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# Theory Through Practice: An Action Research Study Of Learning To Teach In Elementary Music Methods

Rebecca Calvert Petrik

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THEORY THROUGH PRACTICE: AN ACTION RESEARCH STUDY OF  
LEARNING TO TEACH IN ELEMENTARY MUSIC METHODS

by

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Bachelor of Music Education, Michigan State University, 1977  
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A Dissertation

Submitted to the Graduate Faculty

of

The University of North Dakota

In partial fulfillment of the requirements

for the degree of


Doctor of Philosophy

Grand Forks, North Dakota

May  
2016

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This dissertation, submitted by Rebecca C. Petrik in partial fulfillment of the requirements for the Degree of Doctor of Philosophy from the University of North Dakota, has been read by the Faculty Advisory Committee under whom the work has been done and is hereby approved.

  
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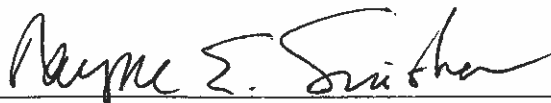
  
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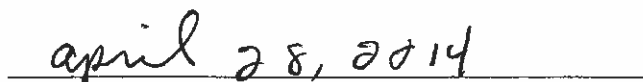
  
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This dissertation is being submitted by the appointed advisory committee as having met all of the requirements of the School of Graduate Studies at the University of North Dakota and is hereby approved.

  
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Rebecca C. Petrik  
April 28, 2016

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Throughout, Margaret shared her fishing story analogy that, "If you want to teach someone to fish, you tell them, here's the fishing pole, here's how to hold it, here's the bobber and the hook, now go and try it" (Personal communication, May 18, 2014). This analogy depicts her teaching/learning theory, and she, as my teacher, embodied this theory.

Thank you, Margaret, for chairing my dissertation committee and for being my advisor, my teacher, and my friend. You put the fishing pole in my hand and provided bite-sized chunks relevant to what I needed along the way. You never once pulled the pole back to tell me how, but always encouraged and trusted in my ability.

I would also like to thank the entire faculty of the UND Teaching and Learning program. Specifically, I thank my committee members, Dr. Bonni

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“Every experience enacted and undergone modifies the one who acts and undergoes, while this modification affects, whether we wish it to or not, the quality of subsequent experiences” (Dewey, 1938, p. 35).

To Jim and Anna for encouraging my questions

## **ABSTRACT**

The purpose of this action research study was to improve an elementary music methods course's impact on preservice teachers' learning to teach. The central problem was identified as weak connectivity between course learning at the beginning of the semester and application in practicum settings at the end of the course. Reconnaissance including self study and study of the field led to changes in the sequencing of course learning and practicum teaching. The course was restructured to support the preservice music teachers through a graduated progression of practicum experiences prescheduled across the entire sixteen-week semester. Each teaching experience was grounded with pedagogical content study, peer teaching, and collaborative- and self-reflection. The pilot-study cycle of action research began in fall 2013. Changes were implemented, data was collected and analyzed, and results led to revisions for a second cycle of action research in fall 2014. Analysis led to the following assertion: The integrated course structure, focusing course learning on imminent teaching in the classroom, was integral to PMTs' growth as music teachers. As PMTs interacted with the "total social set-up" (Dewey, 1938) of the course, their competence with planning and enacting instruction, their understanding of learners, their relationships with students, and their confidence increased. Participant suggestions for improvement include adding observation of the mentor teacher prior to practicum teaching and better alignment of course models with

practicum class age-levels. Findings will be used to inform future iterations of the action research continuous improvement cycle.

*Keywords:* integrated course structure, elementary music methods, preservice music teachers, learning to teach, continuous improvement cycle, action research

# **CHAPTER I**

## **INTRODUCTION**

### **Background**

In the fall of 2008, I was a veteran public school music teacher and a novice instructor for preservice music teachers in a general music methods course. I thought sharing stories of my freshly lived experiences and engaging preservice teachers in hypothetical and authentic teaching experiences would provide robust learning. I was baffled when students didn't apply pedagogical approaches demonstrated and practiced early in the semester to their practica at the end of the semester. Students' frustrated words in course evaluations conveyed that they felt they had been dropped into the deep end without support.

My own undergraduate preparation in the seventies included traditional courses all taught through readings, lecture, papers, and tests. I remember having only one teaching experience in a classroom before student teaching. Student teaching was "real world", but provided little modeling by the cooperating teacher or actual practice in the role of teacher. The setting was an inner-city high school where student demeanor conveyed a general lack of hope. On day one, my cooperating teacher pointed to a small group of students huddled in one end of the room and said, "That is my music appreciation class. I've given up trying to teach them anything. They are yours tomorrow." In the high school choir, the cooperating teacher rarely allowed me to direct



the whole ensemble. Instead, I conducted sectionals and served in a supporting role. Because there was no elementary music in that school district, the elementary portion of my K-12 student teaching placement involved working with a small group of children during their noon recess. That experience, though un-mentored, provided the sustenance to survive my own deep-end experience during those twelve weeks. The other factor that gave me a glimpse of my possibility as a teacher was the relationship that grew between students in the music appreciation class and me. Students responded to my caring for them as people with musical potential.

My first teaching years were fraught with frustration. Looking back, I am amazed that I stayed in the profession. I had to create the curriculum from scratch and classroom management was a constant fiasco. Caring about my students' learning was not enough. I began to take workshops to build my knowledge of how and what to teach.

### **Teaching Elementary Music Methods and Elementary Practicum – Trials**

These abysmal teacher preparation experiences are shared as the back-story for my elation in 2008, when given the opportunity to teach an elementary general music methods course that combined methods and practicum. I structured the methods - practicum configuration following templates left by the previous instructor. The basic structure, a one-two progression of learn 'about music teaching' in the beginning of the semester and then apply learned content at the end, made sense. My instructional process was to model a lesson, lead discussions deconstructing the pedagogical intricacies of my modeling, and then to have preservice music teachers (PMTs) create and teach similar lessons to their peers. The PMTs were matched with public school music teachers with whom they 'completed' the 20-hour practicum requirement of 10 "observation and

participation” hours and 10 “teaching” hours. My syllabus required PMTs to create a minimum of seven lesson plans and write four self-reflections. Within the school music schedule of back-to-back thirty-minute classes that sometimes grouped two or three same-aged classes in a row, I encouraged PMTs to repeat lessons as needed. PMTs were responsible for scheduling the practica during free hours between or after university classes and for completing hours by a due date in late November.

That first year of my teaching, PMTs felt unprepared for what they perceived as “being dropped off the deep end” to sink or swim in their practicum settings. The structure of the practicum, requiring PMT organization and self- initiative, resulted in ‘hours’ being clumped irregularly toward the due date. One of my students did not pass the course due to his inability to organize and complete his practicum. I had drastically miscalculated the level of support needed by novice preservice teachers.

Over the next four years, I experimented with several configurations in trial and error fashion, always maintaining the basic one-two progression. In 2009, I moved the first 10 hours of the practicum to an after-school music program that I created for second grade students.

- First 10 hours - “Choristers” after school music program for 2<sup>nd</sup> graders - observing/ interacting/ and co-teaching with graduated responsibility
- Sequential progression of music elements/pedagogy integrated with peer-teaching 6 micro-lessons, receiving feedback, and reflecting.
- Final 10 hours - observing 3 hours and teaching 7 hours in an elementary practicum setting.

As co-teachers in the Choristers program, PMTs observed me working with the children, interacted with children, and took on graduated responsibility through ten one-hour sessions. Course evaluations revealed that PMTs felt the class was supportive of their process of becoming teachers, but needed better communication and clarity on assignments. Co-teaching provided the inside opportunity to observe novice PMTs in proximity with children. It provided PMTs a ‘class-like’ experience with a small group of children where they could try out teaching with my support. After each class, we were able to deconstruct our common experiences and share perspectives.

From 2009 to 2012, I maintained this configuration of PMTs observing and co-teaching the initial ten hours with me and completing their final ten practicum hours with mentor teachers (MTs) out in public elementary school sites. Each year, different issues surfaced. In one instance, a PMT was so weak in planning, that the MT was forced to create lesson plans and prepare materials for her. The PMT’s ineptitude caused undue imposition for the MT and her students. In another instance, a MT required her PMT to teach specific content in a way inconsistent with pedagogical approaches espoused in the course. Clearly, I needed better communication with the MTs and much better preparatory support for the PMTs.

In 2012, frustrations came to a peak. The course structure had evolved to the following configuration:

- Course content integrated with peer teaching of 6 micro-lessons, receiving feedback, and reflecting.
- 5 hours of observing/ co-teaching/ and microteaching with onsite children's choir.
- 5 hours observation in a variety of elementary public school music classes.

- 3 hours observing and 7 hours teaching in one elementary music teacher's classes.

At the end of the semester, in course evaluations, one student stated, "It's hard to be on task when the [university teacher] doesn't actually think about how busy we are...when life and the other 10 classes we are all taking isn't considered." Another stated that she had "learned more from the teachers in the elementary schools and her practicum teacher than from my university teacher." A third stated,

The practicum and observation were extremely useful - the only complaint is that everyone had a different practicum schedule, some people were late to class while others were on time. If everyone had the same practicum schedule, during the class period, it would have gone smoother.

The above feedback made it clear that students felt unsupported - both conceptually, regarding pedagogical preparation, - and emotionally, regarding empathy for their day-to-day time constraints. My trial and error efforts had fallen short in supporting PMTs' learning to teach.

Four central problems were connected with instructional design.

- 1) My pedagogical approach of modeling hypothetical lessons and engaging PMTs in readings, discussions, peer-teachings, and co-teachings in the beginning of the semester did not support successful teaching experiences at the end of the semester.
- 2) The instructional design caused high stress to the PMTs, the MTs and their classes, and our university class. This stress was directly related to timing and scheduling. To meet the due date at the end of November, large clumps of

disconnected teaching hours were being crammed wherever possible, sometimes during university class time.

- 3) Because of this stress and the crammed scheduling, PMTs' teaching experiences were robbed of purpose. Clumping teaching hours resulted in PMTs rarely revisiting the same elementary classes. This curtailed possibilities for developing learning sequences or relationships with children. Teaching hours became last minute hoops and decontextualized intrusions.
- 4) PMTs and MTs were stressed by unclear communication and undefined criteria for lessons created and taught.

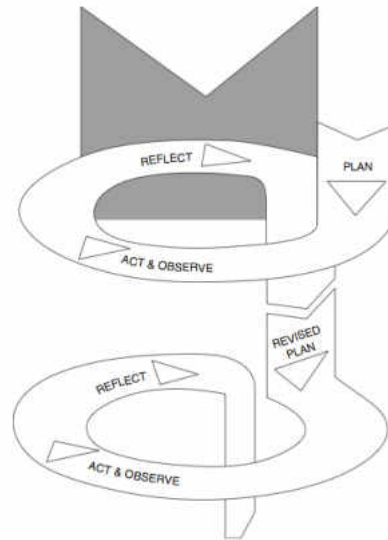
The problem was clear, but my problem-solving efforts had hit an impasse. I needed to find ways to improve emotional and conceptual support for PMTs' teaching in the practicum, alleviate issues of scheduling, and provide increased meaning.

### **Action Research: A Pathway to Improved Practice**

My advisor, Dr. Margaret Zidon, suggested that my problem-solving processes with the elementary general music methods course might become the subject of an action research dissertation. Learning more, I realized that action research would allow me to focus on my own real-world teaching problem, make informed "educational changes", and perhaps, lead to improved impact in aspiring preservice music teachers' lives (Mills, 2014, pp. 5, 15). Recognizing a flexible and purposeful pathway to meaningful change for my course and myself as a teacher, I chose action research.

The 'actions' chosen for this particular study follow a cyclical loop based on Kemmis and McTaggart's (2007) conceptual design of planning, acting, reflecting, and replanning (see Figure 1). I amended Kemmis and McTaggart's (2007) action research

process with concepts from Mill's (2014) Dialectical Action Research Spiral to arrive at the process of inquiry for my study.



*Figure 1.* The Action Research Spiral. Adapted from “Participatory Action Research: Communicative Action and the Public Sphere,” by S. Kemmis and R. McTaggart, in *Strategies of qualitative research*, 2007, Thousand Oaks, CA: Sage. Copyright 2007 by Sage.

The following steps provide both a sequence of research and the framework for ordering the dissertation.

