Practising Music Education: Theory and practice of teaching music in schools and universities

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Vision

The MISTEC believes that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programmes should aim to produce highly qualified future music teachers and support their continuous professional development. MSTEC believes in its international role as a body for promoting theoretical and practical innovation, research methodologies and policy development to meet the challenges faced by music educators worldwide.

The commission aims to:

Develop research expertise in the field of music teacher education;
Promote and support international collaboration between professionals from different parts of the world; promote the exchange of multicultural resources and innovative teaching approaches between ISME members who work in higher education;
share information and research through informal email discussion and
biennial seminar meetings; and
present the outcomes of these meetings in publications.

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Becoming part of a community of practice: Supporting early-career teachers

Julie Ballantyne, University of Queensland, Australia

Abstract

This interactive workshop will enable each seminar participant to actively interact with the MusicTeachersProject.net community. This community of practice has been established to support early-career music teachers. The international project is a world-first, initiated and funded from November 2011, to cater for teachers who began teaching in January 2012. This workshop will enable participants to gain insights into alternative ways of ensuring the success of their pre-service music education students once they have graduated.   Workshop participants will have the opportunity to actively participate in the online community of practice, and in so doing experience how this might benefit their own graduating students.

Keywords

Community of practice**,** identities, mentoring, online initiative, graduate success

Introduction

Teachers, particularly music teachers, often experience praxis shock in their first few years of teaching (Ballantyne, 2007a; Kelchtermans & Ballet, 2002). Praxis shock is the experience that teachers have when their expectations of teaching life do not match up with the realities of teaching. The impact of this is widespread – teachers who are suffering from praxis shock are

likely to be less effective in their work teaching children, and therefore may be unable to provide their schools and communities with the best possible education that they can. In addition, people who are suffering from praxis shock are most likely to 'burn out' at an early stage of their career, choosing employment away from schools, in order to cope.

The detrimental effects of praxis shock can be addressed at two main points in a teacher's career – through appropriate and effective pre-service teacher education, and appropriate and effective induction and mentoring support in the first few years of teaching (Ballantyne, 2007b). It has been suggested that this pre- and in-service support needs to be proactive (from the providers), but responsive to the needs of the teachers as they develop and change. Central to effective pre-service and in-service provision is the development in teachers, over time, of a productive and realistic professional identity. A productive teacher identity should align well with the nature of teachers' work and their perceptions of themselves, be flexible and allow for teacher agency (Beijaard, Meijer & Verloop, 2004; Sachs, 2005).

Online Community of Practice

It is not just research which points us towards the need for action in this area - early-career music teachers are already actively seeking support in their first few years of teaching. This was clearly seen when, in a previous project, an overwhelming number of teachers and members of the public (more than 2000 in total) voluntarily joined the online Community of Practice (CoP) that was developed (initially to support *pre-service* teachers). Most of the early-career music teachers who joined were searching for ideas and support as they developed their practice (Ballantyne, Harrison, Barrett and Temmerman, 2009), and at the same time, their professional

identity. It seemed from their online discussions that they felt that an online CoP was a very effective medium for support in their early years.

The current project has been established to investigate how music teachers' professional identities develop, and the ways that this may impact on their successes as early-career teachers. At the same time it reflexively provides participating teachers with the support that they require, as they require it. By utilising an online CoP model (Barrett, Ballantyne, Harrison & Temmerman, 2009; Wenger, McDermott, & Snyder, 2002), it aims to address praxis shock at both the theoretical and practical level, by better understanding *how* teachers develop their professional identities, and how teacher identity (Beijaard, et al, 2004; Hallam, 2006), impacts on the success or otherwise of early-career music teachers (Ballantyne, Kerchner and Arostogui, 2012).

Method

The Music Teachers Project website is a forum based online CoP. Recruitment of members at the initial stages focused on first-year, Australian music teachers. Such was the reaction to the site and the potential for professional development, that many experienced teachers also joined, and membership has begun to spread internationally. Through members' discussions, the site aims to capture the developing identities of the participants, whilst providing a means to cater to their immediate, contextual concerns and needs. The site allows for text-based and video-based posting, with the aim of allowing members to express themselves more easily and clearly.

Purpose and Design of Workshop

This workshop is aimed at academics and teachers who are interested in the development and construction of music teachers' professional identities and the impact of this upon their success as teachers. A further aim is to provide insight into the CoP method as a device for capturing real-time development, mentoring and feedback to educators that may assist in the delivery of pre-service and in-service guidance for new teachers.

Following an introduction to the project as a whole, the presenter will assist participants to sign up to the website and use its features. They may post threads of their own, respond to threads posted by other users, or examine the themes that have emerged in the various topics posted to date. This will allow them to establish for themselves how the project works, its relevance to their own context, and implications for future implementations. Time for discussion of these issues will be allocated at the end of the workshop

Relevance of the Workshop

This workshop will be of interest to participants because:

They shall gain a better understanding of music teachers' developing identities by interacting directly with early-career music teachers. This will in turn potentially inform the field of pre-service teacher education and in-service education in their individual contexts.

By better understanding the developing identities of music teachers, it will also be possible to assist pre- and in-service music teachers to improve their practice, and survive

and thrive in the profession (rather than burning out early on). This will additionally have the benefit of providing a strong workforce, by teachers who have productive teacher identities.

The user-friendly online aspect of this project builds on the adjunct findings of a recent ALTC project (Ballantyne, Barrett, Temmerman, Harrison & Meissner, 2009), which found that early-career music teachers are desperately seeking online supportive communities with which to connect, in their first few years of teaching. This may be something that participants might like to try in their own contexts.

This project takes into account the specific needs of early-career music teachers. These needs are built into the design of the project, and the resultant CoP greatly informs the ongoing development of the study in order to benefit participants. In particular, the use of real-time online data collection ensures the sustainability and growth of the project, and allows all early-career music teachers (regardless of geographical location) to take part in the CoP and the project as a whole.

Acknowledgements

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Exploring the Neglected Musical Dimensions of Timbre and Space: A Window into the Creative Thinking of Producers and Engineers

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Abstract

The musical roles of the audio engineer and producer, and their related manipulations of the musical dimensions of timbre and space, are often neglected in contemporary K-12 music education curricula and in courses preparing music teacher educators. The musical dimensions most often the subject of creative manipulation by engineers and producers involve timbre and space. Not dissimilar from the related traditional role of "conductor," engineers and producers work actively at both live and studio controls facilitating and making creative sonic decisions, adjusting balance, choosing and shaping timbres, and spatializing sounds for creative effect. In many cases, engineers and producers are not the creators, composers, or performers of the musical sounds being recorded and manipulated. However, they do play an essential role in the shaping of the music and overall sonic effect, bringing the music to life (Moylan, 2008; Williams, 2007; Zak, 2001). The presenters of this workshop will share and lead participants in aspects of exemplar projects developed during a two-year applied research study with pre-service music educators working with K-12 pupils in exploring the creative musical processes of engineers and producers.

Keywords

Recent research on informal music making and learning focuses on the musical processes of composers, improvisers and performers in rock and hip-hop genres (Davis, 2005; Green, 2007; Söderman & Folkestad, 2004). These same researchers have developed associated pedagogies to introduce informal methods of teaching and music making into school-based music learning contexts (Davis, 2008; Green, 2008 & 2011). Each of these studies, and their derivative pedagogical extensions, focus primarily on the performer and performer/composer roles of the pupil-musician in the context of covering and creating rock songs and hip-hop tunes. While it may seem natural to focus on the processes of the performers and advocate performance-centered pedagogies within these genres, there are other and perhaps equally important musical roles - such as those of the sound engineer and producer – actively involved in the creation, shaping and production of the contemporary music enjoyed by pupils in both live and recorded music contexts.

The musical dimensions most often the subject of creative manipulation by engineers and producers involve timbre and space. Not dissimilar from the related traditional role of "conductor," engineers and producers work actively at both live and studio controls facilitating and making creative sonic decisions, adjusting balance, choosing and shaping timbres, and spatializing sounds for creative effect. In many cases, engineers and producers are not the creators, composers, or performers of the musical sounds being recorded and manipulated. However, they do play an essential role in the shaping of the music and overall sonic effect, bringing the music to life (Moylan, 2008; Williams, 2007; Zak, 2001).

The roles of the audio engineer and producer, and their related manipulations of the musical

dimensions of timbre and space, are often neglected in contemporary K-12 music education curricula and in courses preparing music teacher educators. In the United States, timbre is often addressed in primary curricula through aural identification tasks such as "What instrument do you hear?" or "Peter and the Wolf"-type experiences, or enactively through choosing classroom instruments with which to perform and create. In secondary performance-based music classes, students are directed to achieve a "good tone" and work with timbrally-related performance techniques such as pizzicato vs. arco bowing or adding a mute to a brass instrument. In tertiary music teacher preparation curricula, timbre may be briefly addressed at the beginning of the music theory sequence by the introduction of the harmonic series and a quick mention of its relationship to timbre, but is seldom addressed beyond that.

The creative manipulation of space – spatialization – is rarely mentioned as a musical dimension in K-12 curricula in the United States. The historical influence and predominance of fixed physical position large and small ensembles may contribute to Wiggins' (2009) hesitance to consider spatialization as a musical dimension of Western music (cf. p. 47). Aside from the occasional reference to historical antiphonal performance practice, space is rarely addressed as a creative musical dimension, except as a by-product of stereo audio recording or when introducing the "panning" feature in digital audio workstations. Rarely are timbre and space introduced in the context of the professional musical roles of engineer or producer. It is encouraging, however, that research by Tobias (2010; 2012) is illustrating that high school pupils do adopt and choose to explore both performative and non-performative roles (such as that of the engineer and producer) when provided the means and the context to create original popular music.

The presenters of this workshop (a music teacher educator/researcher with a background in audio recording and a masters student enrolled in dual studies in music education and sound recording technology) will share exemplar projects developed during a two-year applied research study with pre-service music educators working with K-12 pupils in exploring the creative musical processes of engineers and producers. This workshop will lead participants in aspects of the projects developed during the study:

1. Critical listening and auditory scene graph task listening for timbral qualities and spatial placement of sounds.
2. A convergent audio mixing project where participants adjust volume and spatial parameters to match a recorded mix, experiencing a subset of the creative musical decision-making processes of an audio engineer.
3. A divergent audio remix project where participants negotiate timbre and space, experiencing a subset of the creative musical decision making processes of a producer.

Workshop Timeline

0:00 – 5:00   Overview of musical thinking processes of engineers and producers with examples from professional practice.

5:00 – 20:00   Hands-on critical listening and auditory scene graph project, and comparison to pre-service music educator responses.

20:00 – 35:00 Hands-on mixing project to be completed on participants' laptops with

headphones exploring the role of audio engineer.

35:00 – 40:00   Sharing of participants' audio mixes with the group.

40:00 – 45:00   Discussion of participants' experiences and discussion questions.

Suggested Discussion Questions

How are the roles of audio engineer and producer similar or different to traditional musical roles as commonly taught in the schools in which you prepare teachers to teach?

Are the musical dimensions of timbre and space co-equal in importance to dimensions such as melody, harmony, or form?

How do you prepare pre-service music educators to experience, explore, and teach timbre and space to K-12 pupils?

What kinds of experiences would assist pre-service music educators without a lived background in audio engineering or production facilitate these kinds of experiences in their K-12 classrooms?

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Composing a Rainbow: A Beginner Level Composition Activity

Janice Smith, Aaron Copland School of Music, Queens College, City University of New York

This workshop will present a format for planning and teaching beginning composition in the undergraduate methods class or with students who are beginning composers at all levels. Participants will consider a new perspective on what the principles of composition are and how to plan for this type of instruction. Then we will experience a beginning level composition activity based on these principles. Finally we will consider other extensions of this type of lesson.

Detailed order of demonstration

Listen to "Maroon" from *Colors* by Ken Nordine (2 minutes)

Discuss what was heard (3 minutes): style, form, instruments etc. and show the picture book on which it was based.

Present the three compositional capacities: what distinguishes compositions from etudes (5 mins). Connect to Maroon

1. intention

2. expression

3. artistic craftsmanship

Present the   planning grid and why it is helpful for undergraduates and connect to Maroon (5 mins).

Emphasize the MUSTS

Motion and stasis

Unity and Variety

Sound and silence

Tension and release

Stability and instability

Present the task to the group, have them form self selected groups and choose colors. (5 mins)

Create poems and sound compositions based on vocal sounds and body percussion and any other available sound sources. (15 min.)

Performances of any completed compositions as time allows. (10 mins)

Show the planning grid for young instrumentalists

Key words:

Composition; general music methods; secondary music education; lesson planning

Statement of active involvement:

After being presented with a suggested format of planning composition lessons and a

clarification of some key terms, participants will form self selected groups of three – five. An array of color chips brought by the presenter from a paint store will be available. Each group will chose one color and write a brief poem expressing feeling about the color and then creating soundscapes to accompany the poem. Poem may be in any language. One person from the group must read the poem. The others in the group will create the soundscapes. The participants can use vocal sounds, body percussion sounds and found sounds such as keys jingling, chair seats as drums and so on. They will have only about 15 minutes to create something and the limitations of this will be discussed prior to beginning. The presenter will circulate among the groups and look for interesting pieces as they develop. She will also answer any questions. Ten minutes before the end of the session the groups will re-convene and some may be ready to perform.

For secondary methods class

Planning Elements	`
Composer Characteristics	Grade: Undergraduates Skill level: Advanced musicians, beginning ocmposers Setting: Secondary methods Time: 45 minutes
Focus and Supporting Principles	Unity and variety is the focus; others support as relates to poem
Compositional Capacities	Intention: Feeling associated with particular colors (be aware of cultural influences) Expressivity: discuss pre-composition. How do people feel about this color? Artistic Craftsmanship - student determined
Compositional Context	Small Group
Tools	Vocal sounds, body percussion and found sounds, plus any other readily available sound sources; computers, piano etc.
Prerequisites	Concepts: Awareness of associations between color and meaning Musical Skills: some instrumental skill helpful Intuitive Understandings: Ensemble and how a piece should flow Social: ability to work collaboratively in a group setting
Co-compositional Activities	Listening: Post-composition listen to works by Ken Nordine and look at book "Colors"

(when?)	
Task Guidelines	Product: Word jazz about color chip Length: +/- 1 minute Specs: use expressive gestures to enhance personification; 1 narrator and everyone else makes sounds Time: 10-15 to work, 10-15 sharing Preservation: recordings, scores as needed Performance: for full class
Assessments	What: 1 page reflection describing what compositional devices where used to match poem and music How: completed before performance Why: to determine success in executing product intention
Connections	Ties to visual arts and English/language arts

The Role of Improvisation in the Teaching of Baroque and Jazz-Pop Harmony

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Poster Presentation Abstract

This poster presentation reports the result of a current study conducted as a part of a PhD research, through teaching baroque and jazz/pop harmony to university students. Action research methodology was implemented in two cycles aiming to develop the classical and jazz-pop tertiary music curriculum. Based on the results of the first research cycle, emphasizing the need for the aural and practical training in harmony studies, this study investigated whether improvisation had a positive effect on the development of baroque and jazz-pop harmony knowledge and was able to improve the aural skills.

Qualitative and quantitative data were collected through a whole-year course of 2011-2012, teaching baroque and jazz-pop harmony at the Music Department of University of Jyväskylä, in Finland. 9 students learnt the same material through an aural-practical approach with keyboard in two parallel groups: Experimental Group and Control Group. The Experimental Group practiced also the improvisation in both styles, while the Control Group did not. The groups changed the methods in the midway of the course: the Control Group became the Experimental Group learning through improvisation. The same 3 harmony tests consisting of both baroque and jazz-pop styles were administered in the beginning, midway, and at the end of the course. Statistical methods (repeated measures design) were applied to measure the learning outcomes of harmony tests and the improvement in aural skills. Students' improvisation in both styles was recorded at

different stages of the course and was evaluated by experts of the University of Jyväskylä by rating the tasks on a 7 degree scale, and statistical methods were used to compare these results to each other. Qualitative content analysis method was applied to analyse the questionnaires about students' opinion about their development of knowledge in harmony, challenges in aural and practical skills and the video recordings about students' improvement in improvisation during the course.

Results showed significant differences in the Total Test scores between the Pre-, Midway-, and Post-Harmony-Tests. Also, there was an interaction between the groups and the 3 measurement-times: the group that gained lower scores in the Pre-Test generally improved more during the whole course than the other group, which started with higher knowledge and musical skills. Similar tendency was found in Aural-Tasks-results and in both Baroque and Jazz genres. Concerning the Aural- and Jazz-Tasks the improvement was greater when harmony was learnt with improvisation (Experiment Group). In contrast, in Baroque-Tasks no interaction regarding the groups was found. The qualitative analysis, and data regarding the students' previous education, individual development of studies, and improvement in improvisation in both styles, further indicates that students were more motivated to learn harmony with piano improvisation. Finally, based on the continued development of second-part Experiment Group, which started with lower theoretical knowledge at the beginning of the course, it can be concluded that improvisation helps to improve the harmony-knowledge in both genres, particularly in jazz, as soon as the theoretical knowledge in harmony is consolidated.

Boys and music: identity work in a Catholic school

Janelle Colville, University of Queensland, Australia

Poster Presentation Abstract

This paper reports the preliminary findings of an investigation into the phenomenon of adolescents' engagement with music in their identity work. Specifically, this paper addresses the phenomenon through a case study of adolescents in an all–boys Catholic school in South Australia. As a religious school, this setting provides an additional dimension for music engagement, religious music. Consequently this study seeks to understand the ways in which participants engage with music through religious observance and everyday life. 18 year 12 students participated in the study divided into three categories: 6 music students, 6 non–music students and a composite mixed group of 6 students.

Data were generated through 3 group interviews (1 per category) and extended individual interviews with 2 participants in each category. Direct observation of students engaging with music took place at various school sites including in class, in religious observance, and in the school yard. Thematic analysis and analysis of narrative approaches were utilised to identify emerging themes. Key findings suggest adolescents use music for many purposes in their identity work including social and emotional fulfilment, as a place for personal development, to structure everyday experiences (Denora, 2000), as a sense of belonging, to support their spiritual development and connection with others.

Keywords

"Oh, Pierre!": A Cue-Driven System for Improvised Democratic Engagement

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Abstract

Improvisation in school music ensembles, when practiced in a context that is safe and welcoming for all students, can empower creativity, encourage musical decision-making, develop critical listening skills, and cultivate individual and ensemble confidence. Although more commonly practiced within jazz and contemporary music idioms, improvisation is often reserved for more experienced students and is less commonly seen within larger traditional ensembles (bands, choirs, orchestras). Additionally, the constraints of idiomatic frameworks often suggest stylistically appropriate "rules" or "practices" that should be sufficiently learned and adhered to in order allow for improvisation that generates the highest quality "end product". Music teachers and music teacher educators who are interested in introducing their vocal and/or instrumental students to a way of creative and collaborative music making that emphasizes creativity, empowers freedom of musical thought, and which recognizes as equitable the roles of musical process and product, will benefit from this workshop. This workshop will present and teach a new framework for improvised musicking called "Oh, Pierre!" which is an example of a "CD-SIDE" (Cue-Driven System for Improvised Democratic Engagement). Influenced by the work of Walter Thompson (Soundpainting) and John Zorn ("Cobra"), "Oh, Pierre!" makes use of a system of hand cues that generate improvised musical gestures from involved performers and was developed to be quickly accessible to all musicians, regardless of instrument/voice or level of musical experience. All musicians who learn the parameters of "Oh, Pierre!" are able to perform the piece with one another.

Additionally, the work was designed so that the process of music making remains non/pan-idiomatic and democratic, allowing for all performers to have equal roles in giving cues, taking musical risks, shaping musical directions, and making musical choices.

This presentation outlines the philosophical basis for and evolution of "Oh, Pierre!" and chronicles the experiences of middle school, high school, and college students who have engaged with the process. Participants have the opportunity to learn the parameters of 'Oh, Pierre!' in their entirety so they may introduce it to their respective students. Music teacher educators as well as school music teachers (general, vocal, and instrumental) from all grade levels are invited to attend.

Philosophical basis for and evolution of 'CD-SIDE' and 'Oh, Pierre!'

A. Goals and development of 'CD-SIDE' and 'Oh, Pierre!':
1. Accessibility to all musicians and ensembles
2. Interesting and inventive musical cues
3. Empowering creativity and decision-making
4. Development of musical and improvisational skill

B. First implementation, teaching and performing 'Oh, Pierre!' with music students:
1. Experiences at different grade levels: Middle School, University, High School
2. Blogging 'Oh, Pierre!' http://improvspace.blogspot.com
3. Audio and Video samples of rehearsals
4. Telematic rehearsals and performance: Skype performance between Cranbury, NJ and WVU.

C. Learning 'Oh, Pierre!':
Learning takes place in Full group sessions or sub-group sessions, depending on individual learners' needs. Each has structural parameters that must be introduced, such as:
1. Ensemble configuration for rehearsal/performance
2. Giving cues to students or ensembles
3. How and when to respond to cues
4. How to receive and deliver cues from students

Each sub-group reviews cues, provides an opportunity for delivering cues, and begins to

establish an ensemble process for rehearsing 'Oh, Pierre!'. This is followed by Sample

Performances where all participants strive toward a fully democratic performance with the lead

prompter acting exclusively as a liaison to/for the ensemble.

Additional Resources
1. Documentation: 'Oh, Pierre! Cue Sheet/Instructions FAQ'
2. ImprovSpace blog

V. Five Keywords: Improvisation, Creativity, Democratic, Ensemble, Musicking

Composed by (authors)

Systemic Aspects of Music Education: Cultural Issues

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Poster Presentation Abstract

There are many aspects of school culture which influence how Music is taught. The present ethnographic study diagnoses how some of the meanings, expectations, and behaviours shared by the members of a secondary school and a music school considered as social groups affect classroom actions, showing thus the systemic nature of teaching. The study includes the researcher's participant observations written in her field diary, the analysis of documents to which the researcher had access, and interviews with key informants in each of the two settings. The texts were subjected to content analysis. The secondary school is seen to have an organizational culture that is common to many Spanish public schools, in which Music is relegated to the status of a Cinderella subject. The music school is seen to have a dysfunctional organization with a culture that primarily adheres to oral tradition, with the consequence that many problems arise in the organization, planning, and quality of the musical offer for its students. This music school's problem begins with its placement "outside" any formal system, with no social or institutional recognition. Including professional issues into the exchange among teachers would allow the music school to improve developing towards a better organization where teachers belong to a team.

In the secondary school, the task for the school's management and administration together with the music teachers should be to influence changes in culture in order to improve the status with which the subject is considered. In the music school, outside intervention would seem to be necessary to help both to improve the project, organization, planning, and musical offering for the students, as well as to promote its teachers' professional development.

The Soundson Model for Teacher Training

Andrea Cohen, Wiska Radkiewicz, In association with the IOCT (Institute of Creative technologies), De Monfort University, Leicester, UK and the Columbia University, New York, USA.

Poster Presentation Abstract

Our poster presents music educators with an innovative arts-in-education music program SoundSon, which the authors have initiated twelve years ago and implemented since then in various international contexts. The program was created in response to a growing need in today's interconnected World to develop new models in music education, which would allow students to utilize the existing technology for communicating through sounds and for creating music collaboratively across the borders. Based on these premises, the SoundSon program uses widely available technology to implement new musical composition concepts while introducing the notion of learning through international exchange. It provides the teachers with a specific model of an educational sound-based activity, which integrates, in a unique way, multi-cultural elements with musical, environmental and technological education.

Music in/with and through media, a new way of innovative approaches to music education in secondary school

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ABSTRACT

Working with music education through and with media in secondary schools doesn't have to be complicated, expensive or in favour of other usual and important parts of the music subject. This presentation presents how Humfryskolan in Lund, Sweden does that. By working with video/tv/web-streaming on free, cheap and commercial software and services, Humfryskolans secondary students reaches high grades in music and gets a higher understanding for the importance of music in life and develops democratic ways of working together.

Based on the authors experience of working on Humfryskolan and Satellitskolan (as Humfryskolan formerly was known), research on site by Dr. Eva Saether plus theoretical views this paper discuss and presents new ways of music education, not classroom situated education, also giving examples of tools to be used as how to build a school atmosphere for "the Humfry-way" of secondary school education.

Keywords

Creativity, secondary school, music technology tools, pedagogy, cooperation

THE TOOLS

Many secondary school music teachers asks me how we at Humfryskolan can achive so much with our students, though we don't even have regular continuously music lessons, how do the students achieve to reach the score goals?

First, it is not a secret. We have read the curriculum and it says that Music shall give students the opportunity to develop knowledge to use voice and music instruments (also digital) in different environments. So we start off with our 6th graders working with musical tools such as singing and playing the piano, guitar, electric bass, drums, talking about how to perform and give them basics of how to record sound on computers. Three different chords on each instrument plus some cool riffs, a basic 4/4 beat drum pattern. We work with Mac´s so we record in Garage Band, earlier, we used Audacity and Cubase. End a lesson with a riff and you have half of the class still practicing on their break. Motivation is the key and we try to create the best conditions for that. This is how we give them tools for being able to be creative with music.

MUSIC AND MOVING IMAGES

Working with TV-broadcasting on Open Channels we give our students a receiver that is real, not only a teacher who will assess their work and then put it in a drawer ready to use when final grades will be set. Audience motivates students to work harder and give teachers a natural/accurate opportunity to discuss quality and content of their productions. This is *really* going to be seen by thousands of people!

An article in Fotnoten (*Fotnoten, 7 frågor - tema forskning, no*: 5/2009 M.Nordenlöw) a Swedish magazine for music teachers, Cathrine Enqvist presents her study "Good learning in music" that focuses on importance of teachers understanding factors that start learning among students and the most important factor is as Humfryskolan sees it. A good way to get motivated students is to let them play in ensembles at an early stage and keep it up by not hesitate to bring in new music technologies in class, technology they can relate to, and why not video editing as well?

So working with the TV content brings up the question how we can use music and what feelings and atmospheres we illustrate of using music in different ways. This is something every student need to know about to have a possibility to pass the lowest grade level in music according to the Swedish curriculum, "Students can, from their own musical ideas contribute to create music by using voice, instruments or digital tools to examine how different combinations of musical parts can form compositions'. (lgr11) It doesn't have to be a big project as actual TV- broadcasting. We have the opportunity to work with generative music software, Jam2Jam, that is under development, and at first glance, simple software but a very useful tool for music education. One of its features is the ability to put in digital pictures and video clips as background for the application. So students can create, for example film music, live, looking at the video clip or picture that they have put into the software and illustrate the clips/pictures mood and feeling.

By listening and looking at each others work, reflecting on different ways of using and creating music on the software, the students are working with curriculum goals just as motivated as they are working with TV and much more motivated than sitting 30 students in a class room with a small instrument each trying to strengthen a message from a picture on the white board. Curious about if students would appreciate and engage in working with Jam2Jam I let them reflect and evaluate a lesson using a version of The Meaningful Engagement Matrix (*Music, Meaning and Transformation*, S.Dillon, 2007) translated into Swedish. I let them create musical moods to Munch's painting "The Scream" and through this, at first glance, simple, but then really complex software, I found a great way, a new tool to work with improvised music in a new context. The students found it engaging and meaningful, mostly because they got the vision as the background

and were able to create film music, as they called it, with a whole orchestra (an electronica/trance music orchestra).

MUSIC DEMOCRACY

Working with music software can be like working with Jam2Jam but also sound recording of songs that the students write. Material that the students has produced by their own, at any level has always a higher priority than playing cover songs. We always encourage them to put their own creativity first. During some music lessons, and performances, we record our students for later on reflections. Sometimes I put my mobile phone on sound recording in a corner during practice, sometimes I bring in a video camera or record video with my mobile phone. I have used an old tape recorder as well, it is not the technology that is important here. Important is that I use this as reflections with my students. It can be when a new concert is coming up and I would like them to work on their performance and self- confidence on stage. Often I show different artists on YouTube just to show them how good performances can be done, but more important is the reflection over how students use their time in rehearsal.

Although we have so much music in our school it happens that students complain over being given to little time for music practice. After recording their behaviour, how much they talk about other things and so on, they always agree on that their time could be used more wisely. This type of recording/reflection also gives me the opportunity to discuss the importance of helping each other out when they get stuck in a verse or chorus. They are playing together, so when someone doesn't get it right they want get any further until the rest of the musicians help that guy out.

And then I teach them how to help each other in a nice way that leads forward and not to conflict. But I always lay the responsibility to learn on themselves and encourage helping each other, and solving problems together more that someone playing their part terrific. (SIM-project, ((Social Integration through Music)) E. Saether, 2007). This gives us on Humfryskolan a very well behaved audience on concerts, but also a very critical one. If someone is really good at their instrument, our students appreciate that, but if they haven't prepared well...

Using recording tools, reflecting over the recordings and almost like a mantra tell the students that it is alright to make mistakes as long as you want to solve them, that is how you learn things, help each other in a nice way, that makes your school day a lot more pleasant and take responsibility over your own learning, gives us very open minded and responsible students and they are aware of this, the SIM-report (SIM-project, ((Social Integration through Music)) E. Saether, 2007) tells us that 62 % of the students believe that the music subject can affect the relations between groups and individuals.

VOLUNTARY REFLECTION

I have been called "the absent teacher" because of my way of working with students letting them take responsibility and that I often leave them alone with a recording device for future reflection, and they do take responsibility. For some students we have to work years for achieving independence but most of them get the idea quickly and use our open rehearsal rooms, recording devices for what I call, voluntary reflection, which means recording themselves to be able to reflect on their song, voice or performance. This is for me the largest confirmation that even secondary school students are able to take responsibility for their own learning and have

the capacity to plan what knowledge and skills they need to develop in soon future for themselves. Compare with what the Swedish curriculum says: "The teaching of the subject music will be aimed at students develop skills that make it possible to participate in musical contexts, both by themselves and play music by listening to music." (Lgr11).

We should trust our students more. When they produce material that they are pleased with we happily publish it on our schools YouTube-Channel or on our blog. They often ask if they can publish it on facebook and other community's, and this is all something that we encourage because it motivates them to become better writers, singers, instrumentalists, video editors, producers and so on. We know that a good published performance results in younger kids asking the older ones how the play those things on the video clip. That's voluntary peer2peer learning, much better than having an old music teacher telling them how to do it.

About the internet publishing, it is always under the responsibility of a teacher. If it is material that will offend students or if it lacks of quality and the student won't be proud of it, we discuss it with them and don't publish it.

MUSIC IN ALL SUBJECTS

By working with music through all subjects, for example a group of 9th graders were studying WW2 and how homosexual people were treated during the war and especially in concentration camps, they ended up producing a humorous sketch about Hitler being flattered by one of his men that appears to be gay and in love with him.

They top the sketch with a song inspired from the Big Band era during the war.

If you see this clip taken out of its context you will probably ask yourself what the students learned about being silly over something that serious. But this is an example of what the Humfry-way is. They had worked for weeks with the causes of WW2 and the concentration camps, studying, watching movies and discussing how this terrible thing could happen. They get very touched and concerned about this and we let them put all this together in a TV spot for our broadcasting on the Open Channel. Some of the students made research and made an storytelling documentary. We had a survivor from a concentration camp meeting the class and some of them interviewed her and one group, as mentioned before, used humors to handle with what they have learned. (Y ouTube clip: http://www.youtube. com/watch?v=33bSZsjgv3s)

It all has the same value because we teachers see all the work behind this three minutes of TV. Taking the sketch as an example, we had the history teacher involved, the Swedish teacher working with the students on their scripts, the art teacher mentoring during filming and editing and myself, the music teacher included in everything, because they have music everywhere, not only in the sketch. In the sketch they use music as a part of the fun, but in the rest they want to create a feeling, a mood that makes the subject justice. They were composing, playing and ecording it all by themselves with me as a mentor. Those 9th graders ended up with knowledge about why music is important, they understood the power music can have on strengthen messages in media. They came a bit further than just believing music education is about knowing music history and recognizing good and bad music, whatever that is, and they had a lot of fun composing, playing and recording. They ended up with high grades.

ASSESSMENT

At Humfryskolan we grade the students together. All teachers gather together two times per semester and discuss what every student has done in all subjects. Working this way minimizes the risk for students work to fall between two stoles. For example, if a student in English class studies English poets and writes a poem by herself which she also compose music to, her effort must be a part of my assessment of her in music. It is my responsibility that her grades are proper set of the objectives but it is unfair if her work in English class doesn't count in for the music subject just because I wasn't there during her presentation.

SOFTWARE-RECOMMENDATIONS

Finally I will just recommend free safe software as inexpensive software that I work with or have worked with, all with a reference where to get it and a short comment.

□ iLife: Set of programs that is often included when you buy Macintosh computers. Only works on Mac computers, cost about 79US dollars. Worth every penny, you get Garageband, a really good music recording software, iMovie, a good video editing program. You get an easy web-page builder, a dvd- maker and much more, all extremely easy to use with good video instruction manuals. Buy at apple.com or closest Mac retailer store.

□ Audacity, free open source program, according to me the best you can get without paying for it. Stable, safe and very easy to handle for secondary students. You can produce your own album just with this and its effects and editing possibilities. Works on both Mac and Windows as on Linux. Download at: http://audacity.sourceforge.net/

□ Windows Moviemaker, Windows "iMovie" so to say. It is easy to understand and to import video and pictures in. Comes included with every Windows computer.

☐ Paint.net, the only software I miss from my time as a Windows user. Very easy to learn and understand and a very good software to learn before you continue to Photoshop if you are getting such an advanced user that your no longer satisfied with Paint.net's features work only on windows, download at: http://www.getpaint.net/

☐ Nvu web builder. Easy, good, free to download at: http://nvu.en.softonic.com/

☐ Jam2Jam, still under development but it will be an exciting music tool. www.jam2jam.com

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Becoming a Real Teacher: Chelsea's Narrative of Teacher Identity

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Abstract

In this study, I explored a narrative of emergent teacher identity with Chelsea, a novice music teacher. At the time of the study, Chelsea had completed her second year of teaching. Together, we revisited the artifacts of her undergraduate coursework and practicum experiences (journals, online forum posts, videotapes of her own teaching, written reflections of her teaching). We engaged in a narrative exploration of her journey of becoming a "real" teacher as Chelsea provided written and verbal narratives of "then and now"—a process of ethnographic hindsight in which Chelsea was able to provide both emic and etic lenses of the experiences revisited via the data. A thread of connection and detachment is pervasive throughout the data and the interpretation of themes as Chelsea's emerging identity is positioned in the juxtaposition of these stances.

Keywords

Becoming a *Real* Teacher: A Narrative of Emerging Teacher Identity

Chelsea is a music teacher; once a student in our undergraduate music education program, I have followed her progress as a novice teacher and now as a graduate student. Chelsea has actively engaged in reflective practice (Schön, 1983, 1987) throughout her education and teaching experiences. We engaged in narrative inquiry (Clandinin, 2007; Clandinin & Connelly, 1995,

2000; Reissman, 2008) to provide a space for her to metacognitively "think about her thinking." We purposefully delved into her archive of pre-service and in-service journals and teaching videos to reconsider her narrative as a fledging music teacher. The unique combination of etic and emic lenses (Lincoln & Guba, 1985) generated from Chelsea as the "outsider" now looking into her own early teaching experiences allowed us to explore her emerging teacher identity. Chelsea functioned as the "more knowledgeable other" (Vygotsky, 1978) for the less experienced self she saw in the videos and whose words she read in her own journals.

Chelsea and I collaboratively explored the longitudinal data from her lived experience as a pre-service and in-service music teacher (Kincheloe, 2003; Lyons & Laboskey, 2002, Schmidt & Zenner, 2008). As we approached the data with ethnographic hindsight (Britzman, 2003), we engaged in a metacognitive process of reflection on reflective practice. "The knowledge that can be made in hindsight can take on abstract significance, making from the past new ways to conceptualize the constellation of our present" (pp. 12-13).

Data included Chelsea's teaching video and written responses from her first methods class (elementary general music), collaborative journals she wrote with a peer in the (third-year) choral methods class, videos and online journal posts from her student teaching internship, and written responses Chelsea constructed two years later as she re-read her earlier narratives. Audio-recorded reflections—talk-alouds offered in real time as we viewed the videos together—were particularly informative. Memories lived and relived in the viewing (Clandinin & Connelly, 2000) served as a catalyst for Chelsea's reflections on those experiences. She was able to

articulate what she was thinking at the time and now, as a more-knowledgeable teacher, could evaluate her own teaching and classroom environment with both emic and etic perspectives.

In our collaborative inquiry into the narrative of her lived experience, Chelsea paradoxically provided a detached lens to a world with which she was intimately connected. Bresler (in press) argues for *connected detachment*—that detachment and connection need not be viewed as opposing forces, but "are most generative when regarded as complementary." As Chelsea and I mutually engaged in re-searching her narratives of experience, we negotiated this juxtaposition of connection and detachment.

Limited Peripheral Awareness

As a second-year student, Chelsea had found the elementary general music classroom a good fit. Revisiting a videotape of and reflective journal from these early experiences, Chelsea remembered the lived experiences of her younger teacher-self and inserted comments in the journal *(italicized)* as a more experienced other.

<div align="center">*</div>

The first lesson I chose to present was "The Mexican Hat Dance" Form lesson. I felt very comfortable and confident with my lesson plan.

> *That was me saying, "My lesson is planned to the nth degree and I had every step planned out." I was so confident writing it. It seemed so easy to put it down on paper, but that actually turned out to be to my detriment. I was confident with my lesson plan but not with myself as a teacher. I counted on the lesson plan more than on myself.*

My first bump was maintaining focus throughout the lesson. The students wanted to hop around or dance with their friends. I wanted the students to feel free to move and express the music physically but their activities weren't related to the music. Linda has her students seated on the floor which I found to be difficult. In reviewing the video, I thought it would be much more productive if the students were seated in chairs in a half-circle. The students would still be able to move and talk, but they would have some sense of "space limitations" and wouldn't be tempted to roll around on the floor.

> *I don't care so much about that anymore. Now I always have my students sit on the floor. At the time I needed some controls in place. I thought the kids needed some kind of outside situation to "keep them in" but really, it wasn't so much about their chairs as about what I was doing.*

> *I felt like, because I planned the lesson so well, that the reason it wouldn't go wrong wasn't anything I was doing, it must have been something about the classroom arrangement. It's not like I thought I was anything so great, but I had planned this so well, it should have gone so well, how could this not be working?*

Overall, I think the lesson went relatively well. The students all responded well to me and they enjoyed learning the A/B dance with partners. I was impressed with their ability to analyze the music in their own words. Sometimes I would ask a question in fear that I wasn't being clear, but they were all very quick to respond.

> *But really, now when I watch the video, it's only one or two kids that respond, not the whole class. It was like the class was a collective—if one kid said something, she was a representative of the collective group. I was so reassured to have someone on board, that I took it as everyone being on board. I remember that I thought it was going so well*

because I was getting the answers that I wanted, but only from a few children. Now, I

teach more to the individual child than to a generic classroom. I see them more now as

people than as a "mass." That is when it started feeling more "real" to me—I was

realized I was teaching "real kids."

<div align="center">*</div>

Like many novice teachers, young Chelsea focused entirely on how *she* was functioning as a

teacher and her *own* experience of the classroom, admitting, *"I couldn't see past the third row of*

kids." Although well prepared for the lesson, she struggled in managing the classroom, not

noticing children outside her limited peripheral awareness. A more mature Chelsea had the

distance needed to reflect on this personal teaching scenario. She shared this 'aha moment' as

she re-storied this event.

> *I learned that I sometimes over-think a lesson plan to the point of being emotionally tied*
>
> *to it for my own success. The lesson goes very well as planned, but there have been times*
>
> *when the tides change. I could not switch gears! There comes a point where I have*
>
> *thought so long about a lesson that any movement away from my "vision" is like a black*
>
> *hole. The students were obviously ready to move on to the next activity yet—out of fear—I*
>
> *clung to every step of my lesson plan. I was scared that the students would be leading me*
>
> *instead of me leading them.*

As a more secure teacher, Chelsea offered a window into the insecurities that plagued her as a

young teacher. More connected to her own experience in the classroom than to the learner's, she

was unable to detach herself from her lesson plan. Her confidence was drawn from her musical

and pedagogical thinking done *prior* to the teaching event rather than her ability to engage musically *with* students *during* the teaching event.

Until she reviewed the data years later, Chelsea did not realize that in her first year as a pre-service teacher, she functioned within a self-described "teaching bubble." She watched herself engage—quite effectively—with only those students within her arm's reach. If those students were engaged and seemed to interact with appropriate musical ideas, she assumed the entire class was on board.

Developing a Teacher Presence

Throughout the internship experience, Chelsea and her peers engaged in online blogging to reflect on their own experiences and to support each other with comments about their posts. It is here that the gap between novice and mentor teacher may seem perplexingly wide as the interns step into smoothly functioning learning communities. Here, Chelsea describes her strategy for bridging this gap (*with her own comments two years later, italicized*).

*

From day one, my mentor teacher introduced me to her students as a "co-teacher" rather than an intern college student. I cannot express how much this simple introduction has improved my confidence in the classroom. Many of my pre-student teaching fears involved wondering: "How will I be perceived by my students? Will they be open-minded about learning from me?" When I was introduced as a *fellow teacher*, it made it very easy for the students (and me!) to understand my role and the ways we all should interact. In their minds, I was just another teacher instead of

an awkward and doubtful novice. It was also a huge "A-ha" moment for me. *I'm* a teacher! –or so very close to becoming one. I suddenly had no problem putting on my "teaching pants" and jumping into things. It is funny how being provided a little bit of status can improve confidence.

It was amazing how my mentor teacher was able to hone in on exactly what I needed psychologically at the start of my student teaching experience! I obviously had a very boxed-in definition of what a "real teacher" was in my mind back then. As a pre-service teacher, I wasn't completely sure about my role in the classroom. That was quickly remedied when my mentor teacher made it clear that she saw me as a peer. I knew right then—on my second day of student teaching—that more than anything, I wanted to work hard to fill the role that my mentor teacher had suggested. I decided not to wait for it to "feel right" and I just went for it.

I am usually my happiest whenever I am very organized, and very "in control" of my own destiny. I often sit back and think *so much* that I begin to feel anxious about teaching before I ever actually get up there and do it. Since I know this so well about myself, I decided to really try my hardest to let all that go and just "jump in" without being so analytical.

I remember that "jumping in" was not exactly easy for me to do at first in my student teaching placement. In the beginning, I was really hard on myself when a lesson I planned didn't go over well.

The way my mentor teacher modeled lessons, allowed me to teach her lessons, then gradually encouraged me to teach my own lessons was a great strategy and what I call "teacher persona scaffolding."

Having a precise model for developing my teacher persona was very important. Since young teachers often look from the outside in, they are often wrapped up in their own teacher-image more than anything else. I think they often struggle to stay true to their personal identity when

developing their teacher personas. Filling the shoes of "teacher" requires much more than simply applying your current "self" to a classroom environment. I had to figure out how to develop an entirely new version of myself. A young teacher shouldn't be figuring out how teaching can fit into them, but how they can fit into teaching. After all, the teaching profession shouldn't be about the teacher and their personal identity as much as it should be about the students and their learning experiences. When I first began mirroring my mentor teacher's teaching patterns, it was a little awkward—like wearing a pair of pants that didn't quite fit. Over time and with practice, I could ask essential questions and guide student learning in my own way. I was no longer a photocopied version of my mentor. Rather, I was able to recognize what made her teaching persona effective and I eventually understood what effective teaching looks like enough to make it work in my own way.

<div align="center">*</div>

Chelsea struggled with her desire to be a "real teacher." She felt confident to design lessons and admitted that she would overcompensate for her weaknesses by overthinking the future teaching scenario. Unsure of how to look like a teacher, Chelsea intentionally took on her mentor's persona, her ways of being in the classroom. Not yet knowing how to fit into teaching, she put on another's way of being that gradually "fit" as her own personality became infused with her identity as a music teacher. As Chelsea detached herself and became less self-conscious in the classroom, her doubts about how others perceived her diminished. This detachment from self, with greater connectedness with the learners in her classroom, paradoxically connected her to her teacher-self.

I remember thinking for quite some time that there was a distinct difference between being a "pre-service" teacher, and being a "real" teacher. I made a very big deal in my mind about some hypothetical "big moment" in which I would transform into the real teacher I idealized. My previous definition of a "real teacher" has changed. It extends far beyond being able to stand up in front of a class and guide musical experiences. I think now that being a "real teacher" is having the ability to reflect upon my own daily act of teaching and how to alter what I do to best suit the learning needs of my students. It isn't only the understanding of what goes into effective teaching, but putting it into practice.

Chelsea now sees the uncertainties of classroom experience that once plagued her as the fertile ground for musical and pedagogical growth and provides stable ground for her emerging identity. Chelsea affirms that the "I have arrived as a teacher" moment she had hoped would magically occur, has occurred now that she has let that notion go. She has become a teacher.

Narrative as a Vehicle for Shaping Experience

Chelsea's process of storying her narrative of becoming a teacher—her thoughts and feelings as expressed in written journals and blogs—helped to shape her teacher identity. For Chelsea, the writing of narratives became a safe place to name the experience and in the naming, she began to call herself a "music teacher." She used the narrative space between self and future teacher-self to explore her evolving identity, reveal weaknesses, a lack of confidence, and to see a teacher that could not engage beyond her "teaching bubble." As Chelsea found ways to expand beyond her teaching bubble, to see classrooms as places where "real" children live and learn, she lost her insecure non-teacher self and found a self that could fully be present to the learners in her

classroom. For Chelsea, being (outwardly) present to her learners paradoxically reconnected her (inwardly) to herself as someone who is dynamically engaged with musical learners.

Witherell and Noddings (1991) suggest that "the teller or receiver of stories can discover connections between self and other, penetrate barriers to understanding, and come to know more deeply the meanings of …her own historical and cultural narrative" (p. 94). As both teller and receiver of her narratives, Chelsea lived and relived, told and retold her narratives of learning to teach. She re-entered her own experience, with layers of detachment and connection, as she came understand the dynamic nature of her teacher identity. Chelsea is at peace with being at sea as she now thrives on the uncertainty of being a *real* teacher. Her ability to critically evaluate her own teaching and to narratively negotiate her teacher persona proved to be empowering—self-empowering. Engaging in narrative in the moment and in purposeful retrospection allowed Chelsea to bear witness to the temporal and experiential nature of becoming a teacher. Rather than looking for a point of arrival, Chelsea has embraced the journey.

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Exploring the Space Between Teacher Education and Beginning Primary Teaching in Aotearoa New Zealand: Where does the music programme fall?

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Abstract

In Aotearoa New Zealand, the music programme in primary (elementary) schools is usually the responsibility of the regular classroom teacher. In recent years there have been growing concerns among music educators about: the decrease in pre-service teacher education hours for music; the dismantling of teacher advisory services in music; and the apparent decrease in the amount of music taught in primary classrooms. These concerns reflect the emphasis on literacy and numeracy achievement in the primary school and the subsequent marginalisation of subjects like music in the wider curriculum.

Teacher education students also report that they have little opportunity to see music taught as part of the classroom programme and therefore lack models for how they can establish their own programmes as beginning teachers. In my work as a pre-service music teacher educator, I have been puzzled by the gap between new graduates' espoused wishes to develop music as part of their classroom programmes and the reality. This paper outlines a research project that aims to investigate the nature of the space between the initial teacher education programme and the development of the core classroom music programme, and to put in place supportive structures and processes for the development of music programmes.

Keywords

Introduction

Teacher education graduates complete their studies with high hopes for their practice in the real world of the classroom. In general terms, these beginning teachers are provided with significant support and encouragement to bring their hopes to fruition. In New Zealand primary (elementary) schools where music education is usually the responsibility of the generalist classroom teacher, beginning teachers with music performance strengths are likely to become involved in extra-curricular music groups, even without support or encouragement. However for many new graduates, dreams of a vital classroom music programme too often fall into an unexplored space between initial teacher education and their first teaching position. If these hopes for a classroom music programme are not realised early in teachers' careers, confidence to pursue the dream diminishes over time. A music programme becomes set in concrete as 'something I would like to have in the future', a future that never quite arrives.

Within the teacher education context, students who complete music education classes, even those of short duration, frequently demonstrate a sense of excitement about including music in their soon-to-be classes. They reflect on what it has meant for them to experience music learning and teaching within their own teacher education programmes, and write and speak eloquently about their commitment to providing music for the children in their care. They bemoan the minimal

amount of music learning in their programmes and the few opportunities to see music being well taught (or even taught at all!) in their practicum schools and classes. The following message to a teacher education tutor illustrates the optimism of a new graduate:

Music has always played a big part in my life, it is a bit like air for me...I can't live without it. Your teaching has been inspiring, the assignments enjoyable, challenging, stretching and so useful to take into the class. I have loved every session and learnt so much. I only wish we could have done more over the time we have been at university.

Thank you for your time, patience and expertise in teaching us to play the ukulele. I find I play it most days and it's perfect when I am feeling overwhelmed by the workload...I just play and 'enjoy'. I have taken it to school when I am relieving and it is like a breath of fresh air in the class. The challenge now is to make time to put music into the class and lives of the students I will teach. (Personal communication, October 2011)

What then is the experience of these students as they enter the teaching profession? In the current curriculum and policy environment in Aotearoa New Zealand, the overwhelming emphasis for beginning teachers is on establishing literacy and numeracy programmes and processes to the exclusion of broader curriculum imperatives. 'Other' learning areas such as music, science, social studies or physical education are often subsumed within integrated or inquiry units, allowing little opportunity to establish discipline-specific programmes that build teachers' pedagogy, and students' musical skills and knowledge, in a planned and intentional way. Beginning teachers are given little, if any, encouragement to establish a music programme in the first weeks of teaching and apart from the ubiquitous assembly or team singing, there may be little other evidence of music happening in the school.

Ironically, at the same time that primary school teachers are feeling pushed to increase the amount and the standardised nature of literacy and numeracy teaching in their classrooms, there is also widespread concern about children who fail to thrive within the New Zealand education system and whose low achievement in the core curriculum areas can be attributed in part to low engagement with school learning (Drummond, 2003). However a range of research findings attest to the power of music and the other arts (well-taught) to engage students and teachers in the learning process (Eisner, 2005; O'Connor & Holland, 2004; Boyack, 2011). They suggest that a great deal of music activity in schools is consistent with Wenger's (1998) description of practice communities as leading to a particular kind of knowing concerned with "being together, living meaningfully, developing a satisfying identity, and altogether being human" (p.134).

Currently, limited recognition of professional development needs in music make it difficult for school-based music leaders to support their less confident colleagues in systematic ways. Although there is some research evidence of less-experienced teachers being mentored by their more expert peers to take on music leadership roles in the future (see for example, Boyack, 2011), we know little about teachers who may be on the cusp of music teaching practice or music leadership in their schools, but have not been sufficiently mentored or have not had a potential gift identified. Studies focused on providing appropriate support for beginning music teachers could serve as encouragement for other generalist primary school teachers who would like to be more involved in the music in their schools but lack the confidence or the opportunities to reach towards this goal. Investing time and resources in developing communities of music practice

between teachers could deliver positive musical and extra-musical outcomes for teachers and children in primary schools.

Universities and schools in partnership are well-placed to share responsibility for ensuring that primary schools continue to have the services of capable music leaders, teachers whose identity as musicians is woven tightly within their overall teacher identity. A starting point may be the provision of coordinated support for beginning teachers, in particular, the development of supportive structures that enable key teachers to develop strong music programmes in a policy environment that may not be sympathetic to such an aim.

The Proposed Research

The proposed research project aims to investigate the nature of the space between the completion of a primary teacher education programme and the development of a core classroom learning programme that includes music. The power of music to refresh and nurture; music's contribution to a lively social environment; music's potential to engage minds, hearts and bodies; all these are commonly-reported experiences for teachers during their own teacher education music programmes. Although they believe that music can have these same benefits for the children they teach, a likely challenge for beginning teachers is to overcome the barriers that school systems place around setting up a music programme. Where other teaching colleagues have the skills to help them overcome these barriers, they may lack the time and resources to do so.

We can speculate that a lack of explicit support stemming from music's marginal status is the primary cause of music programmes not springing up in new graduates' classrooms, but there

may be a range of other, albeit connected, reasons. Faced with the reality of a classroom of energetic children, and the memory of a so-called expert music teacher in their teacher education programme, a beginning teacher may overestimate what is required to introduce simple music-making into the classroom equation. Anxiety about dealing with musical content and classroom management can cause inexperienced teachers to keep thinking and delay acting. The public nature of music-making may be another disincentive to 'strike out the band'. Understanding more about *how* and *why* music falls 'between the cracks' is an essential step on the way to finding a route across the divide.

Underlying this focus on beginning teachers is a belief that core programmes are laid down as routine and accepted aspects of any teacher's *modus operandi* in the earliest days of their career. For music to become an accepted part of the classroom programme and one that is expected by the children in a class, such an expectation needs to be established early in the teacher's tenure with that class and as part of their overall teaching repertoire. For most beginning teachers, the challenge of introducing music in the classroom on top of the accepted 'core curriculum' of literacy and numeracy may prove too much. This leaves us with an unanswered question about whether practical support from an outside music educator may be sufficient to bridge the gap between aspiration and actuality.

There is an exciting role for university-based researchers to bridge a frequently-perceived divide between universities and the schools and communities they serve. Teachers often participate in educational research that doesn't deliver much back to them in terms of usable knowledge. Equally, researchers often complain about the lack of uptake on their findings among the

teaching population. Although in this case the researcher is entering the field with a sense of direction, the initial focus is to explore the 'space between' and to assist in bridging that space. The aim of the research is to benefit and enrich the practice of beginning teachers, the children they teach, and indirectly, the life of their schools. An additional aim for the researcher is to develop a process that may spark similar kinds of studies and contribute to our understanding of subject marginalisation within the primary curriculum, its root causes and effects, and the potential for change. These aims suggest that an appropriate methodology is that of collaborative action research (Darling-Hammond, 1996; Sewell, 2006) in which the researcher works alongside participants to understand and define the research problem and questions, and to identify and document appropriate processes for addressing the questions. Action research by definition is speculative and its outcomes are uncertain, and the role of the initiating researcher is flexible and open.

In order to understand more of what does occur for beginning teachers in relation to the establishment of a classroom music programme, the researcher will seek five or six participants from among the beginning teachers in one town or district. Initially, they will meet as a focus group to identify potential barriers to classroom music teaching and to discuss the kind of support from the researcher that would enable them to begin leading simple classroom music lessons from early in the school year. The level and nature of that support would vary according to individual teachers' confidence and musical interests. For example, some teachers may want initial lessons to focus on establishing a singing culture within the classroom and the development of a shared song repertoire. Others may wish to bring out the 'box of classroom instruments' from the outset and to put in place appropriate management systems and routines to

increase the chances of success and pleasure for teacher and children. Some participants may want the researcher to be present in the classroom for these lessons, as a backstop or prompt to ensure that everything proceeds according to plan, while others may appreciate help with planning and preparation but prefer to teach alone. Whatever the circumstances of the sessions, reflection following each teaching episode would provide important data for subsequent discussion and analysis (Schön, 1983).

In addition to the supportive relationship between the researcher and the individual beginning teachers, the network of beginning teachers will be a central feature of the research. The teachers will be invited to participate in regular half-day music professional development workshops in their first year of teaching. Initially the researcher will lead these workshops in response to particular issues raised by the beginning teachers. However as the year progresses the teachers will be encouraged to take on more of a leadership role, to share aspects of their music teaching practice in the wider group, and to learn from each other's successes and challenges.

A second network will comprise a similar number of experienced teachers who have an established profile as music leaders in their schools and who are interested in taking on a mentoring role for the beginning music teachers. Ideally, these teachers would be drawn from the beginning teachers' own schools but alternatively from within the same town or district. Mentor teachers will be invited to participate in workshops that address generic and subject specific aspects of mentoring, and to take part in planning mentoring initiatives that can be adopted in their school or town. These could involve such events as music exchanges between schools, or informal music festivals that emphasise participation and shared performance opportunities.

Alternatively they could lead to pairs of mentors and beginning teachers leading music professional development events at school staff meetings or preparing units of work for trialling with other interested teachers. Agendas for the mentoring workshops will be drawn up in consultation with the beginning teacher participants, with reference to mentor teachers' own experiences as beginning teachers and mentors, and to relevant research literature.

As the year progresses, the researcher will provide written accounts of aspects of the research for discussion. In addition, there will be opportunities for all participants to contribute through discussion and their own writing to a multi-faceted account of both the research problem (the space between) and the action to address the problem. Emerging findings in relation to individual and collective understandings of the nature of the space between teacher education and beginning teaching will be analysed in relation to the music education literature relating to generalist teacher development as well as literature on communities of practice.

There is a clear difference between the aspirations of primary education graduates in relation to classroom music programmes and what happens in practice. Research that addresses the issue has the potential to enrich the musical life of classrooms and schools and to contribute in positive ways to teachers' and children's experiences of school. Such a possibility is sufficient justification for undertaking the journey.

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Championing creative pedagogies: A case study of a learning community in a State High School instrumental music programme

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Abstract

This paper applies the insights gained from the theoretical perspective of social realism[1] in education to the initial stages of a study into the nature of the learning practice manifest in an innovative Instrumental Performance Programme and learning community. Key themes include teacher and pupil perceptions of instrumental music, learning pedagogic practice, how they describe and value them and how they enact them. I go on to theorise on and define creative pedagogies, and examine how an understanding of creativity and pedagogy influences the contemporary school instrumental performance programme. Video exemplars provide a macro view of opportunities for: (i) 'belonging' to a learning community; (ii) using the 'zone of proximal development' (ZPD) to fill the gap between the actual and the possible; (iii) allowing for the emergence of creative possibilities; and (iv) the use of creative pedagogies to fashion / champion an instrumental learning community. A discussion of the broad themes that underlie the findings and their implications includes a consideration of what constitutes creative pedagogies in instrumental performance programmes, how we know when learning takes place, and why such questioning gradually leads to joint new meanings and understandings, with ultimately the potential for new forms of socially developed practice.

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[1] Social realism, as argued by Maton and Moore (2010), views knowledge-producing fields as comprising both relational structures of concepts and methods for relating these to the empirical world, and actors positioned in institutions within specific social and historical contexts. Social realism can be understood as superseding 'constructivism'. It signals a shift from viewing knowledge in terms of construction – especially when this implies we can construct the world as we see fit, free of the consequences of how the world will react back on that construction – towards a focus on its production within relatively autonomous fields of practice according to socially developed and applied procedures.

1. **Introduction**

There is a competing ethical claim and tension between two prominent agendas for school reform: the accountability agenda and the creativity agenda (see Burnard, 2011a). Under the accountability agenda, teachers are required to measure and test students, and to report using mandated high stakes testing, which emphasise 'purpose' and 'value' over imagination, experimentation and possibility thinking.

Under the creativity agenda, teachers are expected to act effortlessly, fluidly, to take risks, be adventurous, and develop pedagogy and creativity (and creative pedagogies) in order to enhance their own knowledge and skills as creative professionals. Teachers in schools are expected to develop as *creative teachers* as well as developing *creative learners* and put *knowledge as an object* centre-stage when thinking about education in a 21st Century economy that rewards creativity and innovation.

The accountability agenda makes it difficult for music teachers, and particularly those working in instrumental performance programmes, to work more creatively with the 'dominant' or 'hegemonic' curriculum. Typically, the aim is to promote and reflect the 'official' interests and values shaped by the ideologies and cultural assumptions of the surrounding institutional and dominant social groups. The classroom, curricular and school structures are not neutral sites waiting to be shaped by educational professionals.

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Yet, *what constitutes creativity* in education, and more particularly *in instrumental music performance programmes*, remains ambiguous. Both education and music education are contexts shaped in the same ways as language and knowledge: historical and social power and particular canons make particular practices seem natural. Rather, and instead, social realism (understood as superseding 'constructivism') views knowledge-producing and creativity-producing fields as comprising relational structures of concepts and methods for teachers positioned in institutions within specific social and historical contexts, with a focus on the sociality of knowledge. It emphasises that musical knowledge and creativity is created (rather than simply produced) in a positive learning environment in which students can take risks, engage in imaginative activity, and do things differently.

Important research conducted over a decade ago by Woods et al. (1997) identified instances of teachers struggling with the tensions that arise from educational reforms. More than ten years on, it is recognised that the translation of education policy into pedagogic practice is neither straightforward nor unproblematic. The field positioning of creativity and accountability agendas in education causes tensions for teachers and pupils, as does the rhetoric and authority invoked by these texts. As Maton and Moore (2010) have demonstrated, *social realism* offers a language for theorising the construction of the dominant discourse underpinning these reform agendas, and the radical distinctiveness of innovative practices which explore ways to subvert the privileged status of scientific knowledge over other forms of knowledge, such as instrumental musical knowledge and performance.

This presentation focuses on the characterisation of creative pedagogies as manifest in a case study of a high school instrumental performance programme as described in the next section.

2. The Instrumental Program as an overarching framework for developing creative pedagogies

There is wide acceptance that instrumental teaching is a complex task involving a high degree of professional craft knowledge and musical expertise (McIntyre and Brown, 1993). There is also general agreement that good teaching is well organised, reflective and planned, based on sound subject knowledge, dependent on effective classroom management and requires an understanding of children's developmental needs. Most importantly, however, good teaching inspires, stimulates, and facilitates children's creativity and imagination and uses exciting and varied approaches.

Teacher training and experience is also viewed as a pathway toward becoming a professional teacher and developing pedagogy. McIntyre and Brown (1993: 17) suggest that the knowledge that distinguishes professional teachers is acquired primarily through their practice experience in the classroom rather than their formal training (this is what they refer to as professional 'craft' knowledge). We see this particularly with instrumental performance teachers who become experienced, effective teachers; they have acquired substantial knowledge about teaching through experience, though it may be difficult to put this into words. Therefore, music teachers' pedagogical approaches reside more deeply in their bodies than their minds. The notion that

pedagogies are tacit, spontaneous, elusive and embodied adds another critical, yet ineffable, dimension to this *pedagogical research*. Nonetheless, making this knowledge and creativity more transparent is a key focus and seen as critical: to the present study; to the development of new music teachers; to a more effective instrumental (and classroom) practice; and to the assessment of teachers.

There is a long history of instrumental pedagogic practice in participatory arts activities, both in schools and in communities. Models of instrumental pedagogic practice vary considerably. However, effective instrumental performance of teaching and learning in schools suggest it is in the act of creativity itself that empowerment lies. Instrumental music teaching is a subtle and complex art, and successful teachers, like artist-musicians, view their work as a continuing process of reflection and learning.

For music teaching to be effective, either for students or for teachers' professional development, Wenger (1998: 73) argued that there must be genuine collaboration, dialogue, openness, and mutual tuning. Under these conditions, a collaborative partnership between pupils and teachers can develop, where pupils and teachers are engaged in a dialogue and are dialogic in their teaching and learning. For this to happen, they need to have time for thinking; to encourage and maintain ambiguity; and share understanding concerning what they are doing and what this means within the community (Galton, 2008).

What happens when teachers and pupils co-construct a pedagogy in which their collaboration encompasses "the act of teaching, together with the ideas, values and collective histories that

inform, shape and explain that act" (Alexander, 2008: 38)? To analyse how this happens, in my research I study how the core acts of teaching – namely, "task, activity, interaction, and judgment" (p. 78) – feature in the dialogue between teachers and artists. Research also tells us how important it is for teachers to alter traditional school boundaries of time and space to allow for unpredictable, rigorous, reflective and improvisational teaching (Burnard, 2011b). If teaching itself is a performative process of improvisation, of being led somewhere new and pointing to the integral role of creativity and the possibility thinking in it, then a good starting point is to examine what constitutes creative pedagogies.

3. Context of the study (methodology/methods/participants[2])

Ten years ago the particular Queensland State High School and special music performance programme and its learning community featured in this study had a solid but unremarkable instrumental music programme, based – like so many others in the Australian system – on concert bands, competitions and occasional school concerts. Like many such programmes, it was attractive to the more academically gifted students and to those highly motivated students with an interest in classical music. But it provided little opportunity for those who hadn't engaged with music before, and those who had trouble engaging with school life – particularly boys. So, the head of the programme decided to: (*a) extend the programme* beyond its traditional demographic, without compromising the quality; (*b) generate a greater sense of community*; (c) induct the students into the *emotional and expressive dimensions* of communicative musicality; (d) have *an 'open-door' staffroom and the sharing of food*; (e) *involve parents*; (f) *introduce intergenerational ensemble participation* and the importance of '*values*', motivational norms and

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[2] These details will be included in the presentation. Word count constraints prevent their inclusion here.

achievement choices; and (g) *involve past students* and positive role models. How this happened will be discussed further in the presentation.

The research questions, such as: *(i) what constitute teacher and pupil perceptions of creative pedagogies in instrumental teaching*, (ii) *how are they described and valued and (iii) how are they enacted*, required a qualitative methodology. The methodological approached needed to reflect multiple and situated realities, and socially constructed meanings. Data collection methods include interviews, observations, participant self-documentation and documents.

An *intrinsic and instrumental case study* was undertaken so as to shed light on the practice and ideology underpinning creative pedagogy, as manifested in a particular instrumental performance programme.

Video was used to record behaviour and social interaction in a set of rehearsals and make recordings available for later inspection. The temporal affordances of video research are critical to the study. With video, I was able to slow down or replay a sequence again and again. I could transcribe it and link the transcription to the relevant segments of the video, which was available for replay and further analysis as well as for linking to other segments. This *microscopic* approach to the study of music learning enabled brief episodes to magnify small details and allowed for cycling back and forth between the immediate and mediated attentional worlds of the instrumental ensemble and performance learning.

4. Findings (and illustrations) of pedagogic (and learning) practices from video episodes and interviews

In the next section, I will provide a snapshot of one of three video episodes and interview transcripts, which will feature in the presentation. The case episodes feature the Percussion 1 ensemble, the flagship of the instrumental programme, in rehearsal and performance and will illustrate/translate the following findings (or forms of practice):

i. The emphasis on the activity of learning as a *sociospatial* practice encompassing the learning community's *shared values* (ideology) (which underpin the *operations* (or processes) of becoming and being a creative musician and the *conditions* (as they participate in practice) under which actions take place) (Vygotsky, 1978)

ii. The promotion of instrumental learning as '*belonging*' to a community of practice (which includes sub-themes such as *engagement*, *imagination* and *critical alignment and mutual tuning in*) (Wenger, 1998)

iii. The construction of *teaching as learning* as being situated in practice and in participation in the *learning* practice, and *identity*, as *ways of being* in learning communities in music (which combines the intimate or personal world with the collective space of *learning cultures* and *social relations*, and is not based on novice-master relationships).

The first episode I discuss is with the Stephanie, the Head of Instrumental Music. She describes the practice of storymaking and storytelling and extending the idea of 'imagination' as a bridge between what players see (as sighted or notated music) and hear (with the framing of images or ideas invited) along a spectrum of mental activity. She describes, amongst other things, imagination or an imaginative interpretation approach to skills development. Furthermore,

because there is no specific assessment outcome, the students seem able to respond more creatively.

The key point is that, even in contexts where there are close *social relations* developed between teacher and pupil reflexively, *imaginative possibilities* and the 'playfulness' of the rehearsal event, effective *learning cultures* and the vital resourcefulness of teacher and student partnerships, enable the social construction of practices that embrace difference. This practice is very different, nestled in the unknown, the complex, the ambiguous, the unfamiliar, the capacity of insight and connection with the teachers' and pupils' inner and outer *creative worlds*.

5. Creating learning spaces for such pedagogies: implications for music in schools and teacher education

What emerges is that pupils tend to see themselves (and thus engage in group interactions) differently. They often describe themselves as being central to the pedagogic practice in the language of the teaching: a dialogic improvisation between the fixed plans, repertoires, and routines that yield to high levels of real-time decision-making. It is not uncommon for both teachers and pupils to recognise that they are going through periods of uncertainty and discomfort as they negotiate the learning of new pieces and the use of time, space and resources.

Other important aspects of creating learning spaces is *risk taking*, *questioning*, *challenging* the status quo, *bending and breaking the rules*, *speculation*, *disturbance*, *conflict*, *discomfort* and *shock*. The consequence of reflection, putting in breathing spaces and still points and reflecting critically on what, why and how teachers and students learn, and how they work in partnership,

can be really tricky. Encouraging students to pursue a line of thinking, getting them to question or challenge the values and practices of society and examine their own motivations, leads to a mutual ongoing reciprocity between teacher and student where each will affect and influence the other.

What matters to teachers the most is how artists deploy their specialised knowledge in practice. Shulman's (1987) construct of *pedagogical content knowledge* equates expertise with the deeper understanding of the structure of the subject. The teachers know how to assess progress in their students' learning. They also view the teachers as experts who are successful because of their superior knowledge of their subject matter, honed through years of experience. This view – of *artisan expertise* – contrasts with a more generic view of *adaptive expertise*, which concentrates on the ability of experts to apply their knowledge and skills to specific contexts in order to do familiar tasks in unfamiliar ways. Sawyer (2011) has applied these ideas *to teaching as improvisation*, particularly the capacity *to adapt reflexively to learning environments*.

This involves a kind of *mutual tuning* in and *openness* to each other. Being able to talk about pedagogic practices, to feel that pull that one needs to be able to listen and tune in and observe different practices, enables teachers (and artists) to experience a renewed sense of purpose and professionalism, a reduced sense of isolation, and a passion for the exploration of their teaching and learning. The business of inviting judgments on "what works" from professional artists, or working with the improvisational characteristics of practice, can enrich and enliven the learning environment. Reapplying that understanding is essential if teachers are to learn how to be more improvisational in the classroom.

In sum, creative pedagogies and the corresponding characteristics of creativity necessitate approaches to education practice which generate communities of practice in music engendered with the following:

1.Dynamic musical learning in the rehearsal and performance practice field sees no focus on a prolonged apprenticeship, nor segmenting of learning or sequencing of achievements, but rather the integration of new knowers at all levels;

2.Self-aware and interactive *musically-charged ensemble playing* so as to express communicative musicality and identity of one who performs in relation to others in ensemble playing;

3.Allowing *a powerful dynamic of educational creative work in young people who imaginatively address the conditions of possibility and prioritise time* for extended planning sessions that put pupils' ideas at the centre of repertoire selection, rehearsal and performance planning; encouraging the pupils to offer speculative answers to challenging questions without fearing failure, unfettered by institutional restraint and approved pedagogy;

4. Developing *new learning spaces which enable the creation of previously unexplored landscapes for the exercise of freedom, informed risk and development of communities of practice which* not only connect with the real world but also can be seen in real-world terms (i.e. that invite risk taking, multivocality, looking anew, and the freedom to explore *the new, the unfamiliar and the inspiring).*

Creative pedagogies are essentially improvisational in nature; they encourage improvisation and less formulaic approaches to teaching. Thus they help teachers understand how to

negotiate the teaching paradox in a different way, with a renewed focus on 'unknowing' and possibility, and a commitment to improvisational and imaginative approaches, which are presently outside the performative logic of music learning.

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In search of a holistic view of the qualities of music teachers

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Abstract

The search for teacher quality has been one of the priorities in the field of educational research during the last decade. The studies about teacher quality, however, have often focused on the technical, objective and easily measurable aspects of the profession and have ignored other personal qualities that are essential for an effective practice (Day, 2002; Flores, Hilton, Klonari, Nilsen & Snoek, 2008; Korthagen, 2004). In this paper we seek to identify the qualities of music teachers in primary and secondary education by investigating the links between both dimensions through a combination of the competence and humanistic paradigms. These perspectives allowed us to ascertain a number of competences considered necessary for an effective practice and to describe a series of personal aspects which revealed themselves as being essential for the successful performance of the participating teachers. Some aspects such as the need to acknowledge and value the moral and emotional dimensions of teachers and professional self-development were evident in this study. Although each perspective focuses on different dimensions of teachers, the results reveal that a balance between both sides of the technical and personal aspects of teachers is not only possible but necessary. The findings provide important insights for specialist music educators, teacher education programs and those who are considering a career in this field.

Introduction

It has become increasingly evident during the last decade that quality teaching or good teaching matters (Cochran-Smith, 2003; OCDE, 2005). The definitions used to describe teacher quality, however, are wide and unclear (Snoek *et al*., 2009; Timmering, 2009). In our search for literature focused on the quality of teachers we were able to appreciate the existence of two very different approaches to this concept. The first relates teacher quality to certain characteristics, attributes, knowledge, skills or competences of the teachers (see Ballantyne & Packer, 2004; Leong, 1996; Rohwer & Henry, 2004; Schumacher, 2009). The second revealed an approach which defines teacher quality in terms of learning outcomes (see Yarbrough, Price & Hendel, 1994; Madsen & Geringer, 1989). This perspective, however, has been criticized for suggesting the teacher is solely responsible for the learning outcomes of their students, which has shown to be "wrongheaded" (Fenstermacher & Richardson, 2000, p. 20). In this study we do not seek to establish a relationship of causality between both concepts but consider teacher quality from the perspective of the teachers themselves.

Quality indicators have also been used with very different purposes, which has contributed to enhance the confusion and complexity that surrounds this term. While some publications emphasize the formulation of indicators of quality which can become a mechanism of control for the teaching profession, other documents highlight that the search for teacher quality should contribute to stimulate the professional development of teachers. For the purpose of this study

we adopted a perspective of teacher quality which allowed teachers to grow both personally and professionally.

Aware that an active implication of teachers in the process of determining teacher quality is essential if these indicators aim to exert a real impact on their professional development (Association for Teacher Education in Europe, 2006; Flores, Hilton, Klonari, Nilsen & Snoek, 2008), this study offers a view of teacher quality defined from within the profession. It is evident that teachers are able to reveal important insights into the indicators of quality that should guide their profession. However, policymakers and others have often been the predominant voices that have decided quality indicators while teachers' opinions in relation to this issue have tended to be ignored.

Although teacher quality is a concept in which the subjective side of teachers exert a decisive role, most of the studies which have tried to define teacher quality have usually place emphasis on its technical dimension. This appears to be the case for most of the studies which define teacher quality in terms of professional competences. Notwithstanding, these kind of studies offer a narrow and simplistic view of the reality of teaching practice. Although they are not as easy to detect and assess, there are other personal aspects that play an essential role in the effectiveness with which teachers develop their teaching identity and approach (Day, 2002; Flores *et al.*, 2008; Korthagen, 2004; Pantić & Wubbels, 2010). Becoming a good teacher is not just a question of knowing or knowing what to do; who we are, or who we think we are, also affects what we do (Olson & Einwohner, 2001; Watson, 2006). This highlights the necessity to adopt a balanced view of the quality of teachers which considers knowledge and skills, yet also values attitudes, thinking, identities and other personal aspects (Association for Teacher

Education in Europe, 2006). During this study we sought to investigate the term teacher quality in relation to both the technical aspects needed to teach a subject in conjunction with other personal characteristics which are essential for an effective practice.

Research methods

In order to achieve a comprehensive view in relation to teacher quality, we used a combination of quantitative (questionnaires) and qualitative methodologies (narrative inquiry) to investigate the qualities of music teachers.

Building on previous research which determined the desirable competences of music teachers (Carrillo & Vilar, 2009), the first part of the study used questionnaires in order to collect the opinions of a cross section of music educators from Catalonia (Spain) in relation to three aspects of the above-mentioned competences: the importance for the development of their professional activity, the implementation in their teaching practice and the preparation received in their initial training. The proposal of professional competences on which teachers provided their opinion in the questionnaire was based on ten competences organized under the following categories: cross-disciplinary or common to all teaching staff in primary and secondary education, music-specific and others that consider the specificity of the subject from a pedagogical and didactic standpoint. A total of 443 teachers responded to the questionnaire, almost 14% of music teachers based in Catalonia, Spain. Of the 443 participating teachers, 282 (63%) are working in primary education and 161 (37%) in secondary. The results of this study have been previously published elsewhere (Carrillo & Vilar, *in press*). Although useful to reflect on the needs which arise from their

practice, this perspective provided a limited view of the qualities of music teachers which did not adequately explain the complexity of teachers' work and lives.

In order to better understand this complexity, the second part of this study examines the personal qualities and values inherent to teachers' lives and practices. For this purpose we identified the extent to which personal identity impacts on teachers' professional practices by exploring the journeys of four music educators from two different cultural contexts: two from Catalonia (Spain) and two from Queensland (Australia). Narrative inquiry methodology was utilized in order to provide important insights into the formation of each participant's professional identity. Unlike the competence-based approach, narrative inquiry provided a humanistic vision of teachers which provided important insights into their personal and professional context (see Clandinin & Connelly, 1998, p. 150). While the competence-based approach made it possible to ascertain general criterion of quality, narrative methodology enabled the exploration of particular qualities of each teacher which were deemed to be essential for the effective execution of their professional activity.

The second part of the study enabled a deeper exploration of these qualities and to gain access to their meaning (Polkinghorne, 1988). To state explicitly these meanings through the narratives allowed us to contextualize the subjective qualities of teachers and to gain an understanding of their implications for each teacher's practice.

Results and discussion

During the previous analysis this study ascertained a number of themes which were grouped into the following categories: the moral and emotional dimensions of teaching, the difficulties associated with the management of the classroom, teachers' professional self-development, pedagogical and didactic competences, qualities and experiences in relation to music, and teachers' collaborative work. The results which are presented and discussed below, however, focus on two of the aspects which have shown to be more important for the achievement of effective practices: the need to acknowledge and value the moral and emotional dimensions of teachers and the importance of enhancing professional self-development. The contributions of each approach in relation to these themes are described and the findings are exemplified with excerpts from the narratives.

In relation to the moral and emotional dimensions of teaching

The results highlight the impact of the moral and emotional dimensions of teachers in the development of their professional activity. The first part of the study showed that the most highly valued competence amongst the teachers is that relating to their ethical conduct as a teacher. This suggests that the teaching profession has implicit moral values which go beyond the most technical aspects of teaching (Marchesi, 2007). This view was supported by the narratives, which contextualized the moral values of teachers in their personal praxis. The interpersonal relationships which teachers establish with their students and the way in which these relationships determine the direction of the educational intervention make clear that the teaching

activity requires from teachers a commitment with others which exceed their strictly professional responsibility.

On the other hand, and because the teaching profession is built on human relationships, the narratives reveal that the task of teaching requires high levels of emotional intelligence:

> The satisfaction which comes from devoting oneself to teaching was for Marta "a fantastic motivation to keep working well". John believed that seeing students progress had been an important factor in persisting in the profession. Because emotion is essential to identity, it is disappointing that teaching training programs do not recognize O'Connor's (2008) assertion that this dimension of teaching frequently acts as a source of intrinsic motivation and therefore is central to teaching effectiveness. As John revealed, "it would be good if there was a course on how to manage your own emotions in the classroom. However, the teacher's emotions on how to deal with things like that [problems of classroom] are just forgotten". John confessed that people tend to wrongly think that teachers "will be fine" in front of the class and fail to recognize that they are not trained to emotionally handle some classroom situations. (Carrillo, *under examination*)

The narratives also show that the rewards for good work result in positive emotions which instil in teachers a greater sense of confidence in their own expertise and contribute to their commitment towards the profession:

Tim still recalls how the words from one of his headmasters inspired him to both remain dedicated to the profession and to improve his teaching practice. Because we had also received external validation in relation to our expertise as music teachers, either through awards or feedback surveys, we recognized how being acknowledged for good work had contributed to our enthusiasm to the profession and had instilled in us a sense of confidence in our capacity as educators. As Seligman and Csikszentmihalyi (2000) revealed, we were aware that much of the best work is achieved through "amplify[ing] strengths rather than repair[ing] the weaknesses" (p. 8). As teachers we had experienced the benefits of receiving positive stimulus, and as such were also aware of the importance of acknowledging students for good work (Carrillo, *under examination*)

In relation to the professional development of teachers

The results of this study revealed the need to foster the professional development of teachers. Particularly, the findings from the first part highlight that, although this competence is not the most valued in relation to performance, the teachers recognize the importance of pursuing professional development either through specific actions which lead to strengthening their personal qualities or through their participation in activities which enhance their skills and expertise in the field of music education.

In the narratives included in the second part of this study the participating teachers also specified their need to implement different strategies to deal with the challenges of the profession. Aware of

their limitations and/or needs, the teachers pursued different initiatives to contribute to their professional self-growth:

> Despite her preparedness to "learn on the job" Marta remained painfully conscious of her lack of formal educational training. She read specialized journals and familiarized herself with textbooks as a means of augmenting her pedagogical knowledge. Marta also recognized that supervising practicum students had been crucial for her becoming interested in the acquisition of theoretical knowledge. Likewise Carmen had sought to increase her theoretical knowledge when she began her university career by engaging in a "crash course" in educational theory. (Carrillo, *under examination*)

Participating in activities of continuing education, recalling experiences from their past as students in the school, working collaboratively or using reflection as a means to gain knowledge were revealed as useful actions to improve the participants' expertise as teachers. Although the narratives described different strategies to enhance the professional growth of teachers, the accounts drew special attention to the learning which is gained through practice and the role of reflection as a tool which allows the awareness and appropriation of this knowledge:

> Though her Diploma of Education had provided a suitable grounding, Júlia was able to build on this abstract knowledge through observation, and in doing so "really learnt to teach". Marta, who did not receive any formal preparation for teaching, was also able to create "learning strategies or certain methods" based on her teaching needs. Without being consciously aware of it, both Júlia and Marta used reflection as

a means to gain knowledge. This is consistent with Carmen's experience, for she

also compensated for her perceived deficiencies as a beginning teacher using what

Schön (1992, p. 35) described as "knowledge in action". Her sense of self-efficacy

was increasingly enhanced by this reflection on her teaching practice. Though

articulating it quite differently, Marta is equally aware of the value of reflection. Her

"pedagogical principles of common sense", which she described as "changing an

activity if necessary, rectifying what is going wrong, adapting the content to the year

level or using positive responses from the students", emulated Schön's thinking.

(Carrillo, *under examination*)

Implications and recommendations

Through the relationships which teachers establish with their students it has become evident that

the moral and affective dimensions of teaching often act as a source of intrinsic motivation and

that, as such, they determine their professional practice. The results of this study have confirmed

Hargreaves (2000) contention that relationships with students are one of the main causes for

satisfaction amongst teachers. In addition, the narratives have highlighted the value of positive

stimulus in the motivation and the commitment of teachers towards their work. It appears that

emphasizing the positive qualities of teachers contributes to the achievement of effective

practices (Korthagen & Vasalos, 2005; Seligman & Csikszentmilhalyi, 2000).

The previous section underlies the need that both teacher training programs and policy

documents acknowledge the moral and affective dimensions of teachers. Notwithstanding, in

day-to-day professional practice, it is important that teachers are aware of these dimensions of

teaching and that schools provide an appropriate environment which facilitates the creation of such values in human relationships.

This study also highlights the need to enhance professional development in order to manage the challenges of the teaching profession. Although the participants carried out different initiatives for enhancing professional self-growth, they all appeared to have their origins in a process of self-observation and self-awareness (see Bailey, Curtis & Nunan, 2001). Becoming more aware of who they are and what they do helped them to foster their strength and correct their mistakes and weaknesses. The narratives also acknowledged the value of reflection on practice as a useful means to contribute to professional self-development.

While professional self-development can only be carried out by oneself, we agree with Ferguson (2009) that teacher educators can support pre-service teachers' professional growth through facilitating self-awareness. It is also important that teacher training programs provide opportunities for reflection –both during training periods at the lecture rooms and during the practicum element in schools– and thereby instil this as a habit of effective teaching.

Conclusions

From the results presented above we can conclude that both perspectives used in this study achieve complementary results in relation to the need to acknowledge and value the moral and emotional dimensions of teachers and the importance of enhancing professional self-development. While the results from the first part have provided objective and general data in relation to specific aspects of the competences of teachers, the narratives from the second part

have offered a subjective and particular vision of the professional lives of the participating teachers. The latest perspective has also provided data which has facilitated the contextualization and/or understanding of the complexity underlying the findings in relation to the competences of teachers.

Harmonizing the visions of these two approaches, then, has provided a perspective of the qualities of teachers which is more realistic (because it is defined from within the profession), more inclusive (as it acknowledges objective and subjective aspects), more dynamic (because it considers the particularities of each person and the temporal factors) and more contextualized (as it includes work context and its impact on teachers' practices). On the other hand, complementing both the competence and humanistic paradigms in search of a comprehensive notion of teacher quality has suggested a way to partly overcome the limitations of each of these perspectives and has facilitated access to the intrinsic complexity of the teaching task. We therefore agree with Korthagen (2004) and van Huizen, van Oers and Wubbels (2005) that a competence-approach and a personal orientation may not only complement each other but may, in addition, provide a holistic vision of the qualities of teachers.

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Technology Use and Primary Music Education: Examining Teacher Thinking And Practice

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Abstract

This presentation will address the issues of technology use in primary music education with particular reference to a study set in Cyprus which looks at the issues of teachers' practices, thinking and concerns and their development as they become more engaged with technology. The presentation aims to identify ways in which teachers can be supported in introducing technology more effectively and the ways teachers can use technology to facilitate creative teaching and the development of students' creativity. Insights gained from the initial stages of this study, which uses interviews, questionnaires and teacher reflection, suggest that teachers if encouraged and provided with the technology, education and training they need, can overcome their hesitations and use technology in their lessons. Teachers' thoughts and suggestions and the study's findings will be used to raise questions about the implications of the introduction of technology in primary music lessons for music educators.

Keywords: music education, primary, technology, teachers' practices

Introduction

The technological developments and achievements are enormous nowadays. This can be a motivating and inspiring factor for the educators of our century and especially the music educators. Reese (2001) states that technology can change music teaching and learning

significantly. He suggests that technology has the potential to "expand our current music programs into more comprehensive, imaginative experiences that ultimately develop active, independent music creators, listeners and performers" (p.53). This is one of the aims of most educational systems today, in relation to music, including the Cypriot one.

Cyprus is currently going through an educational reform and new curriculum documents have been developed for all levels of education and subjects. The process for the creation of the new documents started in 2008 with the establishment of a committee (EDAP Committee for the Formation of Curriculum Documents - Ε.Δ.Α.Π. – Επιτροπή Διαμόρφωσης Αναλυτικών Προγραμμάτων). This committee was responsible for the formation of the document with the philosophy and principles of the new curriculum. 21 special committees were then created (one for each subject) consisting of Cypriot and Greek academics, in-service teachers and inspectors (Ministry of Education and Culture, 2010). The committees prepared the new curriculum documents for each subject for all levels from nursery to unified lyceum following the philosophy and principles suggested by EDAP (ΕΔΑΠ).

In the new music curriculum technology was included in the appendix of the document conducted by the special committee (at the first phase) and in the goals, objectives and main text (in the updated version, after the public and especially the in-service teachers commented on the first version of the documents). Another novelty suggested by the new music curriculum document is that the content is reorganised in themes (http://www.moec.gov.cy/analytika_programmata/index.html). Through these themes teachers will be teaching the various musical issues and topics (Ministry of Education and Culture, 2010). It has to be noted that the implementation of the new documents is gradual. Especially for the

issues related to technology it is not expected that their implementation will be immediate. Cyprus is still at the first stages of the process of introducing technology, re-educating and training teachers and equipping schools.

Assumptions and Questions

One of the first things this study aims to examine is how primary teachers are introducing technology in music lessons and what technology they use. Then, teachers' concerns about this introduction are to be identified along with the ways teachers can be supported so that they introduce technology more effectively in their lessons. Finally the ways, if any, primary teachers use technology to facilitate creative teaching and develop students' creativity in their music lessons is investigated. The use of technology in music lessons has started in many countries. We need to study carefully why the use of technology in primary classroom music teaching should be a good thing to do. How is our assumption well-founded educationally, musically and creatively?

Methodology and methods

The *aim of the project* is to examine the introduction and use of technology in Cypriot primary music lessons. Also, the development in teachers' thinking and practice in primary music as they become more engaged with technology will be investigated along with the ways teachers can be supported in introducing technology more effectively and developing creativity at the same time. The *methodology* of a project has been described as 'the plan of action' (Crotty, 1995; Wilson, 2009). It is based on the research questions and it informs the methods used to collect the data and provide answers to the questions (Wilson, 2009). When watching and reading the project's

research design for the first time, it may give the impression that it follows the case study approach. However, the methodology followed is a combination of case study approach and action research. Aspects of both can be identified in the research design. Particularly, the cases of teachers who are following action research reflecting cycles are examined.

The study was conducted using a cyclical method which involved interviews, lesson planning and teaching, observations and keeping reflective diaries and trying to examine and improve their practice (Craig, 2009). Alasweski (2006) has stated that each study has its own purpose and the researcher has to find the methods which will serve the study's purpose more effectively. The research design of this study comprises of three stages, and multiple methods are used (See Figure 1). The first stage's purpose is to gain an idea of the situation in the schools of the participating teachers and their views. Stage two is the main part of the study and consists of reflective cycles and interviews with key persons. The reflective cycles involve group meetings, reflective diaries and interviews and teaching and observing lessons. All of these methods are important and have their own roles, but supplement each other as well. The cycles are reflective because teachers' reflections on the introduction of technology and how they deal with it are the driving force. Stage three is the last stage of the design and has a mostly evaluative nature. The collected data will be used to examine teachers' perceived progress through the cycles and compare their final views and concerns to those recorded in the first stage. Therefore, the produced knowledge will not be useful only for the study but also for the participants themselves (Levin and Greenwood, 2001).

It is necessary to acknowledge the need for flexibility for this project. The duration of the cycles was defined in a way that puts the least possible pressure on the teachers and give them time to think, plan and reflect on their lessons and practices. It is important to be sensitive to their workload and to avoid pressurising them, yet at the same time ensuring that they do make progress (ethical issues are involved here as well).

At this point, the data collection methods of the study are described and discussed. Having various data collection methods helps documenting changes better by providing more evidence and increases the validity of the study. Triangulating the collected data through the different methods and ensuring that what is suggested by the data is reliable and accurate makes the study and findings more valid.

Questionnaires

Participants were given a questionnaire at the beginning and end of the study (See Figure 1) to examine their views, attitudes and concerns in relation to the introduction of technology in music lessons. Also, how these views and concerns have changed after introducing technology in their lessons will be examined. The questionnaires are based on the questionnaire developed for the Concerns-Based Adoption Model (CBAM) by Hall et al. (1979), which examines individuals' concerns when an innovation, i.e. the introduction of technology, is introduced.

Students, even though they are not the focus, were also given questionnaires at the beginning and end. The reason for this is to compare students' data to teachers' data for triangulation and error detection. For example, a teacher might indicate that he/she is concerned about the impact technology has on students, and students might state that they are excited about this approach and feel that it improves their learning. However, the questionnaire which was given to the

students has a different format and contents to the teachers' questionnaire. This is to ensure that students will not face any problems filling in the questionnaire because of difficulties in expressing themselves efficiently on paper due to their young age.

STAGE 1   STAGE 2   STAGE 3

Reflective
cycles and
Interviews

Group
meetings
(Discussing
and planning)

Teaching
lessons and
Observation

Questionnaires
and
Observations

Reflective
cycles

Questionnaires
(Teachers and
students)

Reflective
interviews

Reflective
diaries
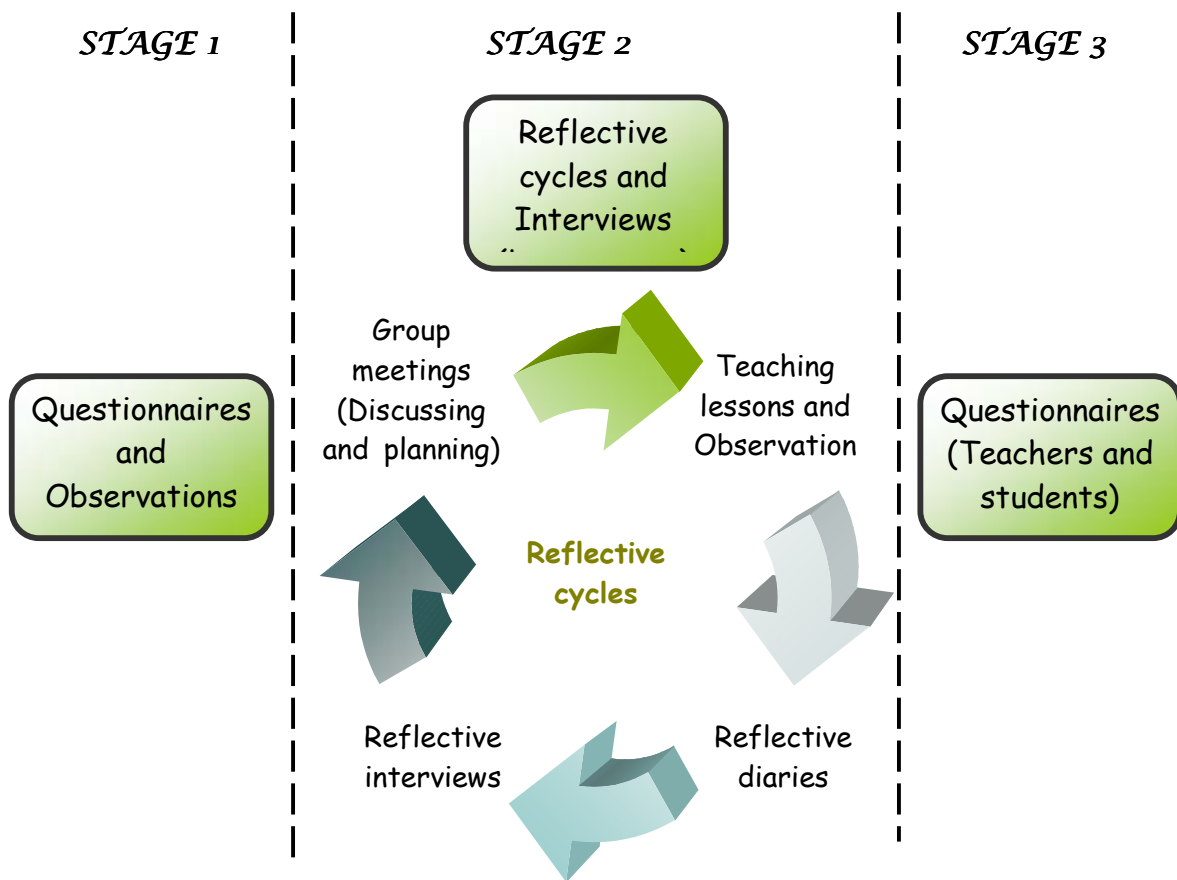
Figure 1: Research design

Group meeting

The participating teachers formed groups in which they discussed their ideas, exchanged views and reflected on the practices and strategies they followed to introduce technology. During each

cycle a group meeting was held, if this was possible, where much planning and discussion took place. More specifically, the discussion was held around what the participants are doing or have done in their lessons, what they plan to teach next and how they can improve their lessons using technology, as well as the advantages or drawbacks technology might bring to a lesson, and exchange ideas and practices.

Observation

After the group meetings teachers were asked to teach a lesson as it was discussed and planned at the meeting which was recorded and observed. In every cycle teachers had to teach at least one lesson. Flexibility about when the lesson was taught was given because so as not to put additional pressure on teachers by limiting their time. Lessons were recorded (if participants agree to this) and observed so that discussion and reflection during the interviews and meetings would be facilitated. Before the cycles started, 'acclimatisation' observation and visits to the schools were made to familiarise with the site and sort out any practical issues could occur.

Reflective interview

In this study interviews were conducted in two settings. As the research design figure shows (See Figure 1), there were interviews with key persons in Cypriot music education and with participants.

Semi-structured interviews were conducted with people highly involved in Cypriot music education, such as primary music inspectors and people involved in the creation of the new music curriculum. These interviews were more like informal discussions where the interviewees

talked about Cypriot music education, technology in music education, the new music curriculum and other topics relevant to this research.

Each teacher had a semi-structured interview at the beginning of stage two and soon after the lesson in which they introduced technology. Teachers were asked questions on the lesson they taught to help them express their thoughts and concerns and talk about the lesson's positive and negative elements and any improvements they would like to make. Parts of the recording were used in some cases to aid the discussion and the teacher's reflections on the lesson and the process. Video-stimulated reflective dialogue (VSRD) is a method used in other studies as well to help participants reflect and express themselves. Particularly, the study conducted by Hargreaves et al. (2001) on interactive teaching both followed the CBAM model and included VSRDs to engage participants more in the reflective process.

Reflective diaries

The last data collection method of this design is the reflective diaries teachers will be asked to keep throughout the study with entries after each lesson they teach. In this way they were able to document what they were doing by writing down the thoughts and concerns they had. Also, comments on what they want to do; how they felt and what went well or badly were always welcome.

These diaries acted as 'ideas banks' as well. Teachers were able to create an 'ideas bank' with their or other participants' ideas or with the ideas they gain from the internet or other sources. For this purpose, with their diary they will be given a list of resources (websites, software

programs, links) that they can look at and study at any time. It would be useful to look at videos for examples of what other people are doing with technology in their music classrooms.

Reflective diaries are valuable not only to the researcher but to the whole study as well (Rolfe, 2006). Greater insight into thoughts, views, reflections and feelings, which are the focus of the study, is provided (Alaszweski, 2006). At the end of the study the diaries are to be analysed but after the analysis they will be returned to the participants, to keep them as a reminder of the study and the experiences they had and for future reference.

The desired *number of participants* is 8-10. The reasons for this vary. To begin with, having more than 10 participants makes the feasibility and coordination of the study more difficult. What is more, each participant is a different case and is examined deeply and in detail.

Emergent Findings

The use of technology in Cyprus and other countries as various studies have shown including this one can be limited and the reasons for this vary. Among the reasons are feelings of inadequacy due to lack of knowledge and familiarization, limited time and deficiencies in software and hardware (Konstantinou, 2010; Mills and Murray, 2000; Economidou – Stavrou, 2006).

The need for constant, sufficient and efficient training of the teachers was also strongly highlighted by the teachers. Mills and Murray (2000) have also argued that introducing technology effectively is not just buying and installing the equipment but training teachers as well. Teachers have been discussing during the study how important training is for them and the

importance it has for the introduction of technology in primary music lessons. What is more, it was suggested that besides the training through educational seminars and lectures, other types of training and support are needed such as guidance by experts in the field and the inspectors and being offered material and ideas they can use in their lessons or can use to inspire and find new ideas.

Additionally to the above, when teachers are given the opportunity and support they need to use technology in their music lessons, in most cases are excited with the advantages it offers them. Their thinking and hesitations seem to change as they get more engaged with technology. When technology is introduced effectively not only teachers are excited but students as well. This was evident as well in the study which advised beforehand this one (Konstantinou, 2010) where both teachers and students were thrilled with the opportunity they had to use technology for a composing activity. Studies conducted in other countries such as Cooper's (2007), Leong's (2007) and Mills and Murray's (2000) present similar findings with students bring excited when using technology in music lessons.

Conclusion

This study tells us a lot about the potential of technology to change teachers' practices and concerns. The participating teachers have used technology in their music lessons and have identified those ways and practices that can help them make the introduction more effective. It has become clear that educating and training teachers is essential, especially in areas like technology which is developing and changing constantly. In Cyprus, especially now that technology was introduced in the music curriculum teachers ask for training and see it as a

requirement to implement the new curriculum. What is more, technology seems to have a contribution to the development of students' creativity as they are more motivated to deal with music and especially compose and create their own melodies and rhythmic patterns.

As discussed, technology was included in the new music curriculum and investigating its introduction and ways it can be effective is necessary and can contribute to the implementation of the new curriculum. However, other music educators who may not be in the same position as Cypriot educators can be encouraged and inspired by the insights given by the participating teachers to introduce technology or might clear some of confusions and overcome the fears they might have.

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Songs for Singing: What songs should all Canadian elementary students learn?

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Abstract

The purpose of this exploratory study was to poll pre-service elementary education students—both music majors and generalists—and their professors in each of Canada's ten provinces to determine which songs they believe all children attending Canadian elementary schools should know by the end of Grade 6. The total number of completed forms returned was 108. Of these, 103 were from students and 5 were from professors. Responses were received from seven provinces: British Columbia = 45; Alberta = 9; Saskatchewan = 2; Ontario = 7; Quebec = 25; Prince Edward Island = 9; and Newfoundland/Labrador = 9. The top thirteen songs included "O Canada," "Happy Birthday," "Twinkle, Twinkle," "God save the Queen" and a collection of well-known Canadian folk songs. "Amazing Grace" was the only sacred song in the group. With the exception of the national anthem, there was a lack of consensus in this sample. Both official languages were represented but other languages and cultures were sadly lacking. Future studies should poll both students and practicing teachers to determine if consensus can be reached with a larger sample.

Keywords: songs, singing, criteria, national, Canadian

Introduction

Jorgensen (2007) reflects on the "songs we need to teach a nation to sing" (p. 150). Her reasoned argument offers teachers some guidelines for the selection of a common song repertoire although she confesses that there are no easy answers to be found. She argues that considerations of text and 'singability' are important as are songs which reflect nature's beauty and that inspire "hope, courage, bravery, humanity, civility, love for this place, this country, and this world, and carefulness in enabling all living things to thrive" (p. 154). Songs that speak of peacemakers are valued (see also Upitis & Smithrim, 2003) as are songs from other cultures. The selection is key because "the singing of these songs serves to forge a sense of our collective identity as much as reflect it" (Jorgensen, 2007, p. 153).

In 1996, Music Educators National Conference along with the Barbershop Society, Sweet Adelines International, and others launched the *Get America Singing…Again!* Songbook Project. The aim of the project was to "1) establish a common song repertoire that Americans of all ages, know and can sing and 2) to promote community singing" (MENC, 1997, p. 4).

Closer to home, Canadian music educators and academics have spent considerable time and energy debating the importance of *Canadian* content in the curriculum (Bartel, Dollof, & Shand,1999; Bartel & Shand, 1995; Choksy, 1983; Dawe, 2005; Hollington, 2005; Ruebsaat, 2005; Shand, 1986; Shand & Bartel, 1998; Shand, 2003). Topics addressed include examination and analysis of policy documents and curriculum materials, cross Canada reports of school practice, in-service music teacher reflections on the value of Canadian music in the classroom,

and passionate pieces arguing for the inclusion of Canadian music in education. Still other articles are practitioner based, offering examples of and reflections on experiences with Canadian music (Avery, 2005; Eyre, 2004; Ilaender, 1983; Russell, 2006; Wasiak, 2005). Canada's preoccupation with finding, defining, and exploring its identity (Veblen, in review) or identities (Dawe, 2005) has privileged attention to Canadian content in the curriculum rather than expending national energy on exploring a common song repertoire.

We became interested in the possibility of a common song repertoire as an outgrowth of Author's (in press) study investigating the proficiency with which Canadian secondary school choral students sing the national anthem. When the 2010 Vancouver Winter Olympic games placed our country on the center of the world stage, the question "What does it mean to be Canadian?" permeated our psyche. In this spirit, we designed a project that aimed to illuminate aspects of our Canadian musical identity. We wanted to discover what songs all Canadian elementary school students should learn by the end of grade six. Our research questions were: can consensus be reached on this question with a significantly large sample? If so, what can we learn about our Canadian musical identity?

The purpose of this exploratory study was to poll pre-service teachers and their professors in each of the ten provinces by means of a survey. We aimed to determine which songs they believe children attending Canadian elementary schools should know by the end of Grade 6. To address the second question, subjects were asked to provide demographic information relating to gender, age, university, mother tongue, cultural background, status (music specialist or generalists; year

in program) and province/country where they received their elementary education. Professors were asked to complete the survey also.

Research Design

According to Jaeger (1997), the purpose of survey research is "to describe specific characteristics of a large group of persons, objects, or institutions" (p. 449). He continues by enumerating four common characteristics of surveys: 1) they elicit specific facts about large groups of people; 2) these groups are well defined; 3) researchers are interested in present conditions/thoughts/opinions of the targeted group; and 4) the obvious way to solicit the desired information is by asking the right people (p. 449). For this exploratory study we selected pre-service educators—either music majors or generalists—and their professors enrolled in an elementary music methods course. In addition to asking respondents to list what songs they believe every Canadian elementary school student should be able to sing by the end of Grade 6, solicited background and demographic information. Using convenience sampling (Gall, Borg, & Gall, 1996), we selected one post-secondary institution from each province from which to solicit participants.

Procedures

An invitation letter was emailed in Fall 2010 to elementary music methods instructors in the following institutions: University of Victoria, University of Alberta including Faculté St. Jean, University of Saskatchewan, Brandon University, University of Western Ontario, McGill University, University of Laval, University of Moncton, University of PEI, Dalhousie

University, and Memorial University. Instructors were informed of the study, the fact that the form would be available in both French and English, and that students who did not wish to participate were to leave the survey form blank. Acceptances were received from Victoria, Saskatchewan, McGill, PEI, and Memorial. Reasons cited for lack of participation were that no suitable class was being offered during the time of the study or that the instructor was on sabbatical. We were able to substitute participants from the University of Lethbridge (AB) and the University of Toronto (ON). Unfortunately, we were unsuccessful in recruiting participants from Manitoba, New Brunswick or Nova Scotia.

Once acceptances were received, e-files of the survey script and the survey itself were sent to participating instructors. Professors were to return completed surveys to the investigators postmarked by February 15, 2011. Both investigators undertook survey analysis and the principal investigator prepared summary tabulations using excel files.

Results

The total number of completed forms returned was 108. Of these, 103 were from students and 5 were from professors. Seven provinces were represented: British Columbia = 45; Alberta = 9; Saskatchewan = 2; Ontario = 7; Quebec = 25; Prince Edward Island = 9; and Newfoundland/Labrador = 9.

Student demographics

Considering the student demographics, 85 were female (82.6%) while 18 were male (17.4%). Regarding educational focus, there was a more equal balance among respondents: 50 listed

themselves as generalists and 53 as specialists. The average student age was 23.5 and the average year in the program was 3.3 years. Students were primarily native English speakers with 100% English speakers coming from Saskatchewan, Alberta, PEI, and Newfoundland/Labrador. In Ontario, where all respondents were specialists, one listed Korea as place of elementary education and Korean as the first language and one other was educated in the US in English. Not surprisingly, in Quebec, where 18 respondents were generalists and 7 were specialists, seven listed French as their first language and Quebec as their place of elementary education. One student was an immigrant from Denmark. In British Columbia, of the 15 specialists, three were foreign educated students (Hong Kong, China, and England) and two others listed a mother tongue other than English (Cantonese and a bilingual Cantonese/English household). The 28 generalists from British Columbia all had a Canadian elementary education with one exception: a Polish speaker who was educated in Poland.

Professor demographics

The five professor respondents were from four provinces: BC (2), AB, PEI, and NL. The average age reported was 61 with only four responses. All named English as their first language. One received elementary training in the United States while the rest were educated in Canada. Only one was working in the same province in which she received her elementary music education.

Song Responses

A total of 802 song responses, including those of both students and professors, were given with an average of 7.5 per subject with a range from 0-71. Eight participants filled in demographic information but listed no songs. Six were from Quebec and two from Ontario.

Not surprisingly, the highest number of responses came from the professors with 188 total

responses. The average number of professor responses was 37.6 and the average number of

student responses (614) was 6.0. A total of 289 songs were listed. This included 24 songs in

French (4.2%). Some participants listed that "O Canada" should be learned in both official

languages and three noted that "Happy Birthday" should be learned in French.

Some participants, rather than listing specific songs also listed genres and music by specific

composers. Genres included Christmas carols, nursery rhymes, folk songs, aboriginal songs, Orff

songs, songs from other countries including holiday songs and songs from other cultures.

Individual composers named included the Beatles, Joni Mitchell, Leonard Cohen, Neil Young,

Loreena McKennitt, and Gilles Vigneault. These general responses are not included in the

ranking of 289 songs.

It must be noted that participants were not asked on the questionnaire to rank the songs in their

order of importance and so the following results cannot be taken as a ranked list. That being said,

some trends did occur.

The Top Thirteen Songs

Appearing 90 times is the national anthem, "O Canada." Seventy-three respondents placed it as

number one and it appeared in responses from all seven provinces. In the number two position

with 25 listings is "Frère Jacques." Once again, this song was listed by respondents in all

provinces. It is an old French folk song present in many cultures. All participants listed it with

the original French title. Ranking in third place with 23 listings is "Land of the Silver Birch." It was mentioned by respondents in all provinces except PEI. A uniquely Canadian folk song dealing with nature, "Land of the Silver Birch" is often partnered with the number 10 song, "My Paddle's Keen and Bright." Fourth place with 20 listings is the Newfoundland folk song "I'se the B'y." It was named by respondents in all provinces except Ontario. Fifth place was a three-way tie with 17 listings each: "ABC or Alphabet Song," "Twinkle, Twinkle little Star" and "Alouette."

A noteworthy point here is that the "Alphabet Song" and "Twinkle, Twinkle" share a melody and both derive from the original French folk song "Ah, je vous dirais maman" popularized by Mozart's 12 variations for piano written in 1781/82 whose melody first appeared in print in 1761. Second, "Twinkle Twinkle Little Star" was listed by respondents in all provinces. "Alouette" is believed to be an old melody from France and thought to have been sung by the voyageurs. It appeared in responses from all provinces except Ontario. Although English words have been written, they are rarely used. All participants listed it in French. "God Save the Queen," appearing 16 times, is in sixth place. Not surprisingly, it was mentioned in responses from all provinces, absent only in Quebec. It was once considered to be our national anthem and was sung throughout Canada. With the adoption of "O Canada" as the official national anthem, it became known as the Royal Anthem. The number seven place belongs to "Happy Birthday" with 15 responses. Three participants noted that this song should be learned in French as well. However, within the French speaking population in Quebec, this is not necessarily the birthday song of choice as many use "Mon chère…c'est a ton tour."

In eighth place with 18 listings is the Canadian version of the 1940 Woody Guthrie song, "This Land is Your Land." Canadian lyrics were created by the Canadian group *Travellers* in 1955. Other countries such as Sweden have created alternate lyrics also. Following closely behind with 12 listings is "Amazing Grace," the only sacred song in the top thirteen. Composed by William Wilberforce, a staunch 19th century British abolitionist, "Amazing Grace" is one of the most well known songs in the English world and frequently aligned with the fight to eliminate slavery in the United States and elsewhere. Mentioned above, 10th place belongs to "My Paddle's Keen and Bright" also known as the "Canoe Song." However, this song only appeared in responses from BC and NL. In company with "Land of the Silver Birch," the "Canoe Song" is in a minor key and speaks of nature and the outdoors. Also in 10th place is "Farewell to Nova Scotia" which was listed by respondents in all provinces except Saskatchewan and Ontario. With its roots in the Scottish song "The Soldier's Adieu," this song was among a Helen Creighton collection published in 1930 and then popularized on CBC TV's *Sing-along Jubilee*.

Commentary on the Top Thirteen Songs

None of the thirteen are clapping or action songs. Nine are English songs, two are French, and two are listed as bilingual ("O Canada" and "Happy Birthday"). Two are overtly patriotic ("O Canada" and "God Save the Queen") while only one is sacred "Amazing Grace." Six can be categorized as Canadian folk songs—"Land of the Silver Birch," "My Paddle's Keen and Bright," "I'se the B'y," "Farewell to Nova Scotia," "Alouette," "This Land is Your Land"—with "This Land is Your Land" being borrowed from the US and others like "Alouette" having roots in Europe. Only two are in a minor key with the pair frequently being performed as partner songs. In the group, "O Canada," "God Save the Queen," "Happy Birthday," This Land is Your

Land," and "Amazing Grace" have known composers while the rest are either variants of European songs of known/unknown origin or seem to be uniquely Canadian.

Discussion

It would be unwise to make sweeping generalizations based on the data received in this preliminary study. That being said, we did notice some overall trends can be reported here and compared to data to be received in round two.

Overall Trends

Considering the first research question, with the exception of the national anthem, there really is a lack of consensus in this sample concerning which songs every Canadian elementary student should learn by the end of grade 6. Both official languages are represented but other languages and cultures are sadly lacking.

Second, the traditional nature of these preliminary results supports the conservative nature of our profession. Also they support current research that states that our profession is overwhelmingly white, female and limited in cultural background (Robinson, 2006, p. 36).

Third, the results speak to generalists' lack of confidence in teaching music as indicated in the literature (King, 1989). When professors were asked why there was such a small sample size for their province (Alberta, Saskatchewan) or why several students declined to participate (Quebec

and Newfoundland/Labrador), they stated that many students, especially generalists, did not feel qualified to complete the forms.

Finally, the listings confirm that teachers will often base their teachings on what they already know (Hanley, 2002, p. 3) Songs listed in the top 13 are traditional songs common within many Canadian households. Further, many respondents told us this fact as a criterion for choosing the songs they did.

Reflections and Next Steps

The first question sparked by the results concerns the feasibility or desirability of reaching a consensus with respect to the songs every Canadian elementary school student should know by the end of grade 6. Is this a valid goal for which to strive? Since education is by decree a provincial responsibility, should we even be contemplating a common song repertoire? Jorgensen (2007) supports the idea but cautions that choosing the songs is not an easy task. Music Educators National Conference has to date made two attempts at producing volumes of songs that all Americans should learn and be able to sing. Should subsequent surveys pose the question in referendum style: "Do you agree that there should be a common repertoire of songs that every Canadian elementary school child should learn by the end of grade 6—yes or no and why?

A second point concerns the lack of, for want of a better term, "global songs" in the top 13. What does this say about the repertoire being introduced to public school children? Canada's Multicultural Policy has been in force since 1988 and yet Morton (2000) asserts that, "as Canadian music educators we are failing to position the aims and objectives of teaching music

within the aims and objectives of education, specifically multicultural education" (p. 251). Embedded within global music is Aboriginal music. As reported above, British Columbia was the only province with a significant Aboriginal presence in the responses. Considering the recent Canadian parliament apology to the First Nations, ought we not to afford more attention to our indigenous music in elementary classrooms? We realize that securing permission or agreement to perform the music can be challenging, but there are extant models (Kennedy, 2009, Russell, 2006b) pointing the way to inclusion of this music.

Third, "Amazing Grace" was the only sacred song named in the top 13 although the genre of Christmas songs was listed frequently. This begs the question—what is the role of sacred music in Canada's public schools? Belz (2002) presents the legal case from a US viewpoint. She writes:

> Music educators may use the full range of music literature in an appropriate contextual setting. However, in order to avoid the courts, they must demonstrate sensitivity to the issues raised, be informed of the particular populations of their own school communities, have clear understanding of legal aspects, and be committed to the fact that all children, regardless of faith or no faith, should feel welcome in public schools. (p. 23)

Belz's advice can easily apply to Canada as well. Knowing both the population of the school and district/provincial policies will provide teachers with the information they require and empower them to introduce sacred music of quality into the elementary classroom.

Finally, we confess that we were disappointed with the response in the first round of our inquiry, especially in Alberta and Saskatchewan. However, the investigation is ongoing and results from several francophone institutions are in the analysis stage. They will be incorporated into the data already presented here as will data from institutions that schedule their elementary music courses in the fall term. Instructors in these universities will be asked to poll their students in the coming year. To broaden the scope of the study, the secondary investigator will post the survey on the Canadian Music Educators Association website and invite participation from the membership. In subsequent papers we will examine and discuss the criteria, which participants used to select the songs they did. With this expanded data set, we may yet reach consensus on a common song repertoire for Canada's elementary schools.

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Classrooms and chat rooms: augmenting music education in initial teacher education

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Abstract

This paper reports on a design-based research project that investigated the possibilities of creating a novel learning and teaching environment, advancing and consolidating design knowledge and increasing individual capacity through and for innovation. It substantiates the pedagogical possibilities and practicalities of exploiting instructional delivery technologies to augment music education courses to be a valuable and productive way forward in addressing ongoing issues of quality and sustainability in initial teacher education. A range of pedagogical possibilities used to augment face-to-face interaction is presented. These illustrate how creating opportunities for students to engage in a range of social interaction and collaborative activities encourages a diversity of perspectives and dynamic exchange- a technological revolution through instructional evolution.

Keywords:

initial teacher education;

music education

design-based research

instructional delivery technologies

Background and rationale

For a number of years now, people have been declaring the advent of the "digital native" born of the "Net generation". These terms describe members of a generation whom have been exposed since birth to the Internet and hypertext. There has been an expectation that they think and process information differently from previous generations. In some Universities this has led to calls for curricula and instructional delivery technologies to be revamped in order to cater for the "new learner." The growing importance of good educational design recognizes that students' needs are becoming more diverse, teaching staff are under increasing pressure to provide better education with fewer resources, and that employers' expectations of new graduates are not diminishing. Reproducing traditional practices can be efficient if the environment is static, but in times of transformation, methods need to be rethought - "We have to build the means for e-learning to evolve and mature as part of the educational change process, so that it achieves its promise of an improved system of higher education" (Laurillard 2006, p. 71).

Together with the Net Generation discourse, there has been much interest in the potential of instructional delivery technologies as learning tools. A number of Web 2.0 technologies, specifically blogs, wikis, and podcasts, are already widely used in higher education. Blogs have typically been used as tools for students to record their reflections about their learning experiences or to share with other students their insights about the learning content (Farmer, Yue & Brooks, 2008; Instone, 2005; Stiler & Philleo, 2003; West, Wright, Gabbitas & Graham, 2006; Williams & Jacobs, 2004). Wikis have been used as tools for students to collaboratively produce and publish content (Bruns & Humphreys, 2005; Forte & Bruckman, 2006). Podcasts have

typically been used to record and distribute lectures or other learning content, although there have been a few examples of more innovative uses of student-created podcasting in education (Chan, Lee & McLoughlin, 2006; Frydenberg, 2006).

An exhaustive literature review undertaken by Waycott, Bennet, Kennedy, Dalgarno, & Gray (2010) revealed a range of further new and emerging technologies that have been used in higher education, including mobile phones and MP3, players virtual worlds and gaming technologies and social networking tools.

Many universities across Australia and internationally have invested in virtual learning platforms or Learning Management Systems (LMS) to enable large-scale coverage of e-learning to engage students and to enhance the quality of the student experience through interactive and participatory learning activities that would not normally be possible through traditional face-to-face contexts. Blackboard and WebCT are well-known examples of LMS, providing lecturers with access to instructional delivery technologies such discussion boards, mail systems and live chat, along with content such as documents and web pages (Gosper et al., 2008).

Demands on the time and intellectual dynamism of academic teaching staff within the Universities are increasing, and there are few signs of this trend weakening. There is pressure to spend more time on research and scholarship of teaching rather than investing time in the act of teaching. This means that any initiatives intended to augment the student experience *must* be realistic about the available time, drive and expertise. The potential of using instructional

delivery technologies (IDTs) for learning purposes in universities has been viewed as a means to enhance the student experience and reduce costs. This has not necessarily resulted in courses being transformed online but rather it has involved the utilization of IDTs in such a way as to complement, augment and amplify what is being done in courses using traditional modes of delivery.

Within universities, not all disciplines have been equally responsive to integrate IDTs into the classroom. Students in visual and performing arts, education and the humanities had the lowest availability of IDTs – less than 40% of classes taken by students in these disciplines had moderate or advanced levels of IDTs available. Conversely, the physical & life sciences and math & computer sciences had the greatest availability of IDTs, with nearly 60% of classes having moderate or advanced levels of e-resources, and, in the case of physical sciences, 25% having some form of advanced IDTs (Kaznowska, Rogers, & Usher (2011).

Aim of the project

This research project aimed to investigate the potential of instructional delivery technologies to augment best features of face-to-face interaction within a Music education course undertaken by first year initial teacher education students. The design-based research project explored the possibilities of creating a novel learning and teaching environment, advancing and consolidating design knowledge and increasing individual capacity through and for innovation.

Research design and method

Design-based research (Brown, 1992; Collins, 1992) is an emerging paradigm for the study of learning in contexts through the systematic design and study of instructional strategies and tools. The Design-Based Research Collective (2003) argues that design-based research can assist in the creation and extension of knowledge "about developing, enacting, and sustaining innovative learning environments" (p.5). There is no single design-based research method, but rather an explicit overarching concern for using methods that link processes of enactment to outcomes. This overarching concern is seen to have the potential to generate knowledge that directly applies to educational practice. "The value of attending to context is not simple that it produces a better understanding of an intervention, but also that it can lead to improved theoretical accounts of teaching and learning" (The Design-Based Research Collective, 2003, p.7). This approach in which the context and intervention are problematized sets this research method apart from traditional evaluation where the intervention is evaluated against a set of pre-determined standards (Worthenm Sanders, & Fitzpatrick, 1996). The intention of design-based research in educational settings is to generate models of successful innovation rather than particular artifacts or programs (Brown & Campione, 1996).

Problematizing the context and intervention

Initial teacher education in Australia has been condemned for its inability to produce teachers with the necessary confidence to teach even the simplest levels of artistic skills (Comte, 1993; SERCARC, 1995). This re-emerged as a concerning finding in the National Review of School Music Education (DEST, 2005) and in the National Review of Visual Arts Education (DEEWR,

2008). Added to this, most students enter their initial teacher education programs with limited formal education in the arts (music, dance, drama, visual arts and media arts) and, despite this, face-to-face time for university courses is constantly decreasing (Russell-Bowie, 2002, Klopper, 2007). As a result many teachers emerge from these programs reporting a lack of sufficient discipline content knowledge, understanding and skills and the pedagogical confidence to teach arts subjects in the primary classroom.

1105EDN Music Education is a 13-week semester-long compulsory course for all students enrolled in the Bachelor of Education (Primary) program. It is the only dedicated arts course within the four-year program situated in the second semester of the first year. A review of student evaluation of course (SEC) data over the past three years revealed that students found the course outcomes particularly difficult to achieve within the time offered for on campus face-to-face teaching. Many students are confronted with balancing the time required for self-study and casual work demands associated with gaining financial assistance, understandable often allowing the later to take preference. This is exacerbated by academic pressure to focus on research output and less on the act of teaching. This led to problematizing the context and interventions through the formulation of the research question: What teaching and learning intervention/s can be designed and implemented to augment best features of face-to-face interaction within a Music Education course and scaffold learning to support the achievement of learning outcomes?

Salient findings

The design-based research project explored:

- possibilities of creating a novel learning and teaching environment

The course was implemented according to the Griffith University mandatory three hours per week (one hour lecture and two hour tutorial) model of delivery, with a further seven hours expectation allocated for course related self-study. The lectures were designed to present the theoretical content through transmission mode while the tutorials provided avenues for interactive practical application of the lecture material as "instruction dependent on voice lecture and reading assignments alone often produces an overly abstract treatment of subject matter, making course concepts difficult to understand (Miller, 2009, p.395). The Learning@Griffith course site (LMS) was identified as the platform best suited to harness the potential of a range of instructional delivery technologies to augment best features of face-to-face interaction "by virtue of generating vivid and complex mental imagery" (Miller, 2009, p.395). The range of IDTs needed to offer synchronous and asynchronous engagement opportunities. To this end, the LMS made provision in the following ways:

Course content was offered from the beginning of the semester in a focused folder for each week consisting of lecture notes; lecture power point slides, and recommended readings. Each lecture was captured weekly using an automated *Lectopia* capture operating system and uploaded to the course site within ten minutes of the lecture concluding. This allowed students to repeatedly access the lecture asynchronously for further engagement, reflection, and clarification. It also afforded absent students access to the lecture presentation.

The *assessment vodcast* provided explanations of the text-based assessment task. These vodcast proved valuable in offering a uniformed interpretation of assessment expectations, which both students and sessional teaching staff could refer to throughout the semester.

The virtual learning environment, *Wimba classroom*, was opened for synchronous interaction five times during the semester of 50 minutes duration. This occurred after an overview of operation was presented during the tutorial of week one. Further text-based support materials were provided on the LMS to guide the student through installing and running the *Wimba Wizard* on their personal computers. The intention of the Wimba classroom was to assist students to undertake the written task successfully through support offered via alternate ways. Sessions focused on academic writing skills, unpacking the task, making sense of the prescribed readings and writing the essay. The centrality of critical thinking underscored the sessions. While this virtual learning environment offered synchronous interaction it was decided to archive all the sessions to allow asynchronous membership. This proved valuable for students who were unable to actively participate during synchronous availability.

Other resources contained exemplars of learning resources, suggested further readings, tips and hints for assessment tasks, and shared findings where students could upload found resources suitable for the teaching of music education in the primary school. As part of the written assessment task, students were required to evaluate a found resource. To this end, www.artsmmadd.com was provided as an open source content webpage for use.

Remote assignment submission was selected to reinforce the use of ICTs within this course. This submission mechanism allowed students to submit their assignment remotely from an off-campus location.

A representation of access by source is presented in Figure 1. It does not argue for any one source to be better or superior to another, but rather provides the backdrop to discuss the potential of each source to support the achievement of the learning outcomes through scaffold learning.

Figure 1:   Learning@Griffith- Access of source
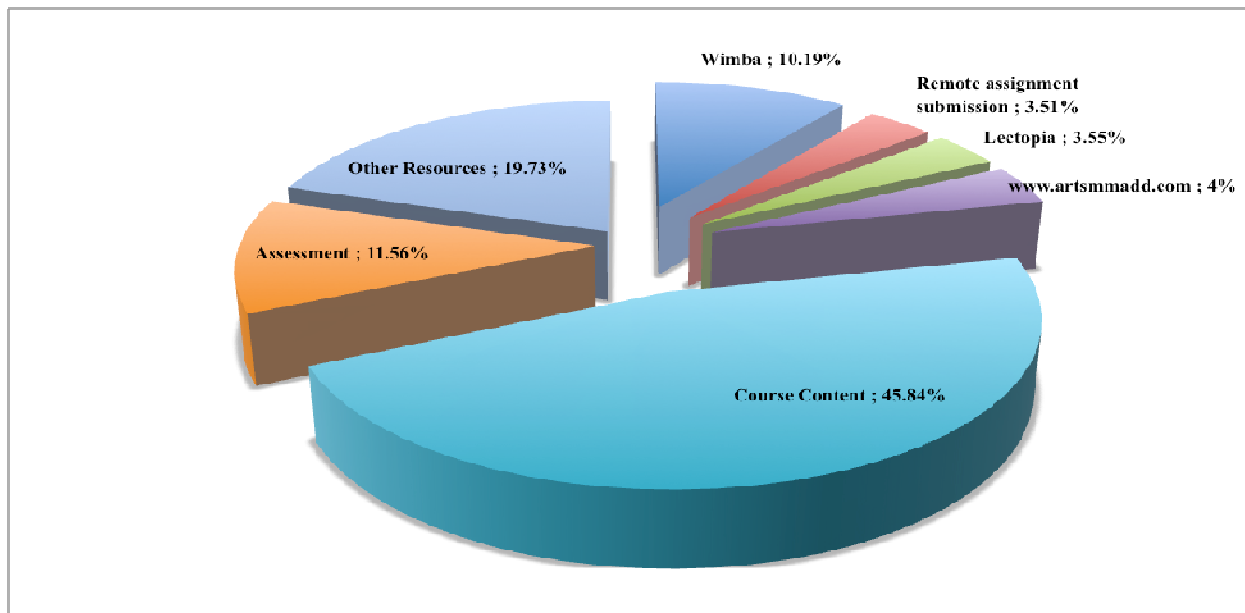
Not surprisingly the Course Content received the highest access. As lectures were the principal mode of content delivery the 45.84% access of source suggests the importance and value that students place on having access to the course content. In the attempt to revamp the instructional delivery technologies with this course to cater for the 'new' learner by integrating IDTs into the classroom, I expected a much higher access percentage associated with the *Lectopia* and *Wimba* sources. I can rationalize the low access rate of 3.55% for *Lectopia* through the high attendance rate of lectures, but initially I could not fathom the low access rate of 10.9% for the Wimba

session. This required a closer examination.

- advancing and consolidating design knowledge

Students from this cohort were invited to participate in a focus group discussion exploring the use of e-resources in the delivery of teaching and learning in Music Education, and their interactive engagement in virtual learning environments. During this focus group discussion many of the students declared the only prior experience of on line engagement had been through social media platforms. These platforms are dynamic and interactive and hold appeal for students. The students expressed that the design of LMS promoted at Griffith University is linear, static, and not particularly interactive. Moving the focus onto the *Wimba* virtual learning environment it was revealing to hear just how few of the students actually had grasped how to access the resource. Many spoke of the difficulties experienced trying to access *Wimba* from an off-campus location. I recall during the first week of the semester having three students arrive at my office and ask: "Where is the Wimba classroom? You have not advertised the location." I naively thought that this was just the sentiment of a few students, but learned that I was wrong. My assumption and expectation of a generation whom have been exposed since birth to the Internet and hypertext to think and process information differently from previous generations was inaccurate. Advances in teaching and learning come through evolution not revolution. I realized that the students required scaffold learning to access and use the IDTs effectively to support their achievement of learning outcomes.

- increasing individual capacity through and for innovation

Central to responding to challenges of limited teaching time, the changing student population, and the demands on the time and intellectual dynamism of academic teaching staff, is the need to

increase individual capacity through and for innovative use of instructional delivery technologies. Both academic teaching staff and students need to acknowledge the need for their capacity to evolve through active engagement, participation and reflection. In other words, developing fluency in a new medium might seem to be more labor-intensive than continuing to use well-established practices, but once everybody gets on board, it opens up the process of acquiring, exchanging and using information to new levels of complexity and understanding.

Implications for music education

The design-based research project explored possibilities of creating a novel learning and teaching environment, advancing and consolidating design knowledge and increasing individual capacity through and for innovation. It confirmed the pedagogical possibilities and practicalities of exploiting instructional delivery technologies to augment music education courses to be a valuable and productive way forward in addressing ongoing issues of quality and sustainability in initial teacher education. However, to achieve successful learning outcomes extensive evolutionary scaffold learning is required. The pedagogical possibilities to augment face-to-face interaction can be (re)-produced by creating opportunities for students to engage in a range of social interaction and collaborative activities, and encourage a diversity of perspectives and dynamic exchange. As the educational community continues to explore and expand these technologies the collective knowledge of best practices will grow. Classrooms and chat rooms offer numerous pedagogical opportunities for music education through a variety of instructional delivery technologies - a technological revolution through instructional evolution.

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Teaching and Learning Practices of Popular Music in a secondary level school in Brasilia – Brazil

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Abstract

The implementation of music education in Brazilian schools (Law 11.769/2008) has raised many discussions on different political and social spheres. This article has the objective to share an experience in music education project in a secondary school in Brasilia (Brazil) that has applying Lucy Green (2008) study regarding the pedagogical learning practices of popular musicians. The empirical and qualitative research has been focused on two strands of the teaching and learning project. The first is directed to the music teacher's education that aims to provide an opportunity for graduating students to experience and reflect on the pedagogical principles of informal learning (popular musicians). The second strand, directed to the learning music process of the students, with the goal of developing a motivating methodology that is integrated with the adolescents' life. The principles guiding the work is based on: their personal choices (musical pleasure, identification and familiarity); aurality (recorded music and attentive listening as a learning tool); self-learning and peer-learning (through discussion, observation, hearing and copying); assimilation of knowledge and skills in personal, often haphazard ways (according to musical preferences, starting with 'real world' pieces of music); integration of listening, performing, improvising and composing, with an emphasis on creativity. As an exploratory study, we have been collecting data since 2009, through interviews and questionnaires applied to the students, and observation made by graduating students through videos, audios and reports.

The most significant result from the teaching practice of the student-teachers was the initial impact resulted by the work on the proposed project (informal learning of popular musicians), its innovative nature in comparison to what they had experienced so far. The results indicated three main aspects: the opportunity to play an instrument, or sing in a band; to make music with a collaborative way; and the development of autonomy (they make the decision of what and how to play, listen to and compose music). The project also furthers differentiated musical experiences that allow for the social education of the student within the school walls as the learning process happens through interaction, mutual respect and attentive listening to someone else's music. Even if the project was only developed at one school located in one city in Brazil we hope to contribute with relevant data and reflection regarding the possible implementation of a music pedagogy that is valued by young people and adequate for a country like Brazil.

keywords: Popular Music, secondary level students, graduating students, learning practices

Introduction

The implementation of music education in Brazilian schools (Law 11.769/2008) has updated the need to debate and (re)think *what*, *why* and *how* to teach and learn music in schools. It is therefore of paramount importance to develop research that integrates the different aspects of music making considering that the curricular structures of primary, secondary and higher music education are currently undergoing a process of reform and reorganization. The labour market and professional music education are other important subjects of the current debate in Brazil.

Research has shown that the availability of professional activities for music students has changed significantly (Grossi, 2003; Louro, 2003; Oliveira, 2003; Requião, 2002; Souza, 2003). Requião (2002), for example, advocates that a contemporary musician must, apart from playing his/her instrument, know how to operate a sound console, teach classes, produce didactic material as well as perform in various contexts such as play in a symphonic orchestra and participate as a performing guest in a popular music show.

In a global perspective, a premise among researchers is that study of informal learning practices and their inclusion in formal education is that a large part of the learning process takes place outside of the classroom and through informal cultural practices and within the popular music (MP) world (Folkestad, 2006, p. 136).

The existence of popular music in the classroom takes different forms and exists on different levels, and many educators acknowledge its value for the music learning process. Many have, however, sounded the alarm: it is a mistake to use the same teaching principles for differentiated styles, genres and contexts of production, dissemination and reception. Each type of music has its own intrinsic character, contextual nuance, instrumental form of playing, specific delineated musical and cultural values. The research undertaken by Green (2008) is of great importance in this realm, and is widely cited among authors that study the learning practices of the popular musician and their integration with the educational formal practices. The author's proposed pedagogy is based on a research of informal learning practices among popular musicians (Green, 2001) and their implications for music education in schools of England (Green, 2008). She points to the fact that informal practices differ from formal education in terms of their learning and

teaching strategies; those practices are characterized by: personal choices (musical pleasure, identification and familiarity); aurality (recorded music as a learning tool); self-learning and peer-learning (through discussion, observation, hearing and copying); assimilation of knowledge and skills in personal, often haphazard ways (according to musical preferences, starting with whole 'realworld' pieces of music); integration of listening, performing, improvising and composing, with an emphasis on creativity. (Green, 2006, p.106)

The project

The Research Group for the Teaching and Learning of Popular Music (G-PEAMPO) of the Music Department of the University of Brasilia (UnB) has been developing the project "Informal Learning Practices in the classroom of secondary school" since 2008 (the pilot project). It involved the participation of students between 14 and 17 years of age. The main objective has been the application of Green's ideas, concepts and music-pedagogical principles on a Brazilian secondary school context, as well as to assess the results in relation to the teacher's education and the learning process of pupils.

The first experience of the project, as a pilot study, was undertaken by the G-PEAMPO during the second semester of 2008 at the Paulo Freire Secondary Education Centre. It involved the participation of about 80 students between 14 and 17 years of age, distributed in four classrooms as well as16 student-teachers from the music teacher education course, their tutor, one coordinator of the school and members of the G-PEAMPO. From 2009 onwards the Project has been developed bi-annually by the CEMSO, another secondary education centre; since then 150

adolescents and trained 30 student-teachers have been involved. Both schools are run by the public sector within the Brasilia education network. The current project is not part of the curriculum of CEMSO; it is an extra-curricular activity offered to the students among the three years of the secondary education. The adolescent participants know beforehand that they will play music in a band, choose the music and the instrument that they want to play/sing.

The project has been focused on two strands of the teaching and learning project. The first related to the music teacher's education as they worked with secondary level students. This provided an opportunity for graduating students to experience and reflect on the pedagogical principles of informal learning (popular musicians) and their possible applicability in schools. The second strand, directed to the learning music process of the students, had the goal of developing a motivating methodology that is integrated with the adolescents' life. The research is directed to the learning process of the students of the three years of secondary education.

The research

The research here seeks to reflect on students' skills, achievements and knowledge acquired and developed during their participation in the project; how they form their bands, share and communicate ideas; how they experience and understand their own learning process; which practical aspects are deemed as relevant by them; how they 'copy the music by ear', compose, improvise; what aspects they elect as important for the instrument playing; how they evaluate the project, the role of the students-teachers. It is important to highlight that a few music bands already existed in schools where the project was implemented, but the large majority of participating students had no previous experience either in singing or playing an instrument. The

majority joined the project without having undergone any kind of experience in formal music education even if half have claimed to have some kind of informal musical experience like playing an instrument or being part of a church choir. The Group (G-PEAMPO) presents the concept of formal music education as the existence of a teacher who leads the teaching process, creates situations that lead to learning (which include, or not, informal learning processes), plans and directs the lesson in order to achieve previously established objectives. This is developed on a *pedagogical framework* based on Folkestad´s concepts (2006).

The research's objective is to reflect on the application of popular musician learning principles for the music education of secondary level students, based on Green's (2008) resaerch. The methodology follows the basic concepts of qualitative research (Denzin & Lincoln 2003), as it is committed to describe, interpret and explore the musical experience of the participants in terms of the knowledge and skills developed through their experiences in popular music. It follows, in particular, the directives for qualitative research related to the study of "values, beliefs, habits, attitudes, participation, opinions" (Paulilo, 1999, p.135). Quantitative data was also collected before and during each edition of the project. This data included descriptive information relating to the participating students (number of enrolments, age, sex, grade, previous musical experience, musical preference, etc).

The methodological design of the research was structured in order to allow for the collection of data directly from the music-teachers' descriptive and reflexive reports, field notes, and participative observation. Interviews were used both as a method and as a strategy, as well as a tool for data collection, and based on the methods used by Green (2011), Almeida (2009) and

Galizia (2007). The methodology used semi-structured individual and collective interviews as a tool, and a questionnaire aimed at the identification of the students' musical experiences both before and after the project, their preferences as well as their evaluation of their work.

Results

The musical learning and pedagogy of the student-teachers

The most significant result comes from the student-teacher involved in the project and who was impacted by its innovative nature regarding motivation, interaction, peer learning, and musicality in the realm of secondary level students:

> "I was at first shocked because the methodology is way out of the traditional…it was stressful; I felt…what am I doing here? But bit by bit we started to understand some of the things that are happening" (Group A of the pilot project, 2008)

Student-teachers often stated that they did not have any deep knowledge of the repertoire chosen by the adolescents. For each new edition of the project pupils brought new songs, styles and musical groups of varied origins and contexts such as rock (pop, metal, punk) gospel, country, and so on.

Another important aspect in the project is related to the performance experience of the student-teachers. On the one hand, we have musicians that have undergone a classic education and

therefore possess skills that do not match the skills needed for the project, such as how to play an instrument by ear, without the need of scores or music sheets.

On the other hand, we have popular musicians with extensive non-academic musical experience and who play instruments such as electric bass, acoustic and electric guitar, or drums and percussive instruments. Furthermore, we had students who had experience with music technology, knowing how to use editing programs and audio mastering programs. They had basic knowledge such as how to assemble a drum set, amplify the group/band instruments, tape rehearsals, use a sound equalizer and, last but not least, they possess a broad popular music repertoire. And finally we have student-musicians that have undergone a mixed education which included classical and popular music experiences.

The tertiary students that identify themselves with the project and are able to provide a significant contribution are those with broad musical experience, participation in various musical activities, and that play more than one instrument, compose and make arrangements, learn with other musicians, play or have played in a band and, in particular, have achieved a refined listening sensibility and maturity.

We have, therefore, concluded that one of the main results of the research, as far as the education of music teachers is concerned, is the importance of previous musical experience acquired outside the formal institutions, even if this does not imply that they do not need any instrumental education in order to participate in the project.

We, therefore, deduce that the role of the musician/teacher in the project is much broader than simply to 'teach how to play'. These professionals dive into the universe of the individual students and use this to inform their own functions, their own roles as teachers.

The project according to the students: what they appreciate mostly

The importance of the project for the students is based on different factors. Firstly, it allows them the first opportunity to play an instrument, or sing in a group – this is the most widely cited. Secondly, the project also furthers differentiated musical experiences that allow the social education of the students within school walls, as the learning process happens through interaction, mutual respect and attentive listening to someone else's music.

In their evaluation of the project, the secondary level students have pointed to four positive aspects: 1) forming bands/groups (they mention meeting new friends, playing together, rehearse and perform); 2) learning how to play a music instrument alone and with guidance (they mention the non-traditional learning model, to play music without the need of notes, to learn a lot in a short time); 3) the participation of student-teachers (they mention group interaction, including interaction with teachers and their strong interest to teaching); 4) the pleasure of playing the music they like, that they have chosen themselves ("I enjoyed playing the music that I like" / "Meet people that like the same type of music I like!' / " To create a band and not only learn how to play an instrument").

Factors related to motivation are often mentioned. For example, not giving up in the beginning is considered a big victory; they highlight the initial difficulty to 'start' playing, to join the parts, but

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also that they are able to overcome these difficulties with the help of friends and of the teachers. We have also noticed that the students see the project's teaching team as a cohesive group which helps them develop many abilities, such as making the adjustments of the band, playing in a group, training them in techniques and the learning of music theory (notes, chords, harmony) and finally, helping them trust themselves, to overcome their mistakes and their shyness and to show what they are capable of.

Difficulties

The most common problems during the five iterations (including the pilot) of the project have a direct relation to the project's infrastructure. They include lack of instruments and music players, lack of space in the classroom for the amount of students, their instruments and their 'sound'. Classes at public schools in Brazil are adjacent to each other and have no acoustic isolation which interferes with the listening process and with the quality of the musical experience. There isn't a specific music classroom.

Final considerations

The compulsory music teaching in the Basic Education in Brazilian schools has injected new vitality to the debate regarding possible methodologies and highlights the need to address questions such as: what, why and how to teach and learn music in Brazilian schools. Green's (2008) study on the principles of informal is one of the possible pedagogies that could be applied for the teaching of music in Brazil, and in our experience, one of that which has real connection with adolescents' lives – driven by motivation, pleasure, involvement, autonomy, socialization, and music learning.

The teacher education programs raise additional questions of paramount importance for the implementation of music classes at all basic education schools in the country. Initial data point to the lack of music teachers for the implementation of music education in the whole Brazilian educational network. However, the law does not require a degree in music which implies that professionals with a degree in other subjects can play the role of music teacher. The main question is: how to empower them to deal with learning strategies based on the principles of informality? Aspects regarding the role of the teacher and the formal teaching of music in Brazil require innovative measure. The project's results have pointed to a change of attitude by students towards the role of the music teacher. Initially, many students expected to attend traditional classes that followed the instructor-apprentice model - the teacher teaches and the student learns. What the students experienced was a differentiated methodology where, among other things, the teachers have to interact with youth music and ways of being, as well as working to help them reach their own learning objectives.

Even if the project was only developed at one school located in one city in Brazil we hope to contribute relevant information and data for the possible implementation of a music pedagogy that is valued by young people and adequate for a country like Brazil. Contrary to what happens in the United Kingdom, the inclusion of music education in Brazil is a controversial issue as it is still regarded as an extra-curricular activity and/or as entertainment.

The project, similarly to the learning process of popular musicians, offers students the opportunity to learn in a recreational manner, without demands and in a social situation

involving friends and more experienced individuals (Lacorte, 2006). According to Arroyo (2005) it is redundant to state that young people have a strong connection with music but we may not conclude that all have the same opportunity to create music, to play an instrument and to be part of a band. To offer these opportunities is the real objective of the project.

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Values and Activities in Undergraduate Music Education: An Exploratory International Perspective

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Abstract

The study examined the value of related educational activities as perceived by those individuals who were enrolled in music education preparation programs, utilizing a purposive sample of university preservice music education students ($N = 335$) across five distinct geographical, international locations: Australia, Korea, Taiwan, China, and the United States. Participants responded to a questionnaire utilizing a 5-point likert-type scale designed to elicit their perception of the importance of various professional activities (e.g., PK-12 field experiences, doing well in major methods courses, etc). A secondary research question analyzed relationships among these data, and as compared to value statements participants responded to in similar scaled format. Responses demonstrated two principal underlying structures, one identified (by researchers) as educational components and another identified as performance-based components. Correlations among value statements and activities demonstrate moderately strong relationships to "professional" musicians and select activities. Implications for music education programs are discussed.

Keywords: Music, Education, Undergraduate, Activities, Values

Background

Two aspects of "professional" engagement in the training of music education personnel in traditional tertiary institutions are performance-related activities and educational activities. In noting the relative importance and complementary nature of both these areas (indeed, to each other), there is nevertheless a distinction between them that emerges among university students, such that we might argue that educational curricula and activities are often somewhat consequentially related to culture and location, and have considerable influence on this discretionary process.

While the maturation process from entry into university training through graduation provides the opportunity for shaping overall career identity, discriminating among the importance of the many facets of professional activities also occurs during this evolutionary process. This study builds upon a line of research (Misenhelter and Russell, 2010; Austin, Isbell, & Russell, 2010; Isbell, 2008) predicated upon the notion that our assumptions about music education training, and students' behaviors and value systems, are typically rooted in one's personal experience. A secondary assumption would be that these experiences are contingent upon ones place of residence and the extant curricular policies of institutions specific to location.

The researchers considered the question: Does country of residence influence how individuals perceive the importance of educational and professional activities? Additionally, are there relationships among these activities? In addressing the research question(s), the study utilized a sample of university music education students ($N = 335$) across five international locations.

Related Literature

Experiences that continue to accrue before and throughout the university program clearly continue to shape early professional processes. Rickels, Councill, Fredrickson, Hairston, Porter, & Schmidt (2010) found that the majority of students auditioning to enter a music teacher training program decided to become a music teacher during high school. Robinson (2010) suggested music education students are socialized to follow recognized paths into schools as certain types of teacher-directors (e.g., middle school band directors, high school band directors), yet professional trends are toward more generic licensure in music (certification as PK-12). Individuals indicating consideration of changes in professional path(s) cited satisfaction with the musical (performing) aspects of their career preparation, but also cited interest in other factors, including creativity and composition, with vocational interests, personality, and perceived career goals also being implicated.

University students, having been exposed to many music teaching models (primary and secondary socialization), begin their professional training with inculcated beliefs about what they wish to teach, and how they expect to teach it. Their experience base has, in many cases, suggested to them that being a "musician" is a goal of a higher order than being a teacher. Research studies (Cox, 1997; Roberts, 1991) in the US and Canada suggest these early "musician first" socialization experiences may be difficult to balance and resolve during preservice coursework.

Austin, Isbell, and Russell (2010) surveyed undergraduates, examining beliefs about influential people and experiences, occupational roles, and career interest. Social influences, teacher and

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musician identity, and institutional differences all were seen as contributing and music career influencing factors. Isbell suggested that "teacher and musician represent two distinct aspects of identity," (Isbell, 2008, p.175) and as well they may be different types of identities that may not even function in the same manner. Research by Bergee (1992) also suggests a variety of sociological variables influence decisions to pursue university training in music education.

Misenhelter and Russell (2010) noted that substantive change from entry in university training as compared to undergraduates current and developing interest was not demonstrated in rating most career roles, with the exception being change (increasing regard) toward elementary music teachers. Austin and Reinhardt (1999) also found that large change regarding evolving belief systems was not in evidence among undergraduates. However, a related outcome also noted by Misenhelter and Russell (2010) as demonstrated by factor analyses suggested undergraduates in two U.S. institutions did recognize music education as a unique structural subject area, distinct from performance activities.

Method

This study examined the value of related educational activities as perceived by those individuals who were enrolled in music education preparation programs, utilizing a purposive sample of university preservice music education students ($N = 335$) across five distinct geographical, international locations; Australia ($n = 24$), China ($n = 85$), Korea ($n = 37$), Taiwan ($n = 71$), and the United States ($n = 118$). Participants responded to a researcher-created questionnaire, answering a series of questions on a 5-point likert-type scale (1 = not interested, 5 = extremely

interested) designed primarily to examine their perception of the importance of various

professional activities (e.g., playing in top ensembles, PK-12 field experiences, etc). A secondary

research question was the analysis for relationships among these data, and as compared to value

statements participants responded to in similar scaled format. The researchers based the

questionnaire on the previous research of Isbell (2008), who created a larger study designed to

examine the socialization and occupational identity of preservice music teachers in the United

States. We utilized questions from this study (slightly reworded when translated for the

international samples) in order to build upon Isbells' research and explore the perspectives

among music education students in different countries.

Supporting researchers, each with doctoral degrees in Music Education from American tertiary

institutions and working in the countries being studied, translated the questionnaire into the

required language for their student participants (see Figure 1). The researchers used Cronbachs'

Alpha to examine the internal reliability of the two subscales (career evolution and activity

importance), and found reliability alphas of .86 and .79 respectively.

FIGURE 1

Excerpted Section from Questionnaire for Use in Taiwan

	Not Important	Somewhat Important	Moderately Important	Very Important	Extremely Important
Attending music ed conferences 參加音樂教育研討會	☐	☐	☐	☐	☐
Practicing major instrument 練習主修樂器(含聲樂)	☐	☐	☐	☐	☐
Attending concerts 出席音樂會	☐	☐	☐	☐	☐
Doing well in major methods classes 教材教法課表現良好	☐	☐	☐	☐	☐
Doing well in minor instrument classes 副修樂器(含聲樂)表現良好	☐	☐	☐	☐	☐
Interacting with music ed students 和音樂系師培生互動	☐	☐	☐	☐	☐
Performing on major recitals 舉行主修樂器(含聲樂)獨奏會	☐	☐	☐	☐	☐
Doing well in conducting classes 指揮課表現良好	☐	☐	☐	☐	☐
Doing well in K-12 field experiences 音樂教學觀摩與試教表現良好	☐	☐	☐	☐	☐
Doing well in education classes 教育課程表現良好	☐	☐	☐	☐	☐
Interacting with performance majors 和音樂系同學互動	☐	☐	☐	☐	☐
Winning major auditions 主修樂器(含聲樂)比賽獲獎	☐	☐	☐	☐	☐
Teaching private students 指導個別學生	☐	☐	☐	☐	☐

Results

In order to explore any differences in perceived importance of professional activities between participants in different countries, a multivariate analysis of variance was conducted using the performance activity and education activity components as dependent variables and country as an independent variable. The multivariate analysis revealed a significant interaction effect for country ($\mathscr{L} = 0.76$, p < .001, partial $\eta^2 = .13$). Follow-up univariate tests determined which mean differences in perceived activity importance contributed to the significant multivariate outcome. Participants' country impacted perceived importance of both education activities ($F = 12.27$, $p < .001$) and performance activities ($F = 2.70$, $p = .03$). Due to a violation of the homogeneity of

variance assumption as evidenced by a Levenes' Test ($F = 3.67$, $p = .01$), the researchers utilized a Games-Howell post hoc test. American participants valued education activities ($M = 4.15$, $SD = .51$) more than Korean ($M = 3.68$, $SD = .75$), Taiwanese ($M = 3.76$, $SD = .62$), or Chinese students ($M = 3.73$, $SD = .56$). Australian students ($M = 4.06$, $SD = .54$) believed education activities to be more important than Taiwanese ($M = 3.76$, $SD = .62$) and Chinese students ($M = 3.73$, $SD = .56$). Finally, Chinese participants ($M = 4.02$, $SD = .56$) rated performance activities higher than Taiwanese students ($M = 3.71$, $SD = .59$).

Upon component analysis, activities-based responses demonstrated two principal underlying structures, one identified (by researchers) as educational components and another identified as performance-based components. The reliability of each of these components was established using Cronbachs' Alpha. The performance component had a reliability of .82 while the education component had a reliability of .81, and these reliability coefficients were considered adequate for further analyses. Using a minimum eigenvalue of 1.0 the two components accounted for roughly 50% of the variance in responses. All but one loading exceeded .50 and no cross-loadings exceeded .30 (see Table 3). The researchers established sampling adequacy using the Kaiser-Meyer-Olkin measure (.88) and the assumption of sphericity using Bartletts Test ($\chi 2 = 1559.01.38$, p = < .001).

The performance activities (Component 1) centered around students participating in staged performances (e.g., playing in top ensembles, performing majors recitals), performance related activities such as teaching private lessons or winning major auditions (often associated with performance faculty), and interacting with performance majors. The education activities

(Component 2) included classroom-based activities (e.g., method classes, conducting classes), group classes in field experiences (often associated with music education faculty), and interactions with other music education majors.

Data were also explored for relationships (correlations) among select "value" statements and the activities-based responses. Moderately strong positive relationships emerged among Korean students responses to valuing "professional musicians, classical" and "winning major auditions" (r =.608), "teaching private students (r = .614), and "practicing major instruments" (r = .765). Chinese students responses to valuing "professional musicians, classical" and "interacting with performance majors demonstrated a slightly weaker positive relationship (r = .536). Students from Taiwan strongest positive relationship response was to valuing "professional musicians, classical" and "practicing major instruments" (r = . 614). US students demonstrated the strongest relationships among "professional musicians, classical" and "performing in top ensembles" ((r = .430), as well as "interacting with performance majors" ((r = .418) and "performing on major recitals" (r = .414). Finally, Australian student responses indicated no relationships of similar strength with the classical musician value statement responses, but did demonstrate one moderate relationship among responses to "professional musicians, popular" and "interacting with music ed students" (r = .544). All these relationships were statistically significant, although none were of more than moderate (positive) strength. One strong, positive relationship emerged in the study – that of students from Taiwan among the activities responses: "doing well in major methods" and "doing well in conducting" (r = .810).

Summary

Respondents were asked to rate (once, assuming current perceived value) the importance of

professional activities. Participants rated all activities relatively positively (M > 3.86), raising the question of possible demand characteristics (i.e., responding as they believed would be expected for music majors). Participants indicated practicing their major instruments, doing well in method courses, and succeeding in PK-12 field experiences as most important. Respondents indicated that attending conferences, winning major auditions, and interacting with performance majors were least important. Standard deviations among these ratings were fairly consistent (M=.86), with the exception of "winning major auditions" at 1.19. These findings are somewhat contradictory to previous research in which participants rated field experiences and music courses as having a negligible positive influence on their decision to continue to study music (Austin, Isbell, & Russell, 2010). Similar to the current study, Austin et. al. (2010) found that participants believed that attending conferences and taking auditions were, although generally positive, less important than other activities. Isbell (2008) found similar results in which preservice music teachers in the United States believed that these professional activities had generally positive influences on their decision to continue to study music.

In data reduction (component analysis), we found that the activities the preservice music teacher respondents in these five countries addressed do have underlying structures or dimensions, as a) performance activities and b) education activities. Participants viewed these pursuits as distinct, and data analysis demonstrated no crossloadings above .30. The multidimensional nature of these related but distinct professional activities, demonstrates a possible split found in music school culture and activities. Nettl (1995), for instance, labeled music education majors as on the periphery of the music school. Roberts (1991) claimed that music education majors were often stigmatized by being designated a teacher, and struggled to maintain social status with music

peers and faculty alike. Study participants may be responding to perceived distinctions (de facto or de jury) in clearly identifying specifically performance-related activities as distinct from education activities.

Some differences were found in the evolving career goals among participants from different countries. These differing aspirations may be due to several factors (e.g., social status of teachers and music teachers, relative pecuniary realities between countries, training required, status of music in school curricula, etc). For example, while no significant differences were evidenced in regard to change of participants desire to be a music education professor, Korean, Chinese, and Taiwanese students all expressed a greater (increasing) desire to become a university music education professor than American students. Similarly, there were no significant differences among participants desiring to be a university applied studio teacher. American students were the least likely to indicate a career aspiration to be a collegiate studio teacher.

Relationships as evidenced by correlations among "professional musician, classical" and various activities may suggest that longstanding institutionalized values acculturating young teachers as aspiring musicians (first) is in evidence in many places in the world. Among the US students, these relationships are particularly aligned with performance concomitants. Assessing the values and cultural expectations in various locations is important from an institutional perspective if reshaping these policies is a desirable possibility.

Among many of the items examined in the study, differences between students from the five countries are often quite minimal when present at all, and some generalization of findings is supported by the lack of practical differences (i.e., statistically significant, but explaining little variance or observed power). Indeed, international comparisons such as the current one suggest that many similarities do in fact exist. While some institutional, policy, and cultural differences also seem to be evident, a continuation of research and dialogue seems warranted, and offers the opportunity for continued learning from each other.

Acknowledgments

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TABLES AND FIGURES

Table 1
Descriptive Statistics of Professional Activity Importance
Table 2
Principle Components Pattern Matrix

Figure 1
Excerpted Section from Questionnaire for Use in Taiwan.
(also in text; p. 6)

<u>Table 1</u>

Descriptive Statistics of Professional Activity Importance

Activity	M	SD
Practicing Major Instrument	4.35	.80
Method Courses	4.12	.85
PK-12 Field Experiences	4.10	.97
Education Courses	4.07	.85
Attending Concerts	3.98	.88
Interacting with Music Ed Majors	3.97	.84
Performing on Major Recitals	3.90	.96
Conducting Courses	3.89	.95
Teaching Private Lessons	3.76	.95
Playing in a Top Ensemble	3.73	.99
Instrument Techniques Courses	3.67	.84
Interacting with Performance Majors	3.63	.96
Attending Music Conferences	3.46	1.19
Winning Major Auditions	3.43	1.00

Table 2

Principle Components Pattern Matrix

Activity	Component 1	Component 2
Performing Major Recitals	.847	
Winning Major Auditions	.845	
Interacting with Performance Majors	.738	
Playing in Top Ensembles	.667	
Teaching Private Lessons	.582	
Practicing Major Instrument	.549	
Attending Concerts	.530	
PK-12 Field Experiences		.825
Education Courses		.798
Attending Music Conferences		.646
Method Courses		.626
Interacting with Music Ed Majors		.624
Conducting Courses		.605
Instrument Technique Courses		.471

N.B. All loadings under .30 have been removed to increase table readability.

FIGURE 1

Excerpted Section from Questionnaire for Use in Taiwan.

	Not Important	Somewhat Important	Moderately Important	Very Important	Extremely Important
Attending music ed conferences 參加音樂教育研討會	□	□	□	□	□
Practicing major instrument 練習主修樂器(含聲樂)	□	□	□	□	□
Attending concerts 出席音樂會	□	□	□	□	□
Doing well in major methods classes 教材教法課表現良好	□	□	□	□	□
Doing well in minor instrument classes 副修樂器(含聲樂)表現良好	□	□	□	□	□
Interacting with music ed students 和音樂系師生互動	□	□	□	□	□
Performing on major recitals 舉行主修樂器(含聲樂)獨奏會	□	□	□	□	□
Doing well in conducting classes 指揮課表現良好	□	□	□	□	□
Doing well in K-12 field experiences 音樂教學觀摩與試教表現良好	□	□	□	□	□
Doing well in education classes 教育課程表現良好	□	□	□	□	□
Interacting with performance majors 和音樂系同學互動	□	□	□	□	□
Winning major auditions 主修樂器(含聲樂)比賽獲獎	□	□	□	□	□
Teaching private students 指導個別學生	□	□	□	□	□

Student Achievement as a Criterion for Assessment of Music Teacher Effectiveness

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Abstract

Decision makers in the United States are currently embracing the challenges of assessing teacher effectiveness. Driven by increasing evidence from the research literature that suggests that teacher efficacy plays a large role in student achievement and the fact that Race to the Top fund regulations stipulate that student achievement must be a "significant" part of teacher evaluation systems, it is likely that music educators will have assessment of student achievement become a factor in their professional lives soon. The purpose of this paper is to articulate a plan for the valid and reliable assessment of student achievement in music that might be used as a criterion for assessment of music teacher effectiveness. The plan includes a scheme for changing attitudes toward assessment, a method for making the music studied in schools relevant to students who encounter music outside of schools in their lives everyday, and a framework for high quality music assessments. This framework stipulates that high quality assessments in music should be: (1) developed in conjunction with standards, (2) grounded in discipline-based actions describing how individuals encounter music, (3) implemented in a series of assessment tasks, and (4) utilized to position students for success in the discipline by providing diagnostic information to teachers.

Keywords

The quality of instruction students receive is the single most important factor in predicting student achievement. This statement is supported by meta analyses of both qualitative and quantitative studies that suggest that "… policy investments in the quality of teachers may be related to improvements in student performance" (Darling-Hammond, 2000, p.1). Assessing quality instruction, however, has remained elusive; but decision makers in the United States are embracing now, more than ever, the challenges of assessing teacher effectiveness.

Teacher evaluation is not a new phenomenon in the attempt to reform education in the United States. In the years following the Industrial Revolution, schools became larger; and unions started to exert their influence, setting specific criteria for advancement in the profession. In the 1950s, a record number of students entered U.S. colleges and universities. When the U.S. won the race to the moon in 1957, teachers in the United States enjoyed a relative respect that they have yet to regain. Then came the *A Nation at Risk* report (National Commission on Excellence in Education, 1983), which purported that what American children know and are able to do as a result of their schooling was not adequate to compete for jobs in the next century. "One of the primary results of *A Nation at Risk* was the effective schools movement," Markley (2004) commented. "Teacher evaluation gained a new importance as the effective schools movement spread across the United States" (p. 2). One study (Sullivan, 2001) found that classroom observations were, by far, the most common source of teacher evaluation data at the turn of the twenty-first century.

Classroom observations as the primary measurement tool for teacher effectiveness was criticized, however, as the Standards Movement of the 1990s gained momentum. Mari Pearlman (2002) describes the classroom observation discontent as follows:

> With the standards movement of the late 1990s came increased expectations for student performance and renewed concerns about teacher practice. Driven by politicians, parents, and, notably, teacher unions, school districts began an analysis of teacher evaluation goals and procedures. The traditional model of teacher evaluation, based on scheduled observations of a handful of direct instruction lesson, came under fire. 'Seventy years of empirical research on teacher evaluation shows that current practices do not improve teachers or accurately tell what happens in classrooms' (Peterson, p. 14). Not surprisingly, in this climate, numerous alternative evaluative practices have been developed or reborn. (par. 12)

It is in this climate of searching for "alternative evaluative practices" that teachers and decision makers are now operating. Why specifically, though, at the start of the 2011–2012 school year in the United States, is there such an emphasis on teacher evaluation systems in general; and why now are music educators being drawn into the discussion? According to the National Association for Music Education (NAfME, 2011b), "The issue is being brought to the front burner by talk of the reauthorization of the Elementary and Secondary Education Act and Race to the Top Requirements [RTTP]" (par. 1). The criteria for evaluating teacher preservice candidates championed by the Interstate Teacher Assessment and Support Consortium (INTASC, 2011) and teacher accrediting institutions such as National Council for the

Accreditation of Teacher Education (NCATE, 2008)—teacher skills, knowledge, and dispositions—are certainly mentioned frequently as criteria that contribute to teacher effectiveness and, therefore, need to be assessed. It is evident, however, that part of the content of a music teacher evaluation system will involve the extent to which students demonstrate what they know and are able to do—student achievement. This is due in part to increasing evidence from the research literature that suggests that teacher efficacy plays a large role in student achievement (Hanushek & Rivkin, 2010), but primarily from the fact that RTTP fund regulations stipulate that student achievement must be a "significant" part of teacher evaluation systems (U.S. Department of Education, 2010). (It should be noted that RTTP is a $4.35 billion United States Department of Education competition designed to spur reforms in state and local district K–12 education.) Thus in states that have secured RTTP funding, teachers' salary increases, tenure, and dismissal decisions may be based on measurement tools that rely heavily on student test scores. The threat of dismissal or the promise of bonus dollars based on students' performance scores certainly constitutes *high-stakes* assessment.

The term *high-stakes* has a number of connotations that are quite controversial. Indeed, some of these connotations strike fear and consternation in the hearts and minds of music educators. For example, *high stakes* may call to mind a single, defined state-mandated test. "State testing to document Adequate Yearly Progress (AYP) in accordance with NCLB [No Child Left Behind] is called 'high-stakes' because of the consequences to schools [and of course to students] that fail to maintain a steady increase in achievement across the subpopulations of the schools (i.e., minority, poor, and special education students)" (Center for Public Education, 2006, par. 7). Music educators in the United States have lost their jobs because administrators felt the need to

require students to have more math or language arts instruction rather have them enroll in music or arts courses. Another negative connotation of *high stakes* assessment involves direct consequences for passing or failing, i.e., something is "at stake," as when students who fail to reach a cut score on a high-stakes reading test are not allowed to take elective arts Because of RTTP regulations and decision makers' desire for accountability, music educators in the United States likely will encounter *high-stakes* assessment in the future. This assessment likely will include evaluation of student achievement scores, but these scores should be only one factor among a series of other indicators in music educators' "efficacy portfolio." The purpose of this paper is to articulate a plan for the valid and reliable assessment of student achievement in music that might be used as a criterion for assessment of music teacher effectiveness.

Setting the Stage by Changing Attitudes

To begin, if the music education profession is to embrace student achievement as one criterion for teacher assessment, then attitudes toward this assessment must be changed. Applying a theory for attitude formation (Fishbein & Ajzen, 1975), the framework for the assessment must contain design principles that address the beliefs of music educators that are the basis for negative attitudes towards assessment. Among the beliefs that foster music educator's negative attitude toward assessment are the beliefs (1) that assessments have failed to engage the students in discipline-based activities that are authentic, interesting, and significant, and (2) that there is a disconnect between music instruction, music assessment, and musical life in the real world.

Many of our colleagues who characterize music assessment as the "root of all evil" are not diametrically opposed to testing as a part of the learning process. They are opposed to tests that

contain items that are easy to design (some multiple choice items, for example), but do not represent something interesting and significant about the discipline. (I recently encountered a 5th grade general music worksheet from a series book during a student teaching observation that asked students to select what color (white, yellow, purple or pink) best represented Beethoven's mood while he was composing his *Fifth Symphony*!) Asking students to identify the note names of pitches written on the staff for the C major scale is not an activity in which many young adults will engage as they encounter music in their adult lives. What is needed is a framework for assessment that contains exciting, authentic tasks that involve students in applying musical knowledge and skills as evidence of being engaged in higher levels of critical thinking.

Making Music Studied in Schools Relevant

Secondly, whether some of our colleagues recognize it or not, there seems to be a large discrepancy between musical encounters in the real world and musical encounters in the classroom. Then too there is often a large gap between the learner's experiences in the classroom and the content of assessments. Those who recognize these gaps will certainly have a negative view of assessment as not being relevant. Music learning experiences in the classroom, music assessment content, and real world musical encounters must be aligned. Certainly, for too long classroom music learning have relied almost exclusively on learning to sing or to play an instrument and to be able to understand notation in the United States. The National Music Standards (Music Educators National Conference, 1994) call on us to be more comprehensive in our approach to classroom music experiences. Perhaps if we design a framework for music student achievement that aligns closely with how students will interact with music when they encounter it in their adult lives, a more positive attitude toward assessment in music will be

fostered.   For example, rather than just learn to sing the correct notes in a song (assessed individually in quartets with backs to the class), we should be focusing on asking students to attend a local concert in the community (or listen to a recording) of a song that has similar stylistic characteristics and compare their singing to that of the other performing group. The assignment might be extended to ask students to work with a small group of 4-6 students to arrange a variation of several phrases and perform it for their classmates. Students could actually engage in self-assessment for parts of this assignment, making it much more realistic to the musical encounters they might have as adults.

All of this seems to beg the question: What is significant and meaningful about music? Certainly what we do to promote creativity and critical thinking, for example, is not the sole province of the arts; but can we show through assessment data that music and arts study does indeed contribute to these important Twenty-first Century Skills (2004). Yes, in time and with focus on research in this area, it seems possible to support this claim. What's important for students to know about music and to be able to do with music that can be applied not only in the workplace beyond school, but in the everyday lives of students who read newspapers, make value judgments about products in the marketplace, watch movies, listen to iPods, vote, and try to repair their homes? Let's figure out what this content is and present it in authentic, musical ways that constitute a series of valid musical assessments.

Toward a Framework for High Quality Music Assessments

It goes without saying that these "music student achievement assessments" must be "high-quality music assessments," i.e., valid and reliable. There are several principles that should provide a

valid framework for these music student assessment items that could assist in implementation. Student assessments in music should be: (1) developed in conjunction with standards, (2) grounded in discipline-based actions describing how individuals encounter music, (3) implemented in a series of assessment tasks (not a single test), and (4) utilized to position students for success in the discipline (as opposed to identifying those who have failed to demonstrate minimum competencies in the discipline) by providing diagnostic information to teachers.

Assessment & Standards

Assessment and standards go hand in hand. In some ways, this principle seems contradictory to the way many curriculum models present the process of curriculum development (Tyler, 1950; Taba, 1962; Walker, 1990). First, goals and objectives are established based on the needs of students and the needs of society in general and the community in particular. Then the teacher designs learning experiences in which content identified in the objectives is presented using certain instructional strategies and learning materials. Finally, assessment occurs to see if the objectives have been realized. In the operational curriculum, however, the teacher should be thinking about how students will demonstrate skills and understandings (assessment) from the moment he/she begins to write the objectives.

In the United States music educators have formulated a series of goals (the nine content standards of the National Standards [MENC, 1994, p. 3]) and objectives (the achievement standards [MENC, 199, p. 13-26]) that have established minimum competencies at grades 4, 8, and 12. Several years ago a committee, chaired by Paul Lehman, was appointed by the National

Association for Music Education (NAfME, formerly MENC: The National Association for Music Education) leaders to determine if these standards should be updated. Among its findings, the Committee concluded that what are needed are specific grade-by-grade minimum competencies, at least in pre-school through grade 8 (Lehman, 2008, p. 28). Perhaps these competencies could take the form of ten levels rather than naming specific grades because districts may begin music instruction at different times and combine grades for music instruction in non-traditional groupings. This will be no easy task. Politically, it will require music professional organizations and societies (Orff, Kodaly, American Choral Directors, etc.) to come together and compromise on what minimum competencies will be expected at each level. As the competencies are being developed, the corresponding assessment tasks should be designed concurrently. NAFME is currently one of the leading organizations in the National Coalition for Core Arts Standards (2011a) that has taken on the task of revising the National Standards for Arts Education in the United States. The goal of this group is to have a draft of the new Standards available for review sometime next year.

Discipline-based Actions

If the student music assessment tasks are to be authentic, then they should be grounded in engaging the students in processes by which they will encounter music in their lives. The NAEP Assessment in Music of the 1990s was designed in a framework of performing, creating, and responding tasks (Persky, Sandene, & Askew, 1998, p. 3). How do students interact with music? They perform it; they create it; they respond to it. These actions would seem to provide an excellent framework for the assessment content.

The problem is that they are costly to design and to administer. The 1997 version of the NAEP assessment used all three of these processes to assess eighth grade students. The assessment designers found ways to assess individuals' music making when using notated music or improvising, for example, by ,using wireless microphones to capture individual students music making within a group and electronic keyboards to measure improvisatory skills. Unfortunately, the 2008 version was limited to only assessing 8th grade students' ability to respond to music using a multiple-choice format (Shuler, Lehman, Colwell, & Morrison, 2009, p. 12).

We must find cost effective ways to design assessments that utilize creating and performing as well as responding. With the help of technology, it is possible to not only assess the creative product, but to view the individual's creative process as well. Teachers are already utilizing *Smartmusic* (2010) software and hardware to record individual students' music making in group settings for assessment outside of class time.

A Series of Assessments

A third principle essential to the implementation of high-stakes music assessment involves committing to a series of assessments to occur throughout the year, rather than one summative assessment. Perhaps the assessments would be organized in a series of 3-4 modules that could be administered in any order to allow maximum flexibility for the teacher to deliver instruction within the time, space, and material limitations of a particular building or district. This would take away the negative connotations of a high-stakes test given only once with "high-stakes" consequences. i.e., failure to pass from grade to grade.

Assessment for Success

Finally, it is important that students and teachers feel that assessment of student achievement in music is not punitive. In the United States, students' parents spend significant amounts of money to have their children's athletic and musical skills assessed by established athletes and musicians in summer camps, for example. They want their children's skills to be diagnosed so that the instructors might lead them in activities and guided practice designed to foster growth and improve the requisite skills needed to participate at more advanced levels of the activity, resulting in more meaningful and rewarding experiences for their children. Why should there be different expectations for music in schools during the academic year?

If designed appropriately, the music assessment can be written to serve a diagnostic function so that teachers can help guide students to success. It should always provide accurate information as to the level at which the student is performing. With this information in hand, the teacher can modify objectives and design learning experiences that will lead to growth for the individual student.

Summary

Student achievement assessments in music need not have negative connotations. These assessments do not need to be one-time tests divorced from the excellent music making and learning that is occurring in some classrooms and that will be a prevalent part of students' adult lives. Assessment of student achievement in music should be about fostering growth in musical knowledge and skills in the individual for a lifetime of enjoyment, creative fulfillment, and self-understanding. It is both possible and necessary.

What does not seem possible at this point in time is to pretend that U.S. decision makers' cry for accountability in education will be silenced. The research literature is showing that there is a correlation between quality teaching and student achievement. The federal government of the United States is willing to invest in state and local school districts to ensure that quality teachers are recruited and retained in the profession. Quality teaching and student learning are occurring in the discipline of music. Let's use assessment to help "make the case" that "for today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary [quality] music educators" (Butera, 2010, par. 3).

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The State of Music Education in Canadian and Quebec Schools as reported by Administrators and Music Teachers

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Abstract

A bilingual survey sent to all Canadian schools was intended to document the state of music education. 1,204 schools representing 7.8% of the 15,500 schools in Canada completed the survey. This article compared the data from the province of Quebec with the data from the rest of Canada as well as scrutinizing the status of respondents. The results document significant differences between Quebec and the rest of Canada regarding singing, artist visits, support and challenges for music education. Music teachers and administrators responses were significantly different concerning the benefits and the perceived quality of music education programs. The demographic, sociological and sociocultural aspects of Canadian music education need to be explored in future research.

Keywords

Survey, music education, music curricula, music teaching and learning, elementary and secondary school music

Introduction

Several studies have reported on the state of music education and the perceptions of administrators and music teachers on a national level in the United States (Abril, C. R., & Gault,

B. M., 2006, 2008). However, there is little research on music education programs in Canadian schools. A notable exception is the first-ever report on the state of music education in Canada, a large survey study conducted by The Hazelton Group for The Coalition for Music Education in Canada (2005). The major finding of this study was that school music programs are struggling for continued funding. Lack of resources was the number one concern as evidenced in the verbatims of respondents and delivery of the curriculum was noted as a challenge given timetable pressures. Finally, concerning the valuing of music education by the school and surrounding community, the province of Manitoba was well supported while Quebec and Ontario indicated important challenges. Quebec had the lowest response rate (5.8%) compared to all other provinces.

Given the limited Canadian data on the state of music education, The Coalition felt that it was important to conduct another survey study in 2010. In addition, one of the goals of the 2010 study was to obtain better response rates from all provinces. A larger base size allows the researchers to make interpretations about the state of music education in specific provinces, such as Quebec, and to advocate for changes in policy. The response rate for Quebec was still quite low (6.1%). However, the margin of error allows for comparisons between Quebec and the other provinces in Canada.

Purpose

The purpose of the study was to better understand the situation of music education in schools across Canada. The full research report may be found on the Coalitions' Web site[3]. However,

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[3] http://musicmakesus.ca/educate/2010-research/

this article will not report on previous published findings. The purpose of this article is to compare the music education situation in Quebec with the situation in Canadian schools in other provinces and to examine the data taking into account the status of respondents (Music Teachers versus Administrators).

Method

The following is a brief summary of the research method. The Coalition for Music Education in Canada is an advocacy group that promotes the importance of music education in Canadian schools and communities. With the research expertise of Hill Strategies Research, a Canadian company specializing in applying social science research methods to the arts sector, The Coalition conducted a detailed survey study documenting the situation of music education in Canadian schools in 2010.

A bilingual survey sent to all Canadian schools and directed toward principals was online between March 22 and May 31, 2010. Twelve school administrators completed a pilot version of the questionnaire in early 2010 and some adjustments were made following the pre-test. Notices were faxed or emailed to all Canadian schools on March 23, 2010. Prizes were offered as incentives and a few follow-up measures were included to increase the response rate.

1,204 schools representing 7.8% of the 15,500 schools in Canada completed the survey. The sample represents a high standard of reliability, with a maximum margin of error of 2.7 percentage points, 19 times out of 20. The responses were weighted to reflect the number of elementary, secondary and mixed schools in each province given the differences in response

rates by province and to minimize sampling bias. Incomplete results and duplicate responses

from the same school were eliminated.

Results

This section will focus on comparing the survey data results for the province of Quebec with the

results from other regions of Canada as well as taking into account the status of respondents.

Given our knowledge of the state of music education in Quebec (FAMEQ, 2010) and in other

parts of the country as reported anecdotally by music teachers, it seemed unexpected to see such

positive evaluations of music education programs in schools. These results did not seem to align

with our research hypothesis and therefore, we decided to examine the data closely, in order to

interpret these results as perhaps being an artifact of respondent status (administrators versus

music teachers).

Part I: The specificity of the Quebec situation

In this section, we present data from the nine survey questions[4] in the form of tables comparing

Quebec with the different provinces and/or regions of Canada. For the questions concerning the

perceived benefits and quality of music education in schools, these data are also presented

comparing the status of the respondents.

Participation in a music education program

In Canada, student involvement is mandatory at the elementary school level (93%) but optional

in the majority of secondary schools (86%). Music is offered as a co-curricular school activity in

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[4] See page 103 of the full report for a copy of the survey.

40% of schools (58% secondary; 36% elementary). There are no significant differences between regions/provinces regarding elementary school participation.

At the secondary level, music is mandatory in 55% of schools in the four Atlantic provinces compared to 40% in Quebec (36% Ontario; 19% Western provinces). Music is available as a co-curricular activity in the majority of schools with no significant differences between regions. The entire student population participates in music class in the formal timetable in only 10% of schools. In 78% of secondary schools, one-half or less students participate in music class in the formal timetable with percentages being quite similar between regions. In 22% of schools, more than half of the student body participates in school music.

Table 1. Percentage of Secondary Schools where 50%+ Students Participate in a Music Program

Quebec	Atlantic	Ontario	Man.+Sask+Alberta+BC
18%	**25%**	**25%**	18%

Note. In all tables, significantly higher percentages are in bold.

Musical opportunities for students in schools

There are no significant differences between the number of musical opportunities offered in Quebec schools versus schools in the other provinces. However, the differences are significant when we examine the types of musical opportunities offered more or less in Quebec schools versus Canadian schools.

Table 2. Musical Opportunities Offered More in Quebec Schools versus Canadian Schools

Musical opportunities	Quebec	Canada
Theory and history	**55%**	40%
Strings	**16%**	7%
Individual lessons	**16%**	8%

Table 3. Musical Opportunities Offered Less in Quebec Schools versus Canadian Schools

Musical opportunities	Quebec	Canada
Band	67%	**79%**
Choir	31%	**58%**
Jazz	29%	**44%**
Musical Theatre	16%	**27%**

Forms of music education

Four forms of music education are most common in elementary schools: listening, performance-based learning, activity-based learning of music concepts integrated with other arts learning activities and visits to the school by community or professional musicians. Activity-based learning, trips to hear musical performances, exploring the context of music and integrating music into other curricular learning areas are less present in Quebec schools.

Table 4. Forms of Music Education, Elementary Schools, % of Schools

Forms of Music Education, Elementary	Canada	Quebec
1. Listening	81%	82%
2. Performance-based learning (e.g. band, choir, strings)	73%	72%
3. Activity-based learning integrated with other arts learning activities	**70%**	47%
4. Trips to hear musical performances outside the school	**66%**	50%
5. Exploring the historical, social, cultural, economic aspects of music	**54%**	40%
6. Integrated in other curricular learning areas	**36%**	15%

At the secondary level, there are important differences in the ranking of the most common to the least common forms of music education in schools. Listening is ranked as the most prevalent activity in secondary schools in Quebec versus a fourth-place ranking in the rest of the country.

"Visits to schools by musicians" is ranked sixth in Quebec versus a third-place ranking in

Canada.

Table 5. Forms of Music Education, Secondary Schools, Ranking of Answers

Forms of Music Education, Secondary	Canada	Quebec
Performance-based learning (e.g. band, choir, strings)	1	2
Trips to hear musical performances outside the school	2	3
Visits to the school by community or professional musicians	**3**	6
Listening	4	**1**

Who teaches music?

Quebec has the largest number of specialist music teachers in the elementary schools (87%)

versus classroom teachers with musical backgrounds in 46% of schools in Alberta,

Saskatchewan and Manitoba and general classroom teachers with no musical background in 58%

of schools in Ontario.

The majority of secondary schools in Canada have music specialists (92%).

The differences between provinces and territories are weak and not significant.

Perceived benefits of music education

In general, fewer schools in Quebec reported a belief in the benefits of music education compared to schools in the rest of Canada. For the 13 items mentioned, the Quebec percentages are inferior to the Canadian average.

Principal sources of funding for music education

Throughout Canada, school boards are reported as the principal source of funding for music education programs in schools (62%). However, school boards are cited less as the principal sources of funding in Quebec (50%). Quebec respondents mentioned more diverse sources: parents, student fees, fundraising or governing boards (school councils).

Perception of the quality of music education

Quebec is the second to last of the provinces to rate their music programs "strong" or "very strong" behind Saskatchewan (34%). The highest percentages are found in British Columbia (67%) followed by Newfoundland, Nova Scotia and Alberta (57% for the 3 provinces). In 24% of Quebec schools, the music program is evaluated as "Adequate" versus 33% of Canadian schools in other provinces. Across all schools in the survey, 29% of Quebec schools believe that their music program needs improvement. The three factors needing improvement that were

judged as being the most important by respondents from Quebec were: (a) space, (b)

instruments/ equipment, and (c) instructional materials.

Table 6. Perceived Quality of Music Education, Canada and Quebec

Quality of Music Education	Canada	Quebec
% of schools that estimated their music program as "strong or very strong"	**47%**	38%
% of schools that indicated a need for improvement in their music education program	29%	29%

Support for music education from various groups

Respondents were asked how they would rate the support for music education at their school

from the following sources: school board, classroom teachers, parents, other members of the

community and private businesses. Respondents in Quebec were particularly critical of the

support of school boards. 57% of respondents rated school board support as needing some or

significant improvement versus 47% for the rest of Canada. 31% of respondents in Quebec

believe that the support of school boards is adequate (Canada, 27%) and only 12% indicated that

this support is "strong or very strong" (Canada, 27%). Respondents in Quebec judged support

from other sources as being adequate, which is similar to the proportion of responses found in

other provinces.

Most important challenges for music education

Both in Quebec and the rest of the country, two major challenges emerge: Lack of resources and lack of teaching time. Timetable pressures are an important challenge in Canada and especially in Quebec.

Table 7. Challenges for Music education, Canada and Quebec

Challenges	Canada	Quebec
Funding	**26%**	23%
Lack of time/timetable pressures	24%	**31%**
Lack of instruments or equipment	11%	**16%**

Part II. Status of respondents: Music teachers versus administrators

Perceived benefits of music education

The following table presents the important differences (in descending order) between the perceptions of music teachers and administrators (% of respondents) regarding the benefits of music education. Teachers ranked all 13 benefits more highly than administrators (including the 8 in this table) with at least a 10% difference.

Table 8. Perceived Benefits of Music Education According to Music Teachers and
Administrators

Perceived Benefits	Music Teachers	Administrators
Developing critical and analytical thinking skills	**69%**	52%
Developing effective communication and collaboration skills	**73%**	58%
Building students' self-esteem and confidence	**86%**	72%
Developing an ability to understand and appreciate a wide variety of musical expressions and an ability to express oneself musically	**82%**	68%
Helping students share and understand other cultures and generations	**70%**	58%
Developing a sense of beauty and imagination	**70%**	58%
Developing self-discipline	**83%**	71%
Developing creative problem solving skills	**60%**	49%

Perception of the quality of music education

The following table presents the rating of music education (% of respondents). Music teachers evaluate certain aspects more favorably than administrators.

Table 9. Rating Aspects of Music Education Programs by Music Teachers and Administrators

Quality	Instruments/equipment		Instructional materials		Overall quality	
	Teachers	Admin.	Teachers	Admin.	Teachers	Admin.
Strong	**40%**	31%	**39%**	32%	**49%**	45%
Adequate	19%	**23%**	**34%**	31%	**33%**	22%
Needs improvement	41%	**46%**	27%	**38%**	18%	**34%**

Discussion

The purpose of this article is to compare the music education situation in Quebec with the situation in Canadian schools in other provinces and to examine the data taking into account the status of respondents.

Most elementary school children participate in some form of music education in Canada. However, simply indicating that students participate does not guarantee quality of instruction or teaching time. At the secondary level, there is significantly less participation in music programs and only 10% of schools reported participation of all students in a music program. This is a far cry from the idealism of "music for all"! In terms of musical opportunities for students, it seems important to note that the "singing culture" of the rest of Canada (Choir, 58%; Musical Theatre,

27%) is much less present in Quebec schools (31% and 16%). There are significant cultural and historical differences in the different regions of Canada and these differences most probably impact music education programs across the country in specific ways.

Examining the results of the different forms of music education in schools, it is important to note that listening/appreciating music is one of the three disciplinary competencies in the provincial curriculum in Quebec. With the introduction of the compulsory arts credit for the secondary school diploma, teachers see students only 2/75-minute periods during a 9-day cycle. Therefore, some teachers have chosen to focus on the other disciplinary competencies (listening, creating) rather than giving performing their exclusive attention. Looking at the data regarding visits to the school by community or professional musicians, Quebec seems well behind the rest of Canada. While the program *Culture in Schools* offers a repertory of workshops for schools, many teachers find it difficult and time consuming to organize artist visits.

It is positive that elementary school music is taught by specialists in Quebec given the large percentage of generalists who teach music in other provinces. However, music education is not perceived as positively in Quebec as in other parts of the country. Do our teachers and administrators understand the true value of music education? Are we communicating this information effectively to our preservice and inservice teachers as well as to our administrators? Quebec seems to have less support and funding for its music education programs. When the educational system itself does not value music in the curriculum by providing the support

needed, it is difficult for administrators and teachers to perceive music instruction as offering important benefits for students.

Fewer Quebec schools rate their music programs as strong or very strong. Job permanency challenges in Quebec make it difficult for teachers to build strong programs in schools. In general, respondents in Quebec believe that their programs need improvement, specifically pertaining to space, instruments/equipment and instructional materials. According to respondents, the most important challenges facing Quebec music programs are the lack of funding, time and equipment.

Finally, music teachers and administrators responded very differently to particular questions. Do teachers that rate their programs more highly than administrators reflect a "corporatist" discourse? By reporting positively about their programs, music teachers confer importance on their own profession rather than adopting a critical view of the situation. Perhaps that majority of teachers that completed the survey work in strong music programs.

In general, do the results indicate an over optimistic perspective from respondents? Is this a reliable portrait/reflection of the actual situation of music education programs across the country? According to the respondents of this study, music education in Canada is doing well. These results seem to contradict the negative discourse of many music teacher associations regarding school music teaching today. Is this optimistic perspective linked to the composition of the sample? The majority of the respondents were school principals and there was a higher response rate from schools where the music program is strong and well developed. Perhaps the optimistic perspective of the respondents is linked to these two factors. As documented in other

studies, school administrators and music teachers do not share the same perspective on music education in schools (Abril & Gault, 2006, 2008).

Every research method has limitations and while the survey allows the researchers to conduct an extensive analysis of social phenomena, this analysis remains superficial to some extent, unable to answer the more open-ended why and how questions better served by qualitative methods. Are the data valid? The research protocol was followed exactly. However, we might put forward the notion here of sociological/conceptual validity. In other words, are the right people providing the relevant information needed to evaluate the situation of music education in Canadian schools? Is the data reliable? We know who returned the questionnaires but we do not know who completed them. Was it the administrator, the music teacher or both? This limits our ability to interpret the data given that we are not sure of the status of the respondent.

Conclusion

It is our view that quantitative and qualitative methods are complementary, and ideally, it would be important to follow up this research with interviews and ethnographic fieldwork in order to describe the complexity of music programs in Canadian schools. Given substantial differences across the country, future research needs to document the demographic, sociological and sociocultural aspects of music education. This would allow music teachers to have a better understanding of their increasing diverse clientele and would perhaps offer ideas of practical ways to increase the support of the community for music education in schools. The uniqueness of music learning including its intrinsic learning benefits and its benefits for other types of learnings needs to be understood and supported by our communities and our policy makers if music

education will continue to occupy an important place in a child's well-rounded general education in Canada.

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Informal Learning in the Collegiate Music Classroom

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Abstract

American music education has remained closely tied to the Western art music tradition. For many students, band, orchestra and choir are the only musical offerings in secondary schools. Large ensemble participation does not meet the needs of all students. Music teacher education programs must better prepare students beyond directing the traditional large ensembles that only involve a small minority of high school students nationwide. The study of music through informal learning practices used by popular musicians may be one way in which to make music-education-for-all a reality.

It is currently common for teachers to use popular music as a means to gain students' attention when the ultimate goal is to teach the elements of classical music. The actual learning practices of popular musicians were the focus of this study. The researcher sought to investigate the potential for successful music making when students work together to create music of their own choosing. Though the use of popular music plays an important role, student-led group work and peer-directed learning are crucial aims of informal music education.

This qualitative study employed surveys using open-ended items, semi-structured journals and interviews as forms of inquiry. A convenience sample of 19 students who registered for an elective course called *Garage Band* served as subjects. By interviewing and observing students with differing majors and varied experiences regarding music participation, negative and positive attributes of informal learning was gauged from a variety of perspectives.

The responses to the course and to informal learning methods were almost exclusively positive. A majority of subjects reported gaining confidence in their musical abilities. One mentioned that having to work together and teach one another carried over into her other coursework. Negative comments were largely related to a lack of direction in the beginning of the course. The class was so successful that a *Garage Band Ensemble* course was recently added to the curriculum at this small, private liberal arts college. Students can choose this course instead of a large ensemble or taking a music appreciation course to fulfill a liberal arts requirement. Incorporating experiences with informal learning practices may not only provide an opportunity for students who would not otherwise have an opportunity to grow musically, but may also serve as a vehicle to better prepare pre-service music educators to be able to afford a similar experiences for their students.

Introduction

Recent decades have seen an increase in the number of musical styles to which students are exposed, but American music education has remained entrenched in the tradition of Western art music. It is currently common for teachers to use popular music as a means to gain students' attention when the ultimate goal is to teach about the elements of classical music. The main purpose of popular music in performing ensembles is entertainment, not necessarily education (marching and pep bands, show choir, etc.). This model does not necessarily fit with a

philosophy of music-for-all. According to Small (1998), schools fail because music educators decide what music is "real" music; if students do not enjoy or are not proficient in this particular style, they are not considered musical.

Elliott (1995) suggested the aim of music education in our schools was not to create professional musicians but to nurture music making, a human activity that is attainable by all. This idea provides a challenge for the majority of music educators who are classically trained musicians. The apprenticeship model has long provided the standard for learning and teaching music. In this process, the teacher has the specific goals in mind and sets out to deliver instruction so that these goals may be obtained. The teacher serves as the critic and possessor of knowledge. Folkestad (2006) explained that a strong belief exists that "musical learning results from a sequenced, methodological exposure to music within a formal setting" (135). The author called for a shift in focus from away from a concern for *how* to teach toward consideration for *what* and *how* to learn. Thinking about teaching using non-traditional methods simply may not be considered.

According to Green (2005), the product of informal learning is musicality rather than a focus on technique. It is the students' ability to participate in "real-life" tasks that becomes the motivation; it is the value of the participation, and not necessarily the musical knowledge or ability, that takes the spotlight (Westerlund 2006). Vakëvä (2006) reminded that much music education takes place without instructor intervention and critique.

Green (2006) listed five characteristics of informal learning practice: (1) the students are able to choose the music they learn and perform; (2) there is time devoted to listening to recordings and

imitating what is heard without the use of notation; (3) students are self-taught and learning takes place in small groups; (4) skills are acquired in "personal, haphazard ways"; and (5) there is an "emphasis on creativity" through the "integration of listening, performing, improvising and composing" (106). The process does not always progress from simple to increasingly difficult tasks.

School music is often associated only with singing in choir or being able to play an instrument. There is a tendency for students to think of themselves as non-musicians and think that classical music is of more value than popular music (Stålhammer 2000). In Australia, popular music has been part of the school curriculum since the 1970's. The study of popular music is both a course and a recurring presence throughout music teacher education programs as a "source of content for study of strategies for teaching in general" (Dunbar-Hall and Wemyss, 2000, 51). Burnard (2008) pointed to the need for "developing inclusive pedagogies in music education" in order to reach all learners, believing that music has the potential to serve as a "unifying force" (109). Allsup (2003) agreed that in an informal learning environment, students and teachers exist as more equal partners. Green (2001) suggested that students who engaged in informal learning practices were more likely to continue making music later in life.

Review of Literature

Three main topics were explored in relation to this study. These include the incorporation of popular music in the classroom, a comparison of formal and informal learning practices and the role of this type of learning in the pre-service teacher education program.

Use of Popular Music

Jaffurs (2004) desired to explore whether musicality was the same in formal and informal settings. While formal music education is validated in our society, the informal model relies on the imitation of other musicians. The author found that peer learning and peer critiques were even more productive than predicted. Unexpectedly, there was almost no positive feedback recorded during rehearsals. The term "incidental learning" was used to describe what takes place when a student is not necessarily trying to commit something to memory but almost learns accidentally, able to remember because the context itself was meaningful.

Byrne and Sheridan (2000) pointed to an emphasis on collaboration and active learning as the reasons for increased participation in Scotland's schools. In the curriculum used in this study, teachers supplied a framework and students were given more responsibility for their own learning. The authors pointed to a need for observation of an expert as well a greater frequency of feedback in the beginning. Only three of the 21 music educators involved in the study claimed expertise in the area of rock music.

Seifried (2006) found that what the students experienced was a different type of learning that was more hands-on. The author's guitar class subjects were motivated to sign up for the class for an "easy A"; they believed it would be easy and fun - less pressure than their other classes. It contrasted with their "academic" classes in that they were given freedom and the goal of learning for mere fun rather than learning because it is something they needed to learn or memorize for use later in life. They found the classroom to be a place where they could relax and learn something they enjoyed.

Informal Learning Practices

Westerlund (2006) reported that informal learning in music education can serve to "develop knowledge building communities" and is a valid way to advance musical expertise. Group members learn through interactions with each other and by observing and imitating one another. Learning is self and peer-directed rather than prescribed by a teacher. The author discussed this type of teamwork as an "important part of knowledge-building communities" (122). Students participating in Westerlund's study described classical music as "alienating," stating, "music was broken down into elements that were meant to ease the learning but which at the same time did not mean anything" (122). In the case of informal learning, the teacher helped students to further their musical proficiency by providing the tools and an environment in which each could fully participate.

Green (2006) cautioned that too much emphasis could be placed on the final product, which might lessen the authenticity of the learning experience. The most progress was made during this course aimed at young pupils regarding the skill of listening. The author supposed the process of informal learning led to more independence, which provided the student with the skills and passion to continue make music beyond their school careers. Because learning is based on music of the students' choice, Green suggested they experienced greater enjoyment and were more motivated and committed to their craft than they would have been if faced with teacher-assigned materials.

Rusinek (2008) also found that when students were engaged in work that was self-regulated, motivation was increased. Short-term goals, responsibility, and the social aspect of collaboration were cited as possible reasons for the change. The goal of the small performing groups in this study was the concert and the expectations for success were high. In this case, the teacher's background knowledge derived from a formal music education was found to be helpful, but a better understanding of this style of learning was needed to make this experience a success.

Lindgren and Ericsson (2010), too, believed "the influence of authentic learning that occurs in everyday musical contexts" should influence school music programs (35). This type of learning was described as "collective," "creative," "spontaneous," "open," and "informal." The current type of music education was portrayed as "teacher-governed," "rule-controlled," "disciplined," "formal," and "closed." In addition, authors described the study of music as more about the process than the product. Concern was expressed that the focus on process and teamwork this might lead to the neglect of teaching musical skills. Lindgren and Ericsson saw this informal learning style as only being valuable for students who already had sufficient instrumental skills.

Impact on Music Teacher Education

Lebler (2007) found that criticism given by friends and audience members outweighed that given by teachers. According to the researcher, providing an opportunity for pre-service music teachers to participate in this type of educational experience served to "produce multi-skilled and adaptable graduates who are self-monitoring and self-directing" (p. 205). In this type of learning atmosphere, students not only made decisions regarding the musical repertoire, but also in the direction and assessment of the work itself.

According to Kratus (2007), "music educators have been most successful when they satisfied the prevailing musical desires of the public" (42). The author reported that adolescents listen to two to four hours of music every day, but rarely performed any of the music they hear in "real life." Still, we continue to use *solfege* to teach sight singing skills, a practice drawn from the conservatory model created 200 years ago.

Davis and Blair (2011) discussed the long-standing dependency on notation that exists in many of our pre-service teacher programs. Music education majors served as subject for this study. Their discussions from their secondary methods course, performance experiences, online discussions and journals served as data. They had been taught how to perform art music, which requires formal training unlike folk and pop styles that are often learned informally. Popular music was often viewed as being intended for "everyday people in everyday life" and is seen as requiring "little intellectual effort to understand" (126). The authors argued, "Informal processes may be the primary vehicle for musical meaning-making among students" (129). Many pre-service teachers had not been exposed to informal learning practices and therefore had not considered them as a pedagogical tool.

Similarly, Strand and Sumner (2010) used a general music methods class in which to launch their action research project. Students participated in popular music making. They worked together to create "assessment criteria" in the form of rubrics; each addressed creativity, performing competence, and musical skill. Students also examined observations about the music learning process including the collaborative element. The actual song performance/instrumental skill

portion of the grade was only weighted 15% as there was speculation that performers would be unwilling to take chances if the stakes had been higher. Students saw it as more important for the participants to enjoy learning process and the opportunity to play in an ensemble than to gain performance skills. Students were asked what kinds of musical learning took place and how it was different from traditional instruction. Then, each described how they would imagine assisting in this type of music-making in their own classrooms, including what obstacles there might be and how these could be overcome.

This researcher sought to investigate the potential for successful music making when students work together to create music of their own choosing. The use of popular music played a role, but student-led group work and peer-directed learning were truly the focus. Could students make music with skills acquired through informal learning practices?

Methodology

This qualitative study employed journals, surveys using open-ended items, semi-structured interviews and rehearsal recordings as forms of inquiry. Green (2005) provided a model, borrowing many of the same questions in a discussion of how popular musicians learn. Rather than middle school students, the researcher employed 19 college students enrolled in a new May Term course called "Garage Band" as subjects. Each participant completed a consent form. By interviewing students with differing majors and varied experiences regarding music participation, I was able to gauge the negative and positive attributes of informal learning from a variety of perspectives.

Participants in the course were divided into four bands and provided with an electric guitar, a bass guitar, a keyboard, and a drum set. Each student was required to choose either guitar or bass

and, during the second half of the class, learn either keyboard or drums. On days two and three, a guest drummer and guest guitarist, respectively, each gave a one-hour clinic to demonstrate beginning technique on those instruments. All met for a brief music theory "lecture" each day at which time making music, not learning to read musical notation, was the focus.

Students were given a new small group project every three days, each progressively more challenging than the next in terms of the number of chords used or, later, the addition of singing. At the conclusion of each phase, students were asked to respond to several questions in a semi-structured journal format. One-on-one, semi-structured, face-to-face interviews took place in the first week and again at the conclusion of the course. A hand held recorder was used to record each interview. In addition, the rehearsal process was examined by requiring students to audio record 10 hours of rehearsal throughout the course. All recordings were downloaded and rehearsal data was transcribed manually. Performance rubrics created by students and feedback provided through the peer evaluation process served to provide further insight into the perceived value of informal music education.

Interview and journal questions included but were not limited to the following: (1) What made you sign up for this class?; (2) What did you enjoy most about this stage of the project? Least?; (3) Did you learn as much being left on your own as you would have with more input from a teacher?; (4) How did being left on your own affect the relationships within your group?; (5) What worked well? What didn't work?; (6) How was it the same as music learning you have experienced in the past? How was it different?; and (7) Do you feel that you grew as a musician in this phase of the project?

Results

The course was popular and had a waiting list the first time it was ever offered. Both subjects and the researcher came in with some reservations and were not necessarily sure what to expect. Learning took place without feeling like work. The final performance was a success. In addition to the musical skills gained, students reported growth in their beliefs about their musical abilities, increased collaboration skills and positive changes in views on their role in their own learning. These themes, as well as student frustrations, are summarized below.

Identity as a Musician

Subjects reported positive feeling toward the freedom to learn at their own pace and of their own fruition. One reported, "Learned a lot about music, specifically drums and guitar. I feel like now I could teach myself just about any song to play."

Another student, with no prior experience playing a musical instrument, stated, "I learned that to play the drums you need to be able to multi-task to the extreme. It is easy to get sidetracked so I have to fixate on one person or place to keep myself from losing the beat." Yet another appreciated the collective creation of art: "I think the biggest difference was collaborating musically as a group. It was new to me for the most part and very exciting and fun." When asked whether or not the student would describe themselves as musicians at the end of the course, one finally replied, "Yes I am! To be able to pick up different instruments and learn them is a sign of a musician.

Group Work

Students expressed pride at having musical knowledge and being able to teach each other. Several discussed not having a score and having to communicate "a lot" to make it sound like it was supposed to sound. Leaders rose to the challenge and were largely appreciated by group members. Many students also mentioned being grateful for the compliments and encouragement delivered by their band mates.

Frustrations

The few negative comments were aimed toward the lack of ability and knowing what to do in the beginning of the course. "We needed more direction in the beginning." Several mentioned how awful and "off beat" their groups sounded in the beginning. "I was definitely out of my comfort zone!" One felt his group was doing too much sitting around and not enough practicing. Another felt as though all they were doing were "being mimics" while others disagreed, stating, "I have a new found respect for musicians and I know how to look up notes." We did have one band with "artistic differences" and had to move one of its member to a different ensemble late in the course.

Changes as a Learner

Several students cited changes in how they regarded themselves as learners. "Now I feel like I enjoy learning on my own. I'm definitely a person who likes structure and taught new info, but this taught me to teach myself." Another went so far as to say, "Due to how the course was set up I had to rely on myself and others to learn. This helped me in other courses."

A female shared insights on a comparison of informal learning to her experience with school music: "Through the school it was a much slower learning process and very step-by-step." Another mentioned, "The things I'm picking up from the other people in the band are just as important as the things I learned individually." Solidarity was a theme: "It challenged people to work together and teach one another for a common cause." Finally, one student came to the conclusion, "I think I learned how to be a successful collaborator."

Implications for Music Educators

It was indeed difficult for the researcher/instructor not to step in and direct the learning experience for the students. It was a challenge to break free from reverting back to comfortable methods and re-creating what I experienced as a learner. In this case, peers teach and even provide models for one another. Educators must be open to the idea of learning from students who are working together to solve "real life" problems. As was evidenced by several participants and existing research, collaboration is key.

Also central to the experience was student choice. The subjects, although "covering" existing tunes, created the form of each song, determined what would sound most like the recording and decided who would play which instruments. Several of the National Standards were met by the informal learning approach. Students must perform, listen, often improvise and essentially compose as they explore this process. These tasks likely do not regularly occur in the large ensemble setting in which the conductor makes most, if not all, of the interpretive decisions and students follow directions. Informal learning concepts could be employed in this setting through the asking of open-ended evaluative questions, through the implementation of small group work,

and by creating a framework in which students self-assess and must create solutions for musical problems together.

Following the "pilot" course described in this study, *Garage Band Ensemble* was accepted as a regular course offering for which students can complete the same general education requirement as is fulfilled through participation in traditional large ensembles. Music education students will be involved in action research in this course and will be participants in a "garage band" as part of a continuing weekly lab experience. It is hoped that all students involved will begin broaden their view of themselves as musicians as well as their view of music education.

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