in elementary school? Have you observed an elementary music class recently? What did you observe? What were your impressions? How did this affect you attitude and beliefs about teaching elementary music?

8. What do you believe should be the goal of the elementary music program?

9. In order to achieve that goal, what do you think you would need to know?

10. In order for me to get a better understanding of how you think about learning to teach elementary music, could you make a diagram or a chart or a list of what you already know about teaching? You may include anything that you feel is important to you.

Appendix D: Interview 2 - mid-way through the methods course

1. I know you have had an opportunity to learn more about music teaching in the methods class. How do you feel about what you have learned so far?

2. What things do you believe are the most important to know in teaching music to children that have been shared in class? What things are the least important?

3. Is there something that you feel is important that has not been covered in class?

4. How do you feel about your field experience? What have you learned from working with a teacher/mentor in the schoools?

5. What do you think is the most important thing for your students to learn in elementary music?

6. What do you need to know to teach elementary music?

7. Could you make a diagram or a chart or list of what you already know about teaching? You may include anything that you feel is important to you.

8. Do you have any observations or impressions about music teaching as a result of your experiences in this methods class that you believe are important to share with me?

Appendix E: Interview 3 - after completing the methods course

1. I know you have had an opportunity to learn more about music teaching in the methods class. How do you feel about what you have learned now that you have completed this methods course?

2. Tell me some of the most important things you have learned about teaching elementary music from this methods course (time in the methods classroom and related assignments) from your mentor and field experience.

3. How has the classroom experience and the field experience helped/hindered your understanding of teaching music to children?

4. Is there any particular aspect of teaching elementary music that you feel you need more experience or training with?

5. Do you feel that your conception of teaching elementary music has changed as a result of the knowledge and experiences you have gained through this methods class? How? As a result of your observations in the school music classroom?

6. If you were an elementary music teacher, what would your goal be for your students?

7. In order to achieve that goal, what would you need to know?

8. Could you make a diagram or a chart or list of what you already know about teaching? You may include anything that you feel is important to you.

9. Do you have any observations or impressions that you believe are important to share with me?

Appendix F: First music selection - prior to methods course

1. I'd like for you to look at a piece of music. (Show copy of song "Blue Bird".) Do you know this song? If you don't you may want to sing through it or hum it to yourself first.

2. How would you use this song in an elementary music class?

3. In what grade level would you teach it? Why?

4. Why would you choose to do it that way?

5. Have you ever seen this song taught before or have you ever taught it? If so, how was it taught?

6. How do you feel about using this song? Would this be one you would select to teach? Why?

Appendix G: Second music selection - mid-way through methods course

1. I'd like for you to look at a piece of music. (Show copy of "Tue, Tue".) Do you know this song? If you don't you may want to sing through it or hum it to yourself first.

2. Do you remember when you learned it? Tell me about that.

3. How would you use this song in an elementary music class?

4. In what grade level would you teach it? Why?

5. Why would you choose to do it that way?

6. Have you ever seen this song taught before or have you ever taught it? If so, how was it taught?

7. How do you feel about using this song? Would this be one you would select to teach? Why?

8. (Show "Tue, Tue" in teacher's edition of the music series.) How do you feel about the way this song and lesson plan is presented for used in this textbook?

Appendix H: Third music selection - after completing methods course

1. I'd like for you to look at a piece of music. (Show "Erie Canal" in music book.) Do you know this song?

2. If so, where and when did you learn it? How do you remember learning it?

3. How would you use this song in an elementary music class?

4. In what grade level would you teach it? Why?

5. Why would you choose to do it that way?

6. How do you feel about using this song? Would this be one you would select to teach? Why?

Appendix I: Song "Bluebird"

Here Comes a Bluebird

Here comes a blue - bird in through my win - dow
Takes himself a part - ner, hops in the gar - den

Hey! Did - dle - um - a day, day, day

Appendix J: Song "Tue-Tue"

Tue, Tue

Folk Song from Ghana

Appendix K: Song "Erie Canal"

Erie Canal

TRADITIONAL

OLD AMERICAN FOLK SONG

d min g min A7 d min

I got a mule, her name is Sal, Fif-teen miles on the
Git up there, Sal, we passed that lock, Fif-teen miles on the

A7 d min g min A7

E-rie Ca-nal! She's a good old work-er and a good old pal,
E-rie Ca-nal! And we'll make Rome 'fore six o' - clock,

d min A7 d min F

Fif-teen miles on the E-rie Ca-nal! We've hauled some barg - es
Fif-teen miles on the E-rie Ca-nal! Just one more trip and

C7 d min A7

in our day, Filled with lum - ber, coal and hay, And
back we'll go Through the rain and sleet and snow, 'Cause

d min g min A7 d min

we know ev - 'ry inch of the way From Al - ba-ny___ to ___
we know ev - 'ry inch of the way From Al - ba-ny___ to ___

A7 d min C F Refrain C7

Buf - fa - lo.________ Low bridge, ev - 'ry-bod - y down,
Buf - fa - lo.________

F C7 F

Low bridge, 'cause we're com - ing to a town, And you'll

C7 F C7

al - ways know your neigh-bor; You'll al-ways know your pal, If you

F B♭ F C7 F

ev - er nav - i-gat - ed on the E - rie Ca - nal.____

Appendix L: First concept lesson - prior to methods course

I'd like to go through a process called "think-aloud" with you. I'm going to ask you to go through a thinking process, but say aloud everything you are thinking. Let's do an example. Tell me, step by step, how you plan on getting from campus to your next destination today. Start from the very beginning.

Ok. Now using that same process, I'm going to give you a music concept. I'd like for you to think aloud as you plan how you would teach this concept for the first time to a group of kindergardeners. Include any materials, activities, or instructional strategies you might use. Do you have any questions?

The concept is the difference between loud and soft.

1. (After think-aloud has been completed.) Have you ever seen this concept taught before?

2. Have you seen any of these materials, activities, or instructional strategies used before?

3. How did you come up with this idea?

4. Have you seen this done in a similar way?

5. Why did you select this particular way to teach it?

Appendix M: Second concept lesson - mid-way through methods course

We're going to do another "think aloud" today. Remember that you must say everything you are thinking.

I'd like for you to imagine that your music curriculum states that children in fifth grade are to learn to sing two-part songs. Tell me how you would go about teaching to that objective. Include any of the materials, activities, or instructional strategies you might use.

1. Have you seen any of these materials, activities, or instructional strategies used before?

2. How did you come up with these ideas?

3. Why did you choose to do it this way?

Appendix N: Third concept lesson - after completion of the methods course

This is our last "think aloud."

Imagine that you are teaching elementary music. Your District's curriculum states that students in third grade will be able to identify musical phrases. Think aloud for me as you plan the first lesson with these third graders that addresses this objective.

1. Have you ever taught this concept in this way before?

2. Have you ever seen it taught this way or any other way before?

3. Have you used these materials before?

4. How did you become acquainted with them?

5. How did you decide to teach it this way?

Appendix O: Interview with music department chair

1. What is your role within the music department? With music education?

2. How would you describe the music education department here?

3. What is the relationship between the performing areas and the music education department?

4. What do you believe to be the function of the methods courses in music education?

5. What do you think is the most important thing these students need to learn in a music class?

6. How do you feel the program could be improved?

Appendix P: Interview with choral director

1. What is your role within the music department?

2. How would you define the current situation in public school choral education at the secondary level?

3. How do you approach teaching music literacy in the choral methods class?

4. Do you believe that these students are well prepared to teach once they have completed their program here?

5. If you had the resources and the opportunity, what changes would you make in the music education program?

Appendix Q: Interview with music education instructor prior to methods class

1. What is your role within the music (music education) department?

2. What do you believe is the importance of your role with regard to the students in the music education program?

3. How would you describe the music education department here?

4. What makes this program special or unique? What prompted you (the department) to design the program in this way?

5. What do you believe to be the function of the methods courses in music education?

6. What do you think is the most important thing or things (prioritize) these students need to learn in music methods?

7. Describe this particular methods course. What is the primary purpose for this particular course?

8. How long have you been teaching at (institution's name)? How many times have you taught this particular methods course? Have you changed the content or your instruction methods since you first taught this class? How?

9. What do you hope the students will learn as a result of taking this course?

10. How do you feel that this program (course) could be improved?

11. Do you feel that your students are well prepared and will be ready to teach? Why do you believe this?

Appendix R: Interview with music education instructor (mid-term)

1. How do you feel things are going in the methods class up to this point?

2. Between now and the end of the term, what have you set as your primary goal for the students in the course?

3. How is the mentor (field observation) part of the class working?

Appendix S: Informant matrix

Background

Subject ______________________

Goal of Elem. Music	Need to Know	Learned in Class	Conception of Teaching
Interview 1			
Interview 2			
Interview 3			

Comments on class (positive or negative):

Appendix T: Meta matrix 1

Matrix cross-case 1

Goal of Elem. Music	Need to Know	Learned in Class	Conception of Teaching
Ann			
Bob			
Chad			
Holly			
Jack			
Lucas			
Oriana			
Rick			

Appendix U: Meta matrix 2

Goal of Elem. Music	Need to Know	Learned in Class	Conception of Teaching
Ann			
Bob			
Chad			
Holly			
Jack			
Lucas			
Oriana			
Rick			

Appendix V: Comparisons of conceptions to responses in structured tasks

Subject ____

Interview #__________

	Musical Example	Concept Lesson
Goal		
Need to know		
Learned in class		
Conceptions of teaching		

Appendix W: Time-ordered thinking

Subject ______________________________

Interview #________

Instructional process

Concept	Skill	Instructional activity	Student response
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

Appendix X: Meta matrix 3
Structured Task - Musical Example

Informant	Primary Objective	Grade level	Value of song
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			

Appendix Y: Meta matrix 4
Structured Task - Concept Lesson

Informant	Organization of lesson	Focus of lesson	Source of ideas
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			
1			
2			
3			

Appendix Z: BME jury evaluation forms

BAE JURY EVALUATION FORM

Student's Name: ____________________________

Music Education Emphasis: ☐ Vocal ☐ Instr Band ☐ Instr Orch

Place an X in the box which best describes the student.

1. Student is organized and ready.
   ☐ Very Successful ☐ Unsuccessful ☐ Somewhat Successful ☐ Not Observed

2. Focus, objective and explanations are clear.
   ☐ Very Successful ☐ Unsuccessful ☐ Somewhat Successful ☐ Not Observed

3. Pacing and sequence of lesson is appropriate.
   ☐ Very Successful ☐ Unsuccessful ☐ Somewhat Successful ☐ Not Observed

4. "Pupils" were actively involved in learning.
   ☐ Very Successful ☐ Unsuccessful ☐ Somewhat Successful ☐ Not Observed

5. Voice and classroom space used effectively.
   ☐ Very Successful ☐ Unsuccessful ☐ Somewhat Successful ☐ Not Observed

6. The lesson was stimulating and of musical interest.
   ☐ Very Successful ☐ Unsuccessful ☐ Somewhat Successful ☐ Not Observed

COMMENTS:

☐ PASS ☐ PASS WITH RESERVATIONS ☐ FAIL

Signature: ____________________________________

Appendix AA: First spring mentor observation

FIRST SPRING MENTOR OBSERVATION

Name:

Date of observation:

Mentor teacher's signature:

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(1) What management systems are used?

(2) How are the rules reinforced and monitored?

(3) Are there ways the room is organized to show students that the system is operating successfully?

(4) What kind of provision is made for a substitute? for sponge activities? for revised schedule days?

(5) By observing the class(es), what are students able to do without having to ask the teacher?

(6) Other observations/thoughts/comments

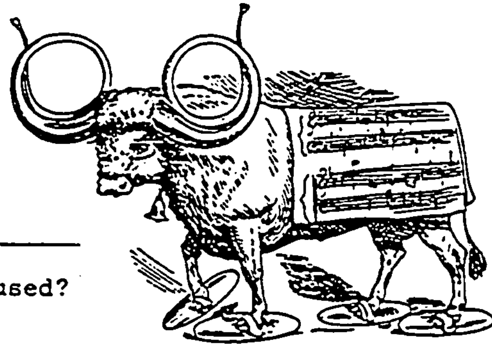
Appendix BB: Second spring mentor observation

SECOND SPRING MENTOR OBSERVATION

Name:

Date of observation:

Mentor teacher's signature:



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(1) What evaluation system is being used?

(2) What kind of learning is stressed--skill or concept?

(3) Comment on the kind of learning as related to the age of the students (e.g., their developmental stage)

(5) By observing the teacher, what are the goals and objectives for the lesson?

(6) How does the teacher plan for the long-term? Whom does the teacher work with to achieve an acceptable calendar of events?

(7) What kind of communication goes home to parents?

(6) Other observations/thoughts/comments

VITA

Linda Jean Gohlke was born October 19, 1952, in Freeport, Illinois. She received a B.M.E. degree from Wartburg College in 1974 and a Master of Music degree from the University of Idaho in 1985. In June of 1994, she completed the degree of Doctor of Philosophy in Music Education at the University of Washington.

After teaching elementary music and high school vocal music in Iowa, Illinois, and Idaho, she was employed as fine arts administrator for a school district in Washington. She is currently a continuing education specialist in Academic Programs for Teachers at the University of Washington.