- 1) Identify the problem (Mills, 2014) (Chapter I)
- 2) Develop a plan for change (Kemmis & McTaggart, 2007) including steps in reconnaissance (Mills, 2014, p. 44) (Chapter I)
  - a. Reflect on prior trial and error efforts
  - b. Reflect on feedback from PMTs and MTs
  - c. Identify personal bias
  - d. Identify theoretical framework
  - e. Explore related literature (Chapters I and II)

- f. Develop the plan for course design/ pilot the plan (Chapter I and Chapter III)
- 3) Create a plan (Chapter I)
- 4) Act and observe (Chapter III)
- 5) Collect data, analyze, and interpret (Chapters III and IV)
- 6) Reflect and revise plan (Chapters IV and V)

### **Step One: Identify the Problem**

As noted in the introduction, the central question is how to teach in a way that supports PMTs in learning to teach. The problem was instructional design that did not adequately support novice preservice music teachers in learning to teach music.

Weaknesses inherent in the design included unclear expectations and communication, pedagogical instruction disconnected from practicum experience, and stressful scheduling. Having clarified the problem and having chosen action research as the process of research, I undertook reconnaissance (Mills, 2014) to inform a plan for change.

### **Step Two: Develop a Plan for Change**

Initial reconnaissance involved reflecting on past courses and revisiting class evaluation comments (see *Teaching Elementary Music Methods and Elementary Practicum – Trials* section). I continue by articulating personal biases, identifying a working theoretical framework, and sharing literature that informed initial instructional decisions for the action research plan.

**Personal bias.** Personal biases reflect my earliest experiences with learning. Growing up as oldest child of teacher-parents during the fifties and sixties, I was taught

through a system of positive and negative reinforcement called behavior modification. I was eager to please and became adept at taking tests and reaping the rewards. During high school, I realized that receiving an 'A' did not mean that I had learned. Later, in a college education class, I read Rogers (1983) and Ginott (1972) and began to think about the ideal of 'facilitating learners' experiences' rather than inculcating facts for a test. At the same time, my teachers at the university continued to operate as conveyers of knowledge, and I in the role of student, continued to dutifully receive learning by taking notes on their words, memorizing of their words, demonstrating my reception on tests, and receiving more As. The idea that learning could be facilitated through experience, was never modeled. In fact, before student teaching, my experience in the realm of learning to teach consisted of teaching one lesson to one class of second graders.

I began student teaching with strong content knowledge in the area of music theory and history, but relatively little understanding of curriculum and how K-12 students learn. Due to personal issues with control and autonomy – I wrestled with wanting my students to have autonomy, yet controlling them with internalized methods of behaviorism. My ambivalence resulted in years of struggle with classroom management that I ultimately resolved by giving attention to desirable behaviors and ignoring or giving consequences to inappropriate behavior, classic operant conditioning.

I believe in the constructivist ideals of experiential learning, discovery learning, and the intrinsic reward of learning for learning. However, my teaching lived within an ever-present schism, my own and my students', of traditional schooling. When I taught in the public schools, children came to my class having learned how to succeed in school, by getting right answers. Experiential processes of exploration and creation were outside



their comfort zones. Attending to student fears and providing structural and emotional safeties facilitated better learning. In my class, a sign on the wall stated, “Welcome to music - Mistakes made here”. Many children referred to that poster when they were feeling uncomfortable about a less-than-perfect trial. Instead of rules, our behavior was guided by principles also displayed on the wall. One stated, “Students have a right to be treated with respect and dignity for their ideas, skills, and stages of development” (Bennett & Bartholomew, 1997, p. 31). We talked about the meaning of the principles and agreed to use them as guiding lights for our work together.

As a music teacher, I sought to nurture music in all students. The Orff Approach (Frazee, 1997) provides a way of teaching that engages all children in singing, dancing, playing instruments, and creating their own music. This way of teaching requires students to experience musical elements physically through dance and instruments before ‘learning about’ or labeling the concept (Choksy, Abramson, Gillespie, & Woods, 1986). Conceptual learning is viewed as ‘coming out of’ the child’s process of imitation, exploration, and creation. The approach involves participatory “musicking” (Small, 1990) beginning with the simplest forms and progressing through greater levels of complexity.

My way of teaching music to children was to provide them with repeated opportunities to learn by participating in scaffolded and emotionally supportive class experiences. When I moved from facilitating experience-based music learning in the public schools to facilitating learning to teach at the college level, I thought these processes could be transferred. The element that I did not understand was young adults’ need for safety and emotional support. I needed to remember that college students also

exist in the schism of traditional schooling. I needed to attend to fears of the unknown by providing structural and emotional safety.

**Theoretical framework.** The central construct of this study is learning. Believing that learning occurs through experience, I chose Dewey's theory of experience as proposed in *Experience & Education* (1938) as the theoretical framework for this study. However, in the early stages of this research, my biases allowed me to understand only the parts of Dewey's theory that harmonized with my existing beliefs. I understood that the individual's experience was central to his or her learning, but I did not understand Dewey's message regarding the teacher's role. Reacting to behavior modification approaches of my childhood, and thinking with an 'either – or' perspective (Dewey, 1938), I lauded experience as the panacea for all learning.

Re-reading *Experience & Education* (Dewey, 1938), I saw that his purpose in this treatise was to qualify 'educative' experience from less-than-educative experience. Also, he qualified experience as much broader than direct participation in events. My one-dimensional bias-laden understanding of 'experience' began to open.

Dewey conceptualizes 'educative' experiences as being based in two principles: interaction and continuity. Interaction describes the interplay between the objective conditions (external) and the learners' internal conditions (Dewey, 1938). As the internal and the external interact, the result is called a 'situation.' Hence,

An experience is always what it is because of a transaction taking place between an individual (internal) and what, at the time, constitutes his environment (external), whether the latter consists of persons with whom he is talking ..., the subject they talked about ..., the book he is reading ..., or the materials of an

experiment he is performing. The environment ... is whatever conditions interact with personal needs, desires, purposes, and capacities to create the experience which is had. (pp. 43-44)

My present understanding from these words is that 'experience' is "what it is" (p. 43) because of what happens between the individual and anything in her environment – physical or mental. However, her experience, both her actions on and receptions from that thing in her environment, will be influenced by her present "needs ... capacities" (p. 43). This phenomenon explains why my earlier interaction with Dewey's words resulted in partial understanding. My understanding was influenced by my biases at that time. Realizing this helps me understand that my 'present' understanding is always in a state of flux and ultimately, incomplete. Likewise, my students' understandings are always influenced by their present needs and capacities.

Continuity of experience describes the quality in interaction of connecting present experience to prior experience and carrying it forward to the next experience. As such, "What [the learner] has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations that follow" (Dewey, 1938, p. 44). Here, talking about a quality of experience, Dewey makes the point that the educator has the *responsibility* to figure out what experiences are appropriate to the needs and capacities of the individuals being taught. Dewey asserts that since the educator has power to influence the experience of learners, he must be concerned "with the situations in which interaction takes place" (p. 45) including "what is done" and "the way in which it is done" (p. 45). During this discussion, Dewey returns to the need for balance between objective conditions and internal conditions. The problem

with the traditional education of his day, he noted, was that they did not tend to the needs of the individual, specifically, “Those to whom the provided conditions were suitable, managed to learn. Others got on as best they could” (p. 45). Thus, the individual’s “personal needs, desires, purposes, and capacities” (Dewey, 1938, p. 44) are vital to the balance between internal and external conditions.

Dewey’s criteria for ‘educative’ experiences address the quality of the experience *for* the individual. His criteria provide the distinguishing qualities of “experiences that are worthwhile educationally and those that are not” (p. 33). Speaking of criteria, Dewey begins by referring to democracy. He states that, “the most important attitude that can be formed is that of desire to go on learning” (p. 48). Thus, upholding the sanctity of the individual’s emotional attitude toward learning, it follows that experience should include democratic qualities of “regard for individual freedom and for decency and kindness” (p. 34). Dewey’s criterion of democratic practice speaks to the struggle between control and autonomy that I described in my biases. He emphasizes the importance of working out a balance, which for me means that the teaching-learning interaction feels fair, respectful, and empowering.

Dewey’s second criterion is ‘habit’. He points out that “every experience enacted and undergone modifies the one who acts and undergoes, while this modification affects, whether we wish it to or not, the quality of subsequent experiences” (p. 35). This concept of habit envelops behaviors, attitudes, ways of feeling and thinking, and basic sensitivities. All habits are modified by every interaction and the modified habits modify subsequent experience (Dewey, 1938).

According to Dewey (1938), habits are changed *because* of the principle of continuity and the resultant change is called ‘growth’ (p. 36). The criteria for growth is concerned with whether the interaction is conducive to the individual moving forward – expanding toward the goals set by the educator. Dewey charges that, “It is then the business of the educator to see in what direction an experience is heading” (p. 38). Thus, the educator has the responsibility to be aware of the end goal, to be observant of how the experience is working for the learner, and to shape the experience so that it leads the learner to growth.

Dewey (1938) also emphasizes the social aspect of learning. He asserts, the principle that development of experience comes about through interactions means that education is essentially a social process. This quality is realized in the degree in which individuals form a community group. (p. 58)

Because learning is social, issues of freedom and control impact the individuals’ experience. Dewey proposes that the role of the educator becomes one of leadership rather than dictatorship (p. 58).

Dewey’s (1934, 1938) concept of ‘undergoing’ equates with reflection. In ‘undergoing’, a person “gets out of his present experience all there is in it for him at the time in which he has it” (1938, p. 16). He adds that, “only by extracting at each present time the full meaning of each present experience are we prepared for doing the same thing in the future” (p. 49). He supports this concept in a work published in 1944 by defining education as “that reconstruction or reorganization of experience which adds to the meaning of experience, and which increases [one’s] ability to direct the course of subsequent experience” (as cited in Rodgers, 2002, pp. 845-846). Thus, learning

involves interaction with the environment *and* internal ‘reorganization’ through active engagement in making meaning for the purpose of guiding future experiences.

These qualities, taken together, define educative situations. The vital aspects that I either did not understand or chose to ignore were Dewey’s meaning of ‘continuity’ and how this meaning impacts the educator’s responsibility. Continuity, for my situation, includes purposeful structuring of design and course content for growth toward clear ends. Content and pedagogy need to be organized in ways that are continuous in moving the learner, with awareness of the learner’s needs, always forward towards growth. Dewey’s theory of experience provides the theoretical framework for organizing learning that is ‘educative’. In my work with teaching future music teachers, the one-two approach left too much to chance. It was a ‘provide experiences’ and ‘hope it sticks’ approach, and little was ‘sticking’.

**Research journey to find an ‘educative’ solution.** Early in reconnaissance, two dissertations written by music educator researchers helped me understand that I was not alone in my query. Ballantyne (2005) and Gohlke (1994) had similar problems with teacher education not ‘sticking’. Both were studying general music teacher education and whether and how well incumbent teacher education programs were affecting PMT learning. Both based their descriptions of teacher knowledge on Shulman’s (1987) conceptual model of the knowledge base for teaching and both cited Shulman’s definition of pedagogical content knowledge as helpful in conceptualizing what is important for music teachers to know and be able to do:

--the special amalgam of content and pedagogy that is uniquely the province of teachers – their own special form of professional understanding. ... It represents

the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of the learners, and presented for instruction. (as cited in Ballantyne, 2005, p. 26; Gokhe, 1994, p. 14)

Shulman's concept of pedagogical content knowledge, new to me at the time, articulated the integrated nature of teaching. Shulman's ideas echo Dewey in that they connect content, how teachers structure learning experiences, and learners' interests and abilities (Dewey, 1938; Shulman, 1987). I remember thinking, if teacher knowledge involves understanding how content is best "organized, represented, and adapted" (Shulman, 1987) for learner interests and abilities, then course learning about content and pedagogy without integration with learners is pointless.

Ballantyne (2005) probed early career secondary general music teachers' views regarding the effectiveness of their recent university preparation and found that they were dissatisfied with both content and method. Regarding content, participants identified "pedagogical content knowledge and skills" as the area most needed (Ballantyne, 2005, p. 142). Regarding method, interviewees expressed that they valued practicum experiences as "the most useful part of the preservice preparation" (p. 158) and that practica needed to be integrated with theoretical study. One participant commented,

Ideally, I think it [would] be nice if the pracs were maybe more mixed ... so that you would be teaching a couple days a week perhaps or mornings or something. And then you'd come back and meet like in a tutor group and talk about what was going on and look at it from your theory point of view and other people who talk about their experiences and so on as well. (Ballantyne, 2005, p. 159)

Ballantyne concluded that, “integration and contextualization can only occur when the structural design of the preservice course is reconceptualized” (p. 217). She asserted that practicum be integrated throughout the course and “coupled with reflective-style discussions that explicitly link current educational theory with the context into which music teachers will be operating” (p. 218).

Gohlke (1994) studied the sources of PMTs’ pedagogical knowledge as applied within an introductory general music methods course. She found that PMTs mostly applied knowledge from their apprenticeships of observation (Lortie, 1975) and observations of teachers during field experiences (Gohlke, 1994). Participants expressed a “need to know what to teach and how to teach,” but the methods course did not meet these needs (p. 177). Gohlke, speaking from her position eleven years prior to Ballantyne’s (2005) study, wrote:

One could imagine a teacher education program in which the curriculum integrated subject matter and pedagogy, and students were given the opportunities to teach in, observe, and reflect upon authentic classroom settings. This utopia is not beyond the realm of possibility. (Gohlke, 1994, p. 184)

These two studies, emanating from parallel contexts, demonstrated that my problem was part of much larger and long-standing issues entrenched in university teacher preparation. Both studies spotlighted the need for integrating theory and practice between university and public school classroom settings.

**Reconnaissance to find effective elements of teacher education – what and how.** Further review of literature connected with effective music teacher education revealed two recurrent themes: the importance of classroom experience and the need for



increased attention to teaching pedagogical skills. Early field experience was highlighted as the most critical aspect of undergraduate training (Ballantyne, 2005; Brophy, 2002; Campbell & Thompson, 2007; Conway, 2002, 2012; Henry, 2001; Killian & Dye, 2009; Legette, 2003; McDowell, 2007; Millican, 2008; Paul et al., 2001; Schmidt, 2010; Teachout, 1997; Valerio et al., 2012; Walls & Samuels, 2011).

Different groups of stakeholders were surveyed to find aspects of music teacher education perceived to be most conducive to producing effective teachers. Conway (2002/2012) asked music teachers recently graduated and 10 years later to identify aspects of university preparation that had been most valuable to their success in the classroom. The recently graduated music teachers in the 2002 study identified student teaching, early field experiences, and musicianship development as most valuable. The same teachers, ten years later, recommended the need for fieldwork and student teaching that “were well planned and organized” with “adequate time for communication with cooperating teachers” (Conway, 2012, p. 336). The ten-year veteran teachers also emphasized that information from courses without context did not seem to transfer to other situations. Experienced general music teachers in Brophy (2002), urged an increase in courses that teach strategies and teaching processes. Sixty-six percent suggested that the ratio of field experience to course learning be increased to 50/50. Henry and Rohwer (2004) surveyed collegiate music educator’s views on the skills and understandings most critical for effectiveness in the classroom. Like Brophy (2002), teaching skills were perceived as most important. Legette (2013) noted that most teachers “expressed a need for more and better training that goes directly to the act of teaching such as “hands-on” experiences, more discussion of pedagogical problems in a variety of settings, and

classroom management” (p. 15). Millican (2008) sought the essential competencies for instrumental music teaching. Respondents rated pedagogical content knowledge, content knowledge, and general pedagogical knowledge (Shulman, 1987) as most essential. Juchniewicz (2014), Henry and Rohwer (2004), and Brophy (2002) found teaching skills including classroom management techniques, lesson planning, strategies for motivation, and pedagogical approaches for eliciting musical experiences to be of highest importance. In summary, participants in nearly every study underscored the importance of learning general teaching skills and pedagogical content knowledge for music education. Also, many emphasized the need for these skills to be learned within field experiences integrated with course learning (Ballantyne, 2005; Campbell & Thompson, 2007; Conway, 2012; Killian & Dye, 2009; Legette, 2003; Millican, 2008; Powell, 2011, 2014; Schmidt, 2010; Schneib & Burrack, 2006; Valerio et al., 2012).

Keys taken from the literature were powerful messages about *what* is important for preservice music teachers to learn and *how* music teacher-knowledge might best be facilitated. I resolved to focus course content on pedagogical content knowledge and general pedagogical knowledge and to contextualize course content in real world classroom experiences. How to structure contextualization was not clear. The kernel idea for connecting pedagogical content knowledge and field experiences was found in a study focused on quite a different question.

**Reconnaissance seeking ways to structure ‘educative’ teacher learning.** Butler (2001) researched pre-service music teachers’ developing concept of teacher effectiveness. While the primary focus of the study was whether pre-service teachers’ thinking about effective teaching would change following two microteaching

experiences, her participants underwent a four-part sequence: pedagogical preparation, practice with peers, performance with ‘real students’, and reflection with the methods teacher. This sequence connected course-learned pedagogy with immediate application in microteaching. Also, peer microteaching prepared PMTs for immediate enactment with choral microteaching. Butler’s sequence also modeled a process of post-teaching reflection; viewing a videotape of the microteaching experience and writing a self-evaluation based on criteria presented in class. The sequence and the relationship between the parts of the sequence provided several keys to my question of ‘how’. Butler concluded that results “suggest that microteachings had a direct impact on students’ thinking and skill development” (p. 265), but that a “single semester seem[ed] to be insufficient for effecting a significant change in [PMTs’] cognitive structure” (p. 268). I took her results as a challenge. What if the entire sequence were to be repeated several times over the course of one semester?

Soon after finding Butler’s sequence, I happened upon a general education study by a team of teacher educator/researchers from Australia, Canada, and Netherlands (Korthagen, Loughran, & Russell, 2006). Each teacher education program was engaging preservice teachers in repeated cycles of preparation, peer teaching, teaching in field experiences, and reflecting while searching for “paradigmatic examples of good practice” (p. 1023). The researchers developed seven principles of effective practice for experience-based teacher education, including principle #2; “Learning about teaching requires a view of knowledge as a subject to be created rather than as created subject” (p. 1027). The authors proposed that if we believe learners must make sense of what they learn, then we must change from the telling mode to “actively creat[ing] situations that

elicit the wish for self-directed theory building in [our] students” (p. 1027). Principle two challenged my thinking and I began to ponder what kinds of situations might “elicit the wish for self-directed theory building” (p. 1027) in my students.

Korthagen et al. (2006) provided additional qualifications akin to Dewey’s criteria for educative practice (Dewey, 1938). One quality was sensitivity to PMT’s developmental levels. In order to support teachers at the beginning level of learning to teach, novices began with one-on-one teaching experiences (p. 1028). Audio recording and self and paired reflection were included to facilitate PMTs’ learning. Reflection was given structure through the ALACT model created by Korthagen et al. (2001). The ALACT model views learning as a cycle that begins with ‘action’, proceeds to ‘looking back’ on the action, continues to ‘awareness’ of essential aspects, leads to ‘creating’ alternative ways of handling the learning situation, and finally, ‘trial’ of the new plan. This model parallels Dewey’s “reconstruction or reorganization of experience which adds to the meaning of experience, and which increases [one’s] ability to direct the course of subsequent experience” (1944, p. 74). The ALACT cycle provided a conceptual model of all parts interacting and cycling to structure PMT meaning making (see Figure 2).

A continued search for models of exemplary teacher education led to Alverno College’s Expeditionary Learning Model (Diez, Athanasiou, & Mace, 2010). Like the teacher education programs in Korthagen et al. (2006), Alverno’s Expeditionary Learning Model addresses the problem of complexity in learning to teach by providing a “safety net” through graduated complexity and close support (Diez et al., 2010, p. 23). The model is meant for entire teacher-education programs, but I adapted its graduated “set of field experiences that are connected to a sequenced and developmental curriculum” (p.

22) to my course plan (Diez et al., 2010; Korthagen et al., 2006). The idea of graduated complexity aligns with the concept of “continuity of experience” (Dewey, 1938). The Alverno model also stressed the importance of collaboration and communication in a supportive community of teacher educators, preservice teachers, and cooperating teachers. Qualifying the learning experience to include support within a community of teacher-learners resonated with the Dewey’s (1938) criterion that interaction is always social.

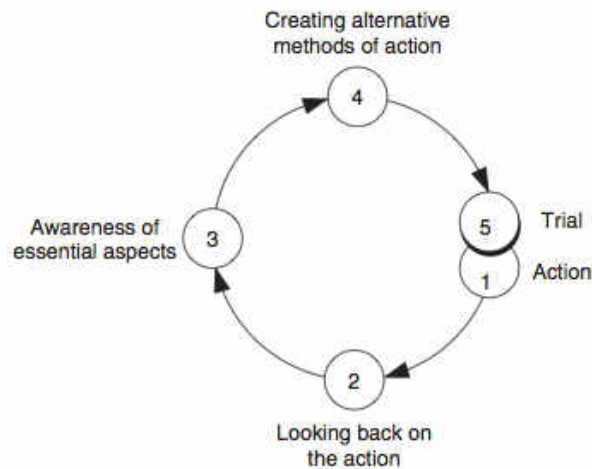


Figure 2. ALACT Cycle. Adapted from “Developing Fundamental Principles for Teacher Education Programs and Practices,” by F. A. J. Korthagen, J. J. Loughran, and T. Russell, 2006, *Teaching and Teacher Education*, 22. Adapted with permission.

Another model of integrated learning/teaching/reflection is known as Microteaching Lesson Study (MLS). MLS is a Japanese approach to teacher education that situates learning in practice. Incorporating MLS, Fernandez (2010) structured teacher learning to include collaborative planning of a lesson, practice and support from knowledgeable advisors, and opportunities to try common lesson plans, and reflect and revise the lessons in community. He found MLS to be an authentic task for improving

the skill of lesson planning. Changes occurred in class members' individual lesson plans, moving from teacher-centered approaches in the beginning of the study to more student centered approaches after MLS (p. 355). Marble (2006) conducted a similar study implementing MLS in an elementary science methods course. The collaborative reflective process inherent in the approach led to a sense of shared inquiry into the contexts of teaching and learning. These two studies provided yet another model of an integrated sequence involving learning content methods, practicing methods, and reflecting with support. Ultimately, I didn't choose the MLS approach, but did include Fernandez's (2010) idea of reflecting in community and Marble's (2006) idea of culminating the semester with final Power-point presentations. Synthesizing all that I had learned, my revised plan for the action research study would involve scaffolded and graduated cycles of learning – teaching – and reflecting, within a supportive community of peers, mentor teachers, and myself – the university teacher.

### **Step Three: Make a Plan**

Reconnaissance led to creation of a plan (Kemmis & McTaggart, 2007; Mills, 2014). Curricular and structural changes would include:

- 1) Begin with all PMTs creating and sharing an autobiographical narrative (Darling-Hammond & Bransford, 2005, p. 400).
- 2) Keep course content focused on subject-specific pedagogical content knowledge and general pedagogical knowledge (Ballantyne & Packer, 2004; Brophy, 2002; Fernandez, 2010; Gohke, 1994; Millican, 2008; Valerio et al., 2012).
- 3) Course content would flow from learning basic units of music teaching to gradually more complex composites of music teaching – from teaching a song, to

teaching a song and game, to a progression of conceptual elements: beat, beat and rhythm at the enactive stage, rhythm at the iconic or symbolic level, voice skills and melody at the enactive level, melody at the iconic or symbolic level, texture including body percussion, texture including instruments, and finally to ensemble performance (Bennett & Bartholomew, 1997; Bourne, 2007; Bruner, 1966; Frazee, 1997).

- 4) Employ sequence of applying course learning to lesson creation, teaching the lesson to PMT peers, and teaching the lesson in the elementary classroom (Butler, 2001; Korthagen, Loughran, & Russell, 2006)
- 5) Embed and schedule practicum visits to elementary classrooms during course time on Fridays, so that all PMTs teach in different locations at the same time (unpublished PMT course evaluations, 2012).
- 6) Share the ALACT model with PMTs and use the model to structure reflection. (Korthagen et al., 2006).
- 7) Reflect and share feedback with peers and university teacher (UT) during class the following Monday. (Ballantyne, 2005; Butler, 2001; Dewey, 1938; Diez et al., 2010; Fernandez, 2010; Marble, 2006).
- 8) Graduate the difficulty of 10 lessons taught over the entire semester. Begin in the second week of the semester with one task (teach a song) and add pedagogical complexity until PMT is using many pedagogical techniques. Begin by teaching a partial class-period and increase to full class period (Diez et al., 2010; Korthagen et al., 2006).

- 9) Videotape lessons in the beginning and middle and participate in a reflective conference with UT (Butler, 2001; Korthagen et al., 2006).
- 10) UT visits to the classroom practicum and sharing of feedback (Petrik, 2013).
- 11) Culminate and celebrate with PMT Power point presentations (Marble, 2006).

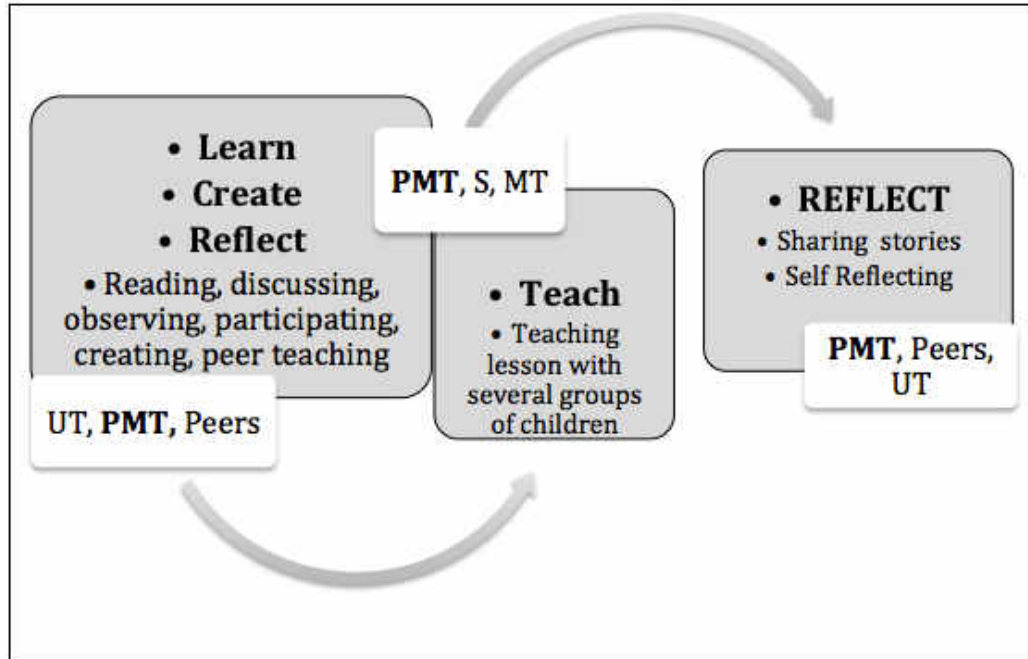
The above elements and qualities were combined to create the basic micro-structure, which I titled an LCRTR Episode (see Figure 3). The three large rectangles represent phases and locations. ‘Learn’, ‘Create’, and ‘Reflect’ occurred in the first phase of the episode in the university setting. ‘Teach’ occurred in the second phase of each episode in the elementary music classroom. ‘Reflect’ occurred in the third phase of each episode, within the university course-room. Each PMT moved through the LCRTR episode within communities of support: Learn-Create-Reflect with university teacher (UT) and peers, Teach with students (S) and mentor teacher (MT), and Reflect with UT and peers.

The structure in Figure 3 became the basic micro-structure of the pilot intervention in 2013 and the study intervention (2014). The pilot intervention included six iterations of the cycle with two culminating two-day units. The dissertation study intervention was amended to include eight iterations of the cycle with one culminating two-day unit. The pilot intervention will be described in greater detail in Chapter III.

#### **Step Four: Act and Observe the Process and the Consequences of the Change**

Having a plan, the next action research step was to ‘act and observe the process and the consequences of the change’ (Kemmis & McTaggart, 2007). The purpose of the





One LCRTR episode:

**Learn** - in the course-room, PMTs, their peers, and me - the university teacher -interact with theory, specific content, and pedagogy to prepare the teaching event.



**Create** – each PMT creates a lesson plan focusing on specific content and applying modeled pedagogy.



**Reflect** – in the university course-room, each PMT practice-teaches the lesson to peers and shares reflective feedback. Lesson is revised accordingly.



**Teach** – in the elementary music classroom, each PMT teaches the lesson with three to four classes of elementary school children.



**Reflect** - each PMT reflects individually and back in the course-room the following Monday, reflects conversationally with peers and me.

*Figure 3. The LCRTR Episode. Adapted from *Linking Practice and Theory: The Pedagogy of Realistic Teacher Education*, by F. A. J. Korthagen, J. Kessels, B. Koster, B. Lagerwerf, and T. Wubbels, 2001, Mahway, NJ: Lawrence Erlbaum Associates. Copyright 2001 by Lawrence Erlbaum Associates.*

study was to learn about ‘the consequences of the change’ (Dewey, 1938; Kemmis & McTaggart, 2007) – whether and how changes in course design improved the impact of a music methods/practicum course on preservice teachers’ learning to teach. The research questions reflect this purpose.

### **Research Questions**

The central research questions is: How will changing the structure of a methods course to integrate pedagogical learning with iterative field experiences impact preservice teachers’ skills/understandings for teaching elementary music?” The specific questions are:

- 1) How will the revised integrated course design facilitate PMTs’ development of skills and understandings for planning and enacting music instruction?
- 2) What are the indications that PMTs’ instruction in the practicum site results in student musical learning?
- 3) How will the integrated course design facilitate PMT-student relationships?
- 4) What aspects of the revised course design were identified as valuable to PMTs and MTs?
- 5) What are PMT and MTs’ suggestions for improving course structure/content?

These questions anchor the next steps of Action research: acting and observing, collecting data and analyzing, interpreting, and reflecting on the data (Kemmis & McTaggart, 2007; Mills, 2014). The story of intervention implementation and concurrent data collection, analysis, interpretation, and reflection will be addressed in Chapters III, IV, and V.

### **Delimitations**

Primary participants were four PMTs at an Upper Plains university who were in their senior year of coursework for a Bachelor of Science in Education (BSE) degree. The four PMTs were the enrolled in the 2014 Elementary General Music Methods (3 credits) and Elementary Practicum (1 credit) course. They had no prior teaching experience in an elementary music classroom setting. Each PMT was paired with a public school music teacher who became their mentor teacher (MT). Mentor teachers were contacted prior to the semester, told about the practicum structure, and invited to mentor a practicum student in the fall semester and to participate in the study. They were aware that they would not be paid and that practicum students would be coming into their classes and teaching ten prescheduled lessons over the course of the semester. Their responsibility would include providing written and verbal feedback that would not affect the PMT's grade.

### **Assumptions**

My assumptions include the following:

- that all participants would participate with integrity and professionalism.
- that PMTs would begin at different development levels depending upon their prior life experience and would grow and develop accordingly.
- that an individual can only make meaning when new experiences or information are connected with his or her prior experience (Dewey, 1938; Perry & Power, 2004; Schmidt, 2010).

- that opportunities for learners to reflect on their experiences in community can assist them in creating meaning from those experiences (Dewey, 1938; Schmidt, 2010; Zeichner & Liston, 2014).
- that people learning to teach must integrate content knowledge with several other kinds of knowing that occurs in “enactment” (Darling-Hammond, 2006; Darling-Hammond & Bransford, 2005).
- teacher learning for novices can be facilitated through gradual increase of difficulty/responsibility and gradual release of supports (Diez et al., 2010; Vygotsky, 1978).

### **Significance of Study**

The primary significance of this action research is its direct impact on my understanding of how novice preservice teachers learn to teach music. Through close examination of PMT responses during their interactions with the integrated course structure, I learned about their needs. Because of new awareness, subsequent courses will “improve the likelihood” (Wiggins & McTighe, 2005) that PMTs connect course learning with practice in the classroom. It is hoped that, as was true in this study, PMTs’ learning will also touch their future students’ musical development.

Secondarily, but of no less import, this account of our process may provide a pathway to meaningful integration of methods and practicum for other methods teachers and their preservice teachers. While the results cannot be generalized, the impacts experienced by the preservice teachers in this study warrant attention by all engaged in teacher education. The process of this study can serve as a model in two realms: a model

for conducting university-level action research and a model for integrating practicum and course learning in university methods course-work.

### **Definitions**

- Preservice music teacher (PMT): refers to individual students in the music methods course who are the focal participants (learner) in the study.
- Mentor teacher (MT): refers to the classroom music teacher who provided their classroom, their feedback, and encouragement.
- University teacher (UT): refers to the university teacher, me.
- Micro-lesson: the lesson plan created and taught in peer teaching and the field experience.
- Peer teaching: teaching the planned lesson in the course classroom, with peers acting as elementary students.
- Field experience: refers to the individual teaching/observing experience in the public school music classroom.
- Episode: encompasses the larger three-part sequence that centered on the field experience. One full episode proceeded as follows and leads to the next episode:
  - Preparation in the methods course setting: Learn-Create-Reflect
  - Field experience: Teach
  - Reflection individually and in community: Reflect (see Figure)
- Understanding by Design (UbD): a tool devised by Wiggins and McTighe (2005) to support teachers' planning. The planning structure begins with the outcome - how learners will demonstrate understanding of concepts or skills and works

backward to goals and processes that support successful realization of the outcome.

- Practicum: refers to the semester-long sequence of teaching in the public school.
- Pilot intervention: refers to the revised integrated-course in the fall of 2013.
- Dissertation study intervention: refers to the re-revised integrated course in the fall of 2014.

### **Summary**

In Chapter I, I introduced the background and identified miseducative (Dewey, 1938) processes in my elementary general music methods course. Action research was chosen as a meaningful, practical, and theoretically aligned pathway to researching course structure. The problem was identified and in order to develop a plan, reconnaissance (Mills, 2014) was begun. Reconnaissance, including self-reflection on past courses and students' voices, articulation of personal biases, identification of theoretical framework, and exploration of literature was described. Finally, the restructured plan for the study intervention was presented. Because action research is focused on the impact of the study intervention on PMTs' learning, research questions probed the study intervention.

Chapter II will provide an extensive overview of general teacher and music teacher education research related to the broader quest for effective teacher preparation. While much of the research on embedding practice into theory has occurred in general teacher education, little attention has been given to how to actually forge this integration in music teacher education.

Chapter III will include methodological rationale and process undertaken in this study. It includes steps 4) Act and observe, and 5) Collect data, analyze, and interpret, of both the pilot study and the dissertation action research cycle. The Longitudinal Qualitative Analysis process (Saldana, 2003) employed by the study is also explained.

Chapter IV presents the four dominant themes that characterized PMTs' growth over the semester. The chapter will also map the major trends demonstrated by all PMTs and the threads of each preservice music teachers' unique trajectory. Throughout the narrative, individual and common growth patterns will be related to the course conditions with which the individuals interacted.

Chapter V includes an assertion and implications for future iterations of the ongoing research process that is action research. Ultimately, the results of this study will inform the final recursive step in action research: Reflect and replan.

## **CHAPTER II**

### **REVIEW OF THE LITERATURE**

This chapter begins with a brief historical summary of the shifting relationship between university-based methods course-work and school-based practice. Next, I situate the study in the present day context of sweeping reform that seeks to expand the role of early field experience in university teacher education. I share some of the barriers that challenge reform and an emerging paradigm that seeks to integrate theory and practice. Next, I present music education research pertinent to methods course content and design and action research in music education. I culminate by describing the unique role this study plays in music teacher education research.

#### **Historical Theory-to-Practice Model of Teacher Education**

Early in the twentieth century, pre-service teachers including music ‘supervisors’ (Birge, 1928) learned to teach in normal schools (Darling-Hammond & Bransford, 2005). There, they often studied curricular content and pedagogical theory while simultaneously working with children in campus lab schools (Birge, 1928). As a result of the closure of most normal schools, teacher education and music teacher education in many university education programs has included a series of disconnected courses including learning theory, subject content, and teaching methods, culminating in an eight to twelve week full-immersion student teaching experience (Ballantyne, 2007; Bransford, Brown, & Cocking, 2000; Darling-Hammond, 2006; 2010; Diez, 2010; Hollins, 2011).



During the time frame of this study, 2013 – 2015, my institution’s education program has undergone massive revisions. National accreditation agencies have propelled change by requiring that additional clinical practicum hours be embedded throughout teacher coursework and linked with assessment data demonstrating ongoing preservice music teacher (PMT) progress (CAEP, 2013; NASM, 2015). In order to meet a looming external review, our program has added over 200 hours of observation and teaching that is attached to coursework throughout the four-year program. Also, a new electronic system through which university faculty, cooperating teachers, and preservice teachers report assessment data at each stage of practicum participation has been added. During this process, the focus has been on changing curricular structure and gathering data. The job of embedding and connecting practicum experiences with course content has been left to the individual professor’s discretion.

### **Calls to Reform Leading to Transformed Accreditation Standards**

Teacher education in America has undergone over two decades of reform. During that time there has been intense debate about how to improve preparation and support for teacher learning (Darling-Hammond, 2010, p. 36). Various reports from organizations including the Carnegie Task Force on Teaching as a Profession, the Holmes Group (1986, 1990), the Holmes Partnership, National Education Association, and American Association of Colleges of Teacher Education, have proposed initiatives to design stronger professional standards, strengthen certification requirements, and transform the role of teachers (Darling-Hammond, 2010; Yendol-Hoppey, Hoppey, Morewood, Hayes, & Sherrill Graham, 2013). Underlying reform is the assumption that quality teaching is

essential to improved student learning and performance (Wang, Odell, Kleck, Spalding, & Lin, 2010).

Linda Darling-Hammond (2010), a strong voice from the teacher education community, is a major proponent of university teacher education reform. She paints a bleak picture of America's future if teacher education is not improved:

If the political will and educational conditions for strengthening teaching are substantially absent, I do not believe it is an overstatement to say we will see in our lifetimes the modern-day equivalent of the fall of Rome. I argue here that colleges of teacher education have a major responsibility for which path the nation travels - and that getting our act together ... is essential to the nation's future. (pp. 35-36)

By 'getting our act together', Darling-Hammond means that university teacher education must transform the way it prepares future educators. Seeking models of effective teacher education, she identified seven exemplary teacher education programs whose curricula integrate clinical practice with concurrent learning about development, assessment, and subject matter pedagogy (Darling-Hammond, 2006; Darling-Hammond, 2010). She points to evidence that graduates from these programs "feel better prepared, ... and contribute more to student learning" (Darling-Hammond, 2010, p. 36). Looking for the common denominators, she found that all exemplars

teach candidates to turn analysis into action by applying what they are learning in curriculum plans, teaching applications, and other performance assessments that are organized around professional teaching standards. These attempts receive detailed feedback, with opportunities to retry and continue to improve, and they

are followed by systematic reflection on student learning in relation to teaching.  
(p. 40)

Thus, for Darling-Hammond, the solution to teacher education reform lies in *how* we teach preservice teachers. How includes providing preservice teachers with opportunities to apply learning to practice, and analyze and reflect with expert guidance (p. 40).

In accordance, the 2010 National Council for Accreditation of Teacher Education (NCATE) Blue Ribbon Panel on Clinical Preparation and Partnerships for Improved Student Learning created a report calling for “revamping teacher education around clinical practice ... including sweeping changes in how we deliver, monitor, evaluate, oversee, and staff clinically based preparation” (p. iii). The opening words of the report mandated:

The education of teachers in the United States must be turned upside down. To prepare effective teachers for 21<sup>st</sup> century classrooms, teacher education must shift away from the norm, which emphasizes academic preparation and coursework loosely linked to school-based experiences. Rather, it must move to programs that are fully grounded in clinical practice and interwoven with academic content and professional courses. (NCATE, 2010, p. ii)

In response to this charge to “move to programs that are fully grounded in clinical practice” (NCATE, 2010, p. ii), national accreditation agencies are driving change by increasing program accountability.

### **National Accreditation Requiring High Quality Clinical Practice**

The newly established Council for Accreditation of Educator Preparation standards (CAEP, 2013) endorses clinical field experience as one of the factors most

“likely to have the strongest effects” (National Research Council, 2010 as cited in CAEP, 2013, p. 2) on outcomes for preservice teachers. Correspondingly, Standard II, *Clinical Partnerships and Practice*, recommends that,

The provider ensure[s] that effective partnerships and high-quality clinical practice are central to preparation so that candidates develop the knowledge, skills, and professional dispositions necessary to demonstrate positive impact on all P-12 students’ learning and development. (CAEP, 2013, p. 6)

Likewise, following CAEP’s lead, National Association of Schools of Music (NASM, 2015) now requires provision of laboratory and field experiences in teaching general music, in applying techniques and procedures for rehearsing ensembles, in teaching beginning vocal techniques individually, in small groups, and in larger classes, and in teaching beginning instrumental students individually, in small groups, and in larger classes. Besides these specific requirements that schools of music provide laboratory experiences in the areas of general music, band, choir, and orchestra, NASM recommends,

Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution. (p. 120)

Thus, both CAEP and NASM urge that laboratory experiences, supervised by competent mentors, be integrated into the process of teaching novices to teach.

### **Barriers to Realizing Effective Practices for Quality Teacher Education**

Teacher education reform faces many barriers that continue to challenge the preparation of effective teachers (NCATE, 2010). The next section addresses five of those barriers.

**Barrier one: The challenge of complexity in learning to teach.** The phenomenon of complexity has been identified as central to the problem of learning to teach (Butler, 2001; Darling-Hammond, 2006; Darling-Hammond & Bransford, 2005; Diez, 2010; Hollins, 2011; Korthagen et al., 2006). In the opening lines of her 2011 article, *Teacher Preparation for Quality Teaching*, Hollins wrote:

Teaching is a complex and multidimensional process that requires deep knowledge and understanding in a wide range of areas and the ability to synthesize, integrate, and apply this knowledge in different situations, under varying conditions, and with a wide diversity of groups and individuals. (p. 395)

The complexity of teaching described by Hollins is further compounded by complexities of learning to teach. Darling-Hammond (2006) specified three problems inherent in learning to teach. The first is the problem of the “apprenticeship of observation” (Lortie, 1975, as cited in Darling-Hammond, 2006). This problem is based in the strength of entrenched prior learning. Every PMT brings preconceptions about teaching and learning from their experience in twelve plus years of observing their teachers. The second is the “problem of enactment” (Kennedy, 1999) that requires the novice to “think like a teacher” while simultaneously “acting like a teacher” (Darling-Hammond, 2006, p. 35).

New knowledge cannot be fully understood in the abstract and has to be adapted to the unique group of students that are the object of the lesson. The third problem is the “problem of complexity” (Darling-Hammond, 2006, p. 38; Hollins, 2011). As identified by Hollins (2011) above, this refers to the actual work of teaching. Teaching involves managing a multitude of factors in the midst of changing student needs and unexpected events (Darling-Hammond & Bransford, 2005).

**Barrier two: Lack of consensus regarding the meaning of ‘teacher quality’.**

Cochran-Smith et al. (2012) analyzed all teacher education studies published since 1998 and found, “... no consensus, however, about what “teacher quality” actually means, how it exactly matters, or how it should be assessed” (p. 3). All 120 studies were “outcomes studies” that empirically investigated the connections between aspects of teacher education and one or more *post-education* outcomes. Outcomes chosen for study were widely varied, including teachers’ knowledge and skills, pedagogy and teaching practice, values and beliefs, committedness, performance, sense of identity, sense of efficacy or preparedness, student performance, student test scores, and other student outcomes (p. 7). Cochran-Smith et al. found six different genres of research, the first three motivated externally by issues of national education policy and the second three motivated internally by individual programs’ efforts to improve quality. Each of the six research genres studied different outcomes for different purposes. Genre one, “Teacher certification status and its correlates” studied pupil test scores and the distribution of teachers (p. 9) to provide empirical evidence to guide policymakers’ decisions (p. 14). Genre two, “Teachers’ educational backgrounds and the teacher workforce” studied pupil test scores, distribution of teachers, and preparedness (p. 9) to learn how different

educational backgrounds corresponded to teacher competence (p. 16). Genre three, “Entry pathways into teaching and their consequences” studied preparedness, career trajectories, pupil test scores, pedagogy and practice, beliefs, and distribution of teachers (p. 9) to compare the “traditional” and “alternative” pathways into teaching (p. 20). Genre four, “Teacher preparation programs and their graduates” studied pedagogy and practice, career trajectories, beliefs, preparedness, and distribution of teachers (p. 9) to find out how graduates enacted their university program’s goals and how well graduates felt prepared for teaching (p. 24). Genre five, “Teacher preparation and learning to teach in the early career years” studied pedagogy and practice, career trajectories, and preparedness (p. 9), to learn how teachers learn to implement “pedagogical skills and professional attitudes” (p. 28). Genre six, “Teacher’s life histories and their subsequent belief and practices” studied beliefs, pedagogy, and practice (p. 9) to explain individual teachers’ lived experiences over time (p. 32). Thus, the purpose driving each research genre influenced the kind of study conducted, the kind of data used as empirical evidence, and the interpretation of the data (Cochran-Smith et al., 2012). Differing purposes appeared to affect different research genres’ definitions of teacher quality.

In a similar manner, Wang, Lin, Spalding, Klecka, and Odell (2011) pointed to the existence of multiple incongruous viewpoints regarding teacher quality. Coining the problem as a “kaleidoscope of notions” (Wang et al., 2011, p. 331), the authors underscored the variance between perspectives held about teacher quality. Three perspectives were discussed: “1) the ‘cognitive resources’ perspective having to do with teachers’ knowledge, beliefs, and dispositions, 2) the ‘performance’ perspective referring

to what teachers do in the classroom, and 3) the ‘effect’ perspective that focuses on student outcomes” (Kennedy, as cited in Wang et al., 2011, pp. 331-332).

Another view of quality teaching espouses the gold standard of becoming “adaptive experts” (Bransford, Brown, & Cocking, 2000; Darling-Hammond & Bransford, 2005). Acknowledging that, “the knowledge, skills, and attitudes needed for optimal teaching are not something that can be fully developed in preservice education programs” (2005, p. 358), Darling-Hammond and Bransford assert that during the short time period of teacher education, programs need to lay the foundation for lifelong learning. Being an adaptive expert means that beginning teachers, “have a command of ideas and skills, and the capacity to reflect on, evaluate, and learn from their teaching so that it continually improves” (p. 3). Thus, preparing preservice teachers to be adaptive experts involves preparing them to engage in lifelong learning for continuously building knowledge, skills, and attitudes for teaching.

In conclusion, Barrier II emphasizes that there are conflicting views regarding what is meant by ‘teacher quality’. Incongruences seem to be connected to beliefs connected with what is most valued. Cochran-Smith et al. (2012) surveyed 120 studies and found six genres of research on teacher outcomes. Each genre was found to focus on different outcomes for different purposes. Wang et al. (2011) identified that the ‘kaleidoscope of notions’ carried by different factions within teacher reform included those who focus on teachers’ cognitive resources, performance, or effect (Kennedy, as cited in Wang et al., 2011). Darling-Hammond and Bransford (2005) and Bransford, Brown, and Cocking (2000) identify that teaching is a process of continual becoming.



The gold standard of “adaptive expertise” means teachers have the capacity and the propensity to reflect on, evaluate, and continue to learn from experience.

**Barrier three: Absence of a clear design for ‘quality clinical practice’.**

Faculties in teacher education programs are seeking ways to embed high-quality clinical practice (Darling-Hammond, 2006, p. 41; Darling-Hammond & Bransford, 2005; Diez, Athanasiou, & Mace, 2010; Jorgenson, 2003; Valerio et al., 2012), but, as yet, there is no clear design. The 2013 CAEP standards note this gap in research:

The report of the National Research Council (2010) concluded that clinical experiences were critically important to teacher preparation but that the research, to date, does not tell us what specific experiences or sequence of experiences are most likely to result in more effective beginning teachers. (CAEP, 2013, p. 8)

Thus, the missing piece in the discussion is ‘how’ to sequence experiences for quality clinical practice.

Diez (2010) asserts that effective practice aligns process to clearly delineated outcomes. As noted above, she identifies three interconnected markers of teacher education impact - impact on PMT learning, impact on PMT application of their learning in classroom settings, and impact of PMT teaching on student learning. To successfully demonstrate impact on PMT learning, she asserts that teacher education programs need to answer the questions, “Have they learned what we taught them? Does their performance demonstrate the outcomes of our program?” (p. 443). Diez notes that these questions presuppose that programs begin with clear learning outcomes and then teach to attainment of the stated outcomes. She suggests that learning outcomes should be aligned with state standards and that programs use these standards

for explicating outcomes and for the developing curriculum, instruction, and assessment in the program. For example, if understanding learner development were a vibrant guiding force, teacher candidates would be asked in every methods course ... to use development as one lens to frame their work and experience. (p. 442)

Regarding successful impact on PMT application of learning in the classroom, Diez (2010) asserts that effective programs need to ask themselves: “Are they doing what they learned?” (p. 444). Finally, to address student learning, Diez recommends that programs ask, “Is what they’re doing helping students learn?” (p. 446). Here, while questioning the present approach of standardized testing, she maintains the university teacher’s role and responsibility in scaffolding learning opportunities to meet these outcomes:

Precisely because we want to focus on student learning outcomes, we need to take seriously our responsibility to figure out how to scaffold learning opportunities to make it more possible for students to achieve those outcomes. (p. 448)

Thus, accountability for the three outcomes – PMT learning, PMT using learning in the classroom, and resultant P-12 learning – means it the teacher educators’ responsibility to structure effective learning experiences.

Darling-Hammond (2006) took a different tact. To define effective teacher education practices, she sought examples of successful programs. She studied seven exemplary programs and identified features that appeared to contribute to PMT success. She listened to the voices of graduates to learn their perceptions of how their programs had facilitated connections between coursework and teaching in the classroom:

- Connected theory, practice, and field experiences

- Were anchored in professional teaching standards
- Modeled or demonstrated the practices they described
- Infused concerns for learning and development within socio-cultural contexts
- Required reflective papers, presentations, and demonstrations of teaching skills
- Provided extensive feedback about candidates' analysis and performances, with suggestions for improvement and opportunities for revision
- Required evidence as the basis for judgment. (Darling-Hammond, 2006, p. 98)

These descriptions of course-level scaffolds provide clues about effective practice. However, the structural relationship between coursework and classroom remained unclear.

Likewise, NASM and CAEP frame program recommendations using descriptive qualifiers such as, 'high quality clinical practice', 'qualified', 'effective', and 'positive impact'. Again, these descriptions point to the qualities of the target with little indication about how to get there. Thus, outcomes have been identified (PMT competency, PK – 12 learning, teacher retention), but specific processes "most likely to result in more effective beginning teachers" (CAEP, 2013; Wiggins & McTighe, 2005) remain nebulous.

**Barrier four: The costs of implementing clinically rich teacher education.**

Yendol-Hoppey et al. (2013) researched implementation of university faculty partnerships with PreK-12 schools. They found that while teacher education faculty were prepared to embrace additional clinical practice in teacher education coursework, university support was lacking. University professors encountered problems with gaining access in public schools and problems with institutional pressures on their time for research and scholarship. Workload was a major issue due to the added time involved

with collaboration and organization. The study concluded that in the quest to provide “clinically rich teacher education, ... the field continues to wrestle with the conundrum of actualizing this transformation in sustained ways” (p. 28).

Picus, Monk, and Knight (2012) reported cost concerns involved in implementing NCATE’s 2010 recommendation for rich clinical practice in teacher preparation.

Several aspects delineated in the report require significant investment on the part of teacher education programs and partnering school districts. These aspects include additional training, additional development of curriculum, and increased staffing for intensive mentoring and coaching from university faculty and professionals in schools. The report compared costs with posited returns and concluded that,

more research is needed to investigate the ideal sequence and loading of clinical experience, ... Ultimately, improving instruction in United States schools, particularly in hard to staff urban schools, may help narrow the achievement gap, and provide students with enhanced experiences. (p. 36)

Hence, the mandates for reform are rendering major expenses of time, money, and effort for those saddled with implementation while posited returns remain tentative.

**Barrier five: The disconnect between course learning and clinical teaching experience.** A recurrent theme throughout the effective teacher education dialogue is the disconnect between ... course learning and classroom teaching. This disconnect involves at least two phenomena. The first is the disconnect between theory learned in the university setting and realities experienced in the public school setting (Abrahams, 2009; Ballantyne, 2005, 2007; Darling-Hammond, 2010; Diez, 2010; Picus, Monk, & Knight, 2012; Valerio et al., 2012). Preservice teachers take “batches of front-loaded coursework

in isolation from practice” and then are placed in “classrooms that do not model the practices previously described in abstraction”(Darling-Hammond, 2010, p. 40). Diez (2010) asserts that “this disconnect between what we [teach] our graduates and what they then do in the classroom” (p. 445) is caused by multiple factors including the apprenticeship of observation (Lortie, 1975), the disconnect between university teaching and P-12 curricular/pedagogical values, the mandated curriculum and pedagogy, and the reality of challenging work environments (Diez, 2010). Picus, Monk, and Knight (2012) note that this disconnect between course learning and the realities of the school setting can actually hinder learning. The second phenomenon involves the length of time between learning about pedagogy and using that learning in the classroom. The traditional ‘length of time’ disconnect occurred over a four-year configuration of learning about teaching from books and discussions in university classrooms and then “adding a short dollop of student teaching at the end of the program” (Darling-Hammond, 2010, p. 40).

The disparity involving length of time between learning and practice has also plagued individual music methods courses. Novice teachers in several studies were unable to apply out-of-context learning to end-point in-context learning (Abrahams, 2009; Ballantyne, 2005, 2007; Ballantyne & Packer, 2004; Gohlke, 1994; Korthagen et al., 2006). Abrahams (2009) researched connectivity between field experience learning and the method’s course learning in a secondary music methods course. The sequence involved him teaching methods everyday for the first three weeks of the course in preparation for PMT teaching in a school practicum for the final nine weeks of the course. He found that college-based theoretical preparation for field-based experiences

were not applied in the practicum settings. Abrahams (2009) attributed failure to lack of communication and differences of philosophy/teaching approaches between his instruction and the school settings. He did not note the possibility that some of the failure may have been attributable to the front-end teaching for back-end application structure of his course. Gohlke (1994) found the same disconnect between PMT teaching at the end of the semester and their learning in a music methods course. When asked to teach a lesson at the end of the semester, PMTs used prior knowledge from their apprenticeship of observation (Lortie, 1975) rather than content presented in the methods course.

The above literature demonstrates the many challenges teacher education is facing in implementing reform that would result in better-qualified teachers. The fifth barrier, described above as a learning disconnect between knowledge gained from university coursework and enactment in the actual classroom teaching, is birthing a new paradigm that challenges teacher educations' apprenticeship of observation (Lortie, 1975) and requiring that we think first about how people learn.

### **A New Paradigm: Learning to Teach by Creating Theory Through Practice**

Perry and Power (2004) challenge the conventional teacher education assumption that learning to teach is a two-step process of acquiring knowledge and then applying that knowledge. They uphold the constructivist view that preservice teachers learn from experiences that actively involve them in constructing knowledge (p. 126). They assert that connections can be supported through cycles of inquiry, discussion, and reflection (p. 130).

Korthagen et al. (2006) also challenge the conventional two-step model of teacher learning. They assert that teacher educators need to create “situations that elicit the wish

for self-directed theory-building in their students” (p. 1027). This very different paradigm, they note, challenges the traditional conception of ‘teaching as telling’ and the traditional practice of teaching theory for later application in practice.

Also rejecting the theory-into-practice paradigm, Zeichner and Liston (2014) emphasize the need for reflective teaching, in action, that integrates thinking and feeling. They base their ideas in Dewey, noting that,

According to Dewey, the process of reflection for teachers begins when they encounter a difficulty, troublesome event, or experience that cannot be immediately resolved . . . Prompted by a sense of uncertainty or unease, teachers step back to analyze their experiences. As we see, this stepping back can occur either in the midst of the action or after the action is completed. (Zeichner & Liston, 2014, pp. 9-10)

Describing reflective teaching, Zeichner and Liston explain that practitioners reflect in- and on-action through a series of stages. First, practitioners interpret and frame the experience. During or after the action, having gained ‘new eyes’, they reframe the situation based on changes. During teaching, experience is dynamic, with things happening that are unplanned for. Students react in ways that cannot be predicted and the teacher must adjust on the spot (Korthagen et al., 2006; Zeichner & Liston, 2014, p. 15). Zeichner and Liston call this ‘reflection in- and on- action’ and note, “These concepts . . . are based on a view of knowledge and an understanding of theory and practice that are very different from traditional ones that tend to dominate educational discourse” (Zeichner & Liston, 2014, p. 15).

Carol Rodgers (2002) also underscores the interconnectedness of action and reflection in teacher learning. She referenced Dewey's portrayal of interaction and continuity as the x and y axes of experience. Her point is that experience is not enough. Continuity requires reflection on experience. Accordingly, the PMT must "perceive and then weave meaning among the threads of experience" (pp. 847-848). Rodgers quotes Dewey's definition of education: "that reconstruction and reorganization of experience which adds to the meaning of experience, and which increases [one's] ability to direct the course of subsequent experience" (Dewey, 1944, as cited in Rodgers, 2002, pp. 845-846) to emphasize the need for 'reconstruction and reorganization' through reflection. Zeichner and Liston's reflection in- and on- action refers to this same interactive quality of making sense through solving problems at the longitudinal and latitudinal intersection of action.

### **General Teacher Education Models of Integrated Field- and Course- Learning**

Several leaders in general teacher education are forging models that connect theory and practice. Perry and Power (2004) believe practical knowledge is generated from localized, systematic inquiry and dialogue and reflection. They point to the professional development school model as means of generating this practical knowledge. Professional Development Schools (PDS) involve a community of teacher-learners in learning through practice and dialogue. PDS bring people into shared collaboration over designing instruction, implementing learning experiences, and reflecting on and solving educational problems (Darling-Hammond & Bransford, 2005; Perry & Power, 2004)

Microteaching Lesson Study is another model that integrates collaborative inquiry into and reflection about effective lesson creation (Fernandez, 2010; Marble, 2006).



Preservice teachers collaboratively create lessons, teach the lessons, discuss outcomes, create portfolios, and present results to their methods classes. Practicing teachers also use Microteaching Lesson Study (MLS) to improve practice. Similar to PDS, MLS collaborative processes support shared inquiry into live contexts of teaching and learning.

Finally, I share one more model, mentioned in Chapter I, the Alverno College teacher education model, Expeditionary Learning. This program model addresses the issue of developmental appropriateness by providing safety through graduated complexity and close support. In the Expeditionary Learning model, novices are inducted into the high complexity of learning to teach through gradual assumption of increased responsibility. Graduated and scaffolded teaching tasks “[build] confidence and [provide] a safety net” for developing teachers (Diez, Athanasiou, & Mace, 2010, p. 23).

## **Music Teacher Education Research**

### **Effective Music Teacher Education**

My initial review of literature in Chapter I revealed a large group of survey studies concerned with ‘effective’ music teacher education. Pedagogical content knowledge, content knowledge, and general pedagogical knowledge (Shulman, 1987) were rated as the most important content and field experience was identified as the most critical component of undergraduate music teacher education (Ballantyne, 2005, 2007; Ballantyne & Packer, 2004; Brophy, 2002; Campbell & Thompson, 2007; Conway, 2002, 2012; Henry, 2001; Henry & Rohwer, 2004; Killian & Dye, 2009; Legette, 2003; McDowell, 2007; Schmidt, 2010; Teachout, 1997).

In many of the above studies, researchers sought to find components of undergraduate music teacher preparation that were most important for success in the classroom. The problem of *how* to connect the components of course learning and field experience in music teacher education was a lesser focus (Henry & Rohwer, 2005; McDowell, 2007; Powell, 2011; Valerio et al., 2012).

The next section includes queries into the impact of music methods components including field experience, peer-teaching, reflective processes, and mentoring.

### **Effective Music Teacher Education: How Components Impact PMT Learning**

Millican (2008) used Shulman's (1987) framework to survey band directors about what knowledge and skills are most important for the professional success of secondary band and orchestra teachers. As in the above studies, participants identified pedagogical content knowledge as most valuable, followed by content knowledge, and general pedagogical knowledge ranking third. In her discussion, Millican asked the question of *how* to encourage the process of turning content knowledge into pedagogical content knowledge. She stressed the need for the PMT to be in the setting, doing teaching, receiving guidance from expert models, and reflecting on experiences to bring about meaning.

According to McDowell (2007), the amount and structure of field experience in music teacher education varies widely between universities. Curious about how field experiences supported PMT learning, she researched ten preservice music teachers' perceptions of their field experiences during three semesters of undergraduate teacher education. The participants all conveyed that they would welcome more field experience to prepare student teaching. They also expressed a need for more support with classroom

management and working with students with special needs, and improved teaching methods that are motivating for school children.

Likewise, Hourigan and Schneib (2009) interviewed instrumental music student teachers to learn their perceptions of how early extra-curricular and co-curricular field experiences prepared them for student teaching. PMTs felt that knowledge and skills provided by early field experiences were crucial to their confidence in the role of student teacher. Participants identified classroom management, interpersonal skills, musicianship skills, content knowledge, pedagogical knowledge, and work ethic as valuable elements in their training.

Several researchers focused their queries on the impact of peer teaching or early field experiences and on PMT learning using Fuller and Bown's (1975) concerns theory as the measure of PMT growth (Berg & Miksza, 2010; Campbell & Thompson, 2007; Killian, Dye, & Wayman, 2013; Powell, 2011; 2014; 2016; Snyder, 2011).

Campbell and Thompson (2007) posited that teachers' ways of thinking change over time along a developmental continuum. They based their study on Fuller's (1969) theory that teacher-learners' concerns develop in a predictable progression as they gain teaching experience and competence. The researchers note that according to Fuller, novice teachers begin primarily concerned with self. Next, they progress to becoming concerned about task. Finally, they progress to concerns about the impact of instruction on student learning and motivation. Campbell and Thompson explored the concerns of pre-service music education teachers across four points in professional development to find out whether Fuller's (1969) concern theory would hold true. In contrast to Fuller's model, participants ranked student impact concerns highest, followed by self concerns,

with task concerns ranked lowest. Thus, participants were not shown to progress through Fuller's expected progression of concern categories.

Powell (2011) compared PMTs' perceptions of field experiences and peer teaching experiences. Course design included a peer-teaching experience in band methods in preparation for the field teaching experience. Participants appreciated peer teaching as an opportunity to practice the technical aspects of teaching before putting their lesson into action and they valued field teaching because it was real life experience. Three of the four participants remained at self and task concern levels of Fuller and Bown's (1975) progression. Only one changed his lesson plan in a significant way to address the needs of the students.

Powell repeated his study in 2014 using video-assisted, stimulated recall methods to interview PMTs after peer-teaching and field-teaching episodes. Repeating the study once more in 2016, he compared PMT reflective statements before feedback and after watching the video of the peer and field teaching episodes. Both studies examined the concerns of preservice instrumental music teachers using the Fuller and Bown (1975) concerns model (task, self, and student impact) as a lens. Task concerns were reported most frequently, followed by self-concerns with student concerns least reported.

Snyder (2011) also focused on pre-service methods for instrumental music teaching. Instruction included in-class peer teaching and practicum teaching in live classroom rehearsal settings. Lessons were videotaped and students wrote self-reflections and reflected on observations of practicing teachers. Snyder reported that PMT reflections in the beginning of the course focused primarily on themselves. As the process was repeated, PMT reflections demonstrated more and more awareness of lesson

structure, detection of errors in the band, and band students' responses. Growing awareness of errors led to a higher level of effectiveness in instruction.

Berg and Miksza (2010) investigated of the concerns of 11 instrumental music education majors involved in a field-teaching experience as part of a methods course. Participants emphasized task concerns over self and student impact concerns. There was an increase in student concerns from the beginning of the experience to the end.

Killian, Dye, and Wayman (2013) studied students over a five-year period. Participants reported more self-concerns (55%) before student teaching than after (33%) and more student concerns after student teaching (20%) than before (4%). Task concerns remained relatively stable (41% and 47%, respectively).

In a unique study, Reese (2013) explored preservice music teachers' perceptions of their experiences within a sequence of virtual observation, mentor conferencing, field-experience, and mentor feedback. He inquired into the perceived benefits of virtual observations and virtual conferences. Themes that emerged from participant interviews included 'improved logistics' – logistical ease afforded by immediacy of the computer, 'view of reality' – ability to observe music classes without being in the room, and 'expanded perception of the profession' – ability to observe elementary general music teachers in cities and states far away from their immediate setting (pp. 7-9). Reese concluded that videoconferences with mentor teachers offered similar benefits to field teaching.

Many of these studies described methods course structures that included sequences of learning, teaching, and reflecting. However, none probed the effects of an entire sequence. Powell (2016) noted that the peer-teaching episode in his study was

purposed to prepare the field-teaching episode. Reese (2013) involved preservice teachers in a sequence of collaborating with peer-cohorts, observing, reflecting, teaching, and receiving feedback with expert distant teachers. However, neither probed the impact of the entire sequence. Instead, each inquired into the effects of specific instructional strategies rather than the whole.

### **Music Methods Integrated Designs**

Abrahams (2009) employed grounded theory to research the connectivity between field experience learning and methods course learning in a secondary methods and practicum course. He taught learning theory and pedagogical methods everyday for the first three weeks in preparation for preservice teachers to teach in a school practicum setting for the final nine weeks. The author found that college learning had little effect on field-based teaching and concluded that failure was due to lack of communication and differences of teaching philosophy/teaching approaches.

Killian and Dye (2009) incorporated a reflective practice sequence for teaching episodes assigned over three semesters: peer teaching semester, field based teaching semester, and student teaching semester. The theoretical/conceptual framework for this study nested *practice* within *theory*. Each teaching episode involved a reflective practice sequence including planning, teaching, archiving, and reflecting. Surveys administered after each semester revealed that students perceived themselves as growing both in confidence and in skill and attributed their growth to the reflective practice sequence. This study involved teaching episodes that incorporated reflective practice in different courses conducted over the span of three semesters.

Robinson (2001), seeking improved impact between course learning and school experience transformed his instrumental methods course from a university-based structure to a fully school-based structure involving observing, teaching, and being coached by the school and university instructors. Though not a study, Robinson described the three-year evolution of his methods course as it changed to a fully integrated methods course/field experience model.

Henninger and Scott (2010) researched the “changes that took place in the perceptions of 18 preservice music teachers” (p. 77) during a sequence of two field experiences in elementary general music classes. The sequence involved newly learned teaching skills that were applied in a first time classroom teaching experience followed by observation and analysis of a video recording of the lesson, followed by a tutorial with the professor, and a second field experience followed by subsequent self-observation, analysis, and discussion. Written analyses were coded as positive, negative, or neutral in predetermined categories including ‘teacher behaviors’ – use of strategies, affect, music skills and knowledge, and ‘student behaviors’ – music skills and knowledge, social skills, affect, and other. Frequencies and percentages of student and teacher statements were calculated. Findings demonstrated that PMTs’ comments included more positive references to their students’ music performances in the second field experience. Also, PMTs’ perceptions of their students’ music performances and social behaviors became more positive.

Of all studies reviewed, Henninger and Scott (2010) was most similar to this action research study. They were seeking to learn how to best structure field experiences for PMTs’ successful teaching and learning. Participants were PMTs enrolled in a

teaching practicum course focused on general music. The researchers sought to find changes accrued between two full cycles of course learning, classroom teaching, self-reflection, and collaborative tutorials with the university teacher. Differences included research method and number of cycles studied. Henninger and Scott probed the impacts of two episodes on PMT teaching behaviors and student responses. Results were accrued through tabulating frequencies and percentages of PMT statements that were coded as positive, negative, or neutral in relation to teaching strategies, teacher affect, student musical performance, student social elements, and other. The authors were not the instructor of the course, so this was not an action research.

### **Action Research in Music Education**

Action research is relatively new to the field of music education. Articles appearing in journals between 1995 and 2000 described action research and touted its value for improving music education instruction. Bresler (1995), in *Ethnography, phenomenology and action research in music education*, explained, “I chose these three because I believe that each of them explores areas at the core of music teaching and learning, yet they are practically uncharted in the music education literature” (p. 2). Likewise, Rutkowski (1996) wrote,

For those of us who wish to challenge our teaching methodologies and the ways we evaluate student learning, conducting action research in our classrooms can lead to improving our professional skills as well as sharing our positive results as sources of information and inspiration for others. (Rutkowski, 1996, p. 262)

Crediting general education with paving the way to practitioner research, Conway (2000) noted that, “research designs being explored by our colleagues in general education show



a growing emphasis on involving teachers in the process of research...commonly referred to as “action research” (p. 22).

Recent articles continue to describe and discuss the application of action research in the field of music education. One application is known as collaborative action research. West (2011) promoted collaborative action research as a process of professional development for arts education. As an example, he cited Conway and Jeffers (2004), a collaborative action research conducted by a university researcher, Conway, and public school instrumental teacher, Jeffers, to combine expertise leading to the development of new assessment procedures for instrumental music. Searching other published accounts of collaborative action research, I found Conway and Borst (2001). Similar to Conway and Jeffers (2004), Conway described collaborative action research and Borst shared the account of his action research process regarding student motivation for continuing participation in choir. These two studies were among the few published music action researches.

Another application is to teach action research as part of a methods course. Conway (2000) described her course introduction to action research in detail. PMTs worked in small groups to create hypothetical action research studies. Wong (2011) explored how adapted action research as a course strategy might enhance the reflective practice of PMTs. Her rationale for using adapted action research was her belief in action research as an instructional strategy to “help teachers to transform limitations into strengths and develop their ownership of professional development” (p. 109). Two student teachers in a music teacher education program in Hong Kong conducted adapted action research with practicum classes over two semesters of a course focused on

developing their reflective practices. Wong concluded that her students “experienced positive classroom changes and developed ownership of their professional growth” (Wong, 2011, p. 107).

Most action researches were completed in fulfillment of music education Masters degree capstone projects. Several university music education programs including University of Wisconsin-Whitewater, Montana State University, University of Regina, University of Lethbridge, and Eastman University have begun to incorporate action research projects in graduate programs (Strand, 2008). The graduate program at Winona State University required graduate students to conduct action research in their music classrooms (Sherman & Lundquist, 2004). Action research capstones included, “Will Listening to Music in the Learning Environment Enhance the Perception of the Visual Arts Experience for Students” (Anderson, 2004); “Will Teaching Music Composition Through Integrative, Transformative or a Nonintegrated, Mimetic Approach Produce a Greater Increase in Students Understanding of Notes and Rest Values?” (Johnson, 2004); and “How Will the Absence of Movement From the Music Curriculum Affect Students’ Learning and Musicality?” (Jystad, 2004).

A preponderance of the literature coming from music education researchers remains at the reporting or analytical levels. Robbins, Burbank, and Dunkle (2007) narrated the experiences of two music teachers’ Masters degree action research projects. They pointed to transformation in the personal and professional lives of those involved. Strand (2008) analyzed two music teachers’ application of action research to studying music composition in the classroom. Interested in researching teachers in the process of action research, she used narrative analysis to study “the salient values and issues that

determined what was to be studied, and how instructional practice and outcomes were evaluated” (p. 349). She wanted to contribute to “evolving understandings of pedagogy and practice ... and to contribute to our evolving understanding of action research as a viable addition to disciplinary discourse” (p. 351). As cited in Robbins, Burbank, and Dunkle (2007), Strand noted that the two action research authors wrote about personal and professional transformations.

Cain (2008) surveyed 24 action research reports by teachers and professors in music education looking for the distinguishing characteristics of action research in music education. He was concerned about “issues of quality” in music education action research that has been done and concluded that,

if action researchers develop their understanding of action research, and take a more focused use of research literature and a defensible position with regard to data analysis and the generation of trustworthy findings, they might make a very significant contribution to music education. (p. 311)

In summary, a preponderance of literature related to action research in music education appeared to be probing the role of action research in professional development. With the exception of Conway (2000), Conway and Borst (2001), and Conway and Jeffers (2004), all action research publications were focused on defining and reporting examples of action research conducted by graduate students in their K-12 classrooms.

### **Action Research in University Music Coursework**

I found only one published action research that emanated from self-study by a university music professor. At the National University of Ireland Maynooth, Hood (2012) conducted action research on her sixteenth century counterpoint course. She was

interested in giving her university students more control and responsibility for their own learning. She took her class of 85 students and divided them into groups. The groups created their own self assessment-criteria and then used these criteria to self assess. Hood found dramatic results in the students' grades, their engagement in learning, and their confidence.

### **Gaps in the Literature and Need for the Study**

I began by contextualizing the study within the broader environment of national and local teacher education reform. The national teacher accreditation organization, CAEP, is calling for universities to substantially increase the amount and quality of early field experiences. Five barriers to effective implementation of 'quality field experience' were discussed. There is lack of consensus about the meaning of 'quality teaching' and about how to structure early field experiences in ways that are grounded with course learning. The disconnect between PMT learning in the university classroom and what he or she experiences in the classroom persists.

Music education research reviewed in this chapter and Chapter I established the need for early field experiences in preservice music teacher education. I found a large group of studies that inquired into the effectiveness of field experiences or peer teaching experiences in light of Fuller and Bown's (1975) concern theory. Most pinpointed the value of specific strategies such as peer teaching, field experiences, video-assisted self-reflection, virtual observations, or virtual conferences (Powell, 2011, 2014, 2016; Reese, 2013). With the exception of Henninger and Scott (2010), Killian and Dye (2009), and Abrahams (2009), connections between course instruction and PMT teaching seems to be much less researched.

One study (Valerio et al., 2012) uniquely sought to learn the qualities of embedded field experience in general music methods that support PMT learning. Participants were surveyed about 1) ideal components of pre-service general music teacher preparation; 2) how universities, university supervisors, and cooperating teachers help pre-service music teachers experience those components prior to student teaching; and 3) how universities might improve pre-service general music teacher preparation. Conditions perceived as ‘enabling’ included presence of qualified university faculty with general music teaching experience, qualified cooperating teachers, funding support, adequate time for pre-service teacher preparation, adequate school sites for field experiences, realistic schedules for pre-service teachers, and clear and regular communication (p. 10). Conditions perceived as ‘inhibiting’ were lack of preparation time, lack of funding, lack of field experience focus, and lack of critical and reflective thinking. Participants recommended that:

The university general music curriculum needs to reflect the structure and reality of the general music teacher’s job. To that end, university faculty should teach general music methods courses from a practical application approach with increased observations, relevant field experiences, and meaningful reflections.

(Valerio et al., 2012, p. 12)

Embracing participant recommendations, the authors projected the need for “more extensive qualitative studies focusing more closely on fewer participants ... to reach a more complete understanding ... [that moves] beyond *what* conditions to *why* they exist and *how* to effect changes for progress (p. 18).

This action research uniquely sought to forge a structure of embedded field experiences across a general music methods course with the express purpose of supporting PMT learning. To my knowledge, this is the only action research study done by a university music methods teacher about her practice within an elementary music methods course. Very few university-level music education action researches were found. No study reviewed probed the impact of a spiraling design that integrates field experience and course learning in developmental sequences across the entire semester. This study alone sought to learn about the effect of the entire course structure on PMT learning, PMT application of learning in the classroom, and K-6 learning (Diez, 2010).

### **Conclusion**

Speaking from my present day perspective as a university music teacher educator, I see that the basic paradigm of theory to practice persists even in the face of reform. National mandates to restructure teacher education to implement well-designed clinical field experiences tightly coupled with theory and practice demonstrate the continuing entrenchment of the theory to practice paradigm. My hope is that this action research might provide insight into *how* to “ground” (NCATE, 2010, p. ii) learning to teach in quality experiences “fully interwoven” (p. ii) with course content.

## **CHAPTER III**

### **METHODS**

In action research, the object of the research is the researcher's own educational practices, and the intervention changes are not only "the main feature during data collection, but [also] an explicit goal of the research" (Bresler, 1995, p. 16). The teacher-researcher identifies a need, gathers evidence, takes action by changing aspects of educational practices, and studies the change for its impact on learners (Mills, 2014, p. 8). Returning to the research process established in Chapter I, this chapter will review the plan (step three) and describe step four, 'act and observe'. I begin by recounting the 2013 pilot study intervention and continue with the second cycle of action research: the 2014 study intervention. Finally, I provide an in depth account of step five, analysis. The research questions are reiterated below to guide analysis of the 'main feature' – the restructured methods course.

#### **Research Questions**

The central research question was, "How did restructuring a methods course to integrate pedagogical learning with iterative field experiences impact preservice music teachers' (PMTs') skills/understandings for teaching elementary music?" The specific questions asked:

1. How did the revised integrated course design facilitate PMTs' development of skills and understandings for planning and enacting music instruction?

2. What are the indications that PMTs' instruction in the practicum site resulted in student musical learning?
3. How did the integrated course design facilitate PMT-student relationships?
4. What aspects of the revised course design were identified as valuable to PMTs and MTs?
5. What were PMT and MTs' suggestions for improving course structure/content?

### **Action Research**

The roots of action research in education have been traced to John Dewey (Dana & Yendol-Silva, 2003; Mills, 2014; Tomal, 2010). Kurt Lewin is credited as the first to apply action research to community action programs in the United States in the 1940s (Dana & Yendol-Silva, 2003; Kemmis & McTaggart, 2007; Mills, 2014; West, 2011). It has been applied to effect organizational and social change throughout the world and goes by many names (Kemmis & McTaggart, 2007). Educational action research is also known as classroom action research (Kemmis & McTaggart, 2007, p. 273-274), practitioner-research (Cochran-Smith & Lytle, 2009), practitioner-inquiry (Dana & Yendol-Silva, 2003), collaborative action research (West, 2011), and teacher-research (Cain, 2012).

Educational action research is defined as systematic study purposed for learning about, solving, and improving one's own professional practice (Dana & Yendol-Silva, 2003; Mills, 2014; Tomal, 2010). It is inquiry by teacher-researchers who study their own practices "because they are committed to taking action and effecting positive educational change in their own classroom and schools" (Mills, 2014, p. 5). Three characteristics emerge: who – teacher/researchers - why – because they are committed to



improving learning for students – and what - positive change in their own educational setting. Cochran-Smith and Lytle (2009) describe the perspective relationship between who, why, and what as “[having] a reciprocal, recursive, and symbiotic relationship” (pp. 94 -95). Invoking these qualities, their label, “practitioner research”, conveys the dual roles of researcher and practitioner as “integrated and dynamic” (p. 95). Music educator/researcher, Liora Bresler (1995), describes this integrative characteristic as “close interaction between theory, practice, and change” (p. 16).

Action research fit the needs of my research problem (Maxwell, 2013; Saldana, 2013). It was in close harmony with the theoretical framework and provided a systematic and meaningful method of inquiry. It was practical because I researched my own practice in the setting of my university classroom (Kemmis & McTaggart, 2007; Mills, 2014). It is critical because improved impact has the potential to change lives of preservice music teachers who may in turn impact future students’ lives.

### **The Pilot Study**

Operating at the cross-sectional juncture of theory, practice and change (Bresler, 1995; Dewey, 1938), I researched and formulated an intervention. This section describes the pilot study intervention, the pilot study results, and subsequent revisions that led to the present research.

In fall 2013, the previous course structure that had operated within a traditional teacher education framework was revamped. The twenty-hour practicum was repositioned from the end of the semester so that ten two-hour field experiences occurred throughout the semester. The field-experiences were integrated with concurrent instruction about content/pedagogy that corresponded with microteaching assignments.

Field experiences were graduated in level of complexity through six iterations of the cyclical sequence in Figure 4.

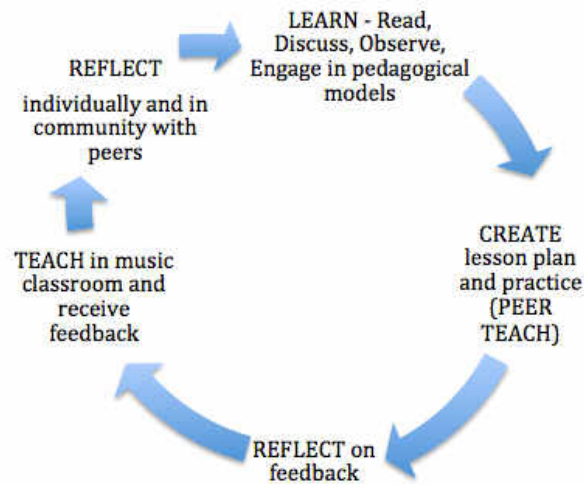


Figure 4. The Pilot Study LCRTR Sequence. Adapted from *Linking Practice and Theory: The Pedagogy of Realistic Teacher Education*, by F. A. J. Korthagen, J. Kessels, B. Koster, B. Lagerwerf, and T. Wubbels, 2001, Mahway, NJ: Lawrence Erlbaum Associates. Copyright 2001 by Lawrence Erlbaum Associates. Adapted with permission.

The course began with writing and sharing teaching autobiographies. The first field experience began at the rudimentary level of teaching a short song that had been modeled in class. This lesson, taught in the second week of class, was unbounded by time. Course learning included readings, discussion, and modeling of various pedagogical approaches. PMTs were given criteria for the upcoming lesson and encouraged to incorporate any of the strategies learned in class. PMTs create and taught their lessons to classmates, shared feedback, reflected and revised their lessons, and then taught the lesson to elementary students in the practicum setting. Lesson plans and delivery were ungraded. After teaching the lesson to children, PMTs wrote a reflection

describing the lesson and discussing the effectiveness of their plan and teaching performance. The reflection was graded only on the basis of completion. Each successive lesson emphasized a different element or skill of the music curriculum and different musical media. PMTs videotaped the first and fourth lesson and met with me for a conference/interview regarding their goals and progress. In the fifth and sixth lessons, PMTs became responsible for teaching full 30-minute classes to the elementary students (as per the norm in public school music). The final four lessons included teaching two two-day mini-units. Understanding by Design (UbD) (Wiggins & McTighe, 2005) was introduced and incorporated as the planning approach for the final units. UbD, devised by Wiggins and McTighe (2005), is a tool for unit and curriculum planning. Planning begins with the outcome and works backward to goals and processes that support successful realization of the outcome. The course final included a Power Point presentation in which each PMT presented one of the two final lessons. In addition, PMTs wrote a final narrative reflecting on personal growth over the semester and providing suggestions for ways to improve the course (See Figure 5).

### **Pilot Study Data Collection**

In August of 2013, I obtained IRB approval for a pilot action research study involving the restructure of an elementary general music methods/practicum course. On the first day of classes for the fall of 2013 Elementary General Music Method's/Elementary Practicum course, six enrolled PMTs were told about the pilot study and invited to participate. Assurance was given that participation would have no bearing on the grade for the course. Five of six PMTs signed consent forms and agreed to participate (see Appendix B). I arranged a practicum placement with a public school

2013 “Integrated” Intervention	2014 “Integrated” Intervention
Week 1 – Sharing Teaching Autobiographies	Week 1 - Sharing Teaching Autobiographies
Week 2 – Observation/Greeting Lesson	Week 2 – Observation/Greeting Lesson
LCRTR sequence initiated	LCRTR sequence initiated
Week 3 – Preparing Lesson 1/ Learning Theory/ Observing in Music Classroom.	Week 3 - Preparing Lesson 1 ( <i>more focus on classroom management techniques</i> )/ Learning Theory/ Observing in Music Classroom.
Week 4 – Peer teach lesson 1/ Teach lesson 1/ Interview-video conference.	Week 4 - Peer teach lesson 1/ Teach lesson 1/ Interview-video conference.
Week 5 - Prepare beat competence lessons	Week 5 - Prepare beat competence lessons.
Week 6 - Peer teach beat competence lesson/ Friday – Teach lesson 2 in classroom.	Week 6 - Peer teach beat competence lesson/ Friday - Teach lesson 2 in classroom.
Week 7 – Prepare rhythm lessons/ observe in schools.	Week 7 – Prepare rhythm lesson/ observe in schools.
Week 8 - Peer teach lesson 3/ Teach (rhythm) lesson 3.	Week 8 - Peer teach lesson 3/ Teach (rhythm) lesson 3.
Week 9 – Prepare voice skills lesson – vocal exploration	Week 9 – Peer teach lesson 4 ( <i>rhythm reading</i> )/ Teach lesson 4
Week 10 – Prepare voice skills lesson – solfege and pitch matching lessons	Week 10 – Peer teach lesson 5 ( <i>vocal skills</i> )/ Teach lesson 5/ Interview 2 – card interview
Week 11 – Peer teach lesson 4/ Teach (vocal skills) lesson 4/ Interview 2	Week 11 – Peer teach lesson 6 ( <i>melodic reading</i> )/ Teach lesson 6.
Removal of peer teaching scaffold (R).	Removal of peer teaching scaffolds (R).
Week 12 – Share lesson ideas lesson 5/ Teach lesson 5 (vocal and body ostinato).	Week 12 – Share lesson ideas lesson 7 ( <i>ostinato accompaniment</i> ) / Teach lesson 7
Week 13 – Share ideas lesson 6 (instrument accompaniment)/ Teach lesson 6.	Week 13 – Share lesson ideas lesson 8 ( <i>mallet instrument accompaniment</i> )/ Teach lesson 8.
Week 14 – Learn about UbD lesson planning/Plan two two-day final units	Week 14 – Learn about UbD lesson planning/ Plan <i>one</i> two-day unit.
Removal of pedagogical preparation (L). Final unit lesson content was chosen by PMT.	Removal of pedagogical preparation (L). Final unit lesson content was chosen by PMT.
Week 15 – Teach first day of two unit plans.	Week 15 – Teach <i>day one of final unit</i> .
Week 16 – Teach second day of two unit plans.	Week 16 – Teach <i>day two of final unit</i> .
Finals Week – Power point presentation of one of the final units.	Finals Week – Power point presentation of the final unit. <i>Card responses</i> .

Figure 5: Structural Changes Between 2013 Intervention and 2014 Intervention. Words in italics denote changes.

music teacher for each of the six PMTs. Each teacher agreed to mentor one teacher-candidate through the practicum and to offer verbal and written feedback after each teaching episode. As the study progressed, I realized that the mentors' views were critical for triangulation in the study. Accordingly, I applied for an IRB protocol change and was granted amended IRB approval (see Appendix C). I sent an email to the six mentor teachers (MTs) requesting their participation in the study. In the email, I included the consent form and the interview questions that would be asked in an exit-interview (see Appendix D). Four responded to my request and became MT participants for the study.

### **Pilot Study Participants**

The five PMT participants included four females and one male, all either one or two semesters away from student teaching. The four MT participants included one late career teacher, two middle career teachers, and one beginning career teacher. All participants signed two consent forms, keeping one for their records.

Each participant's identity was protected through use of a pseudonym. I employed member checking. No revisions were requested. I maintained an audit trail of all research materials, including raw data, transcriptions from interviews and videos, field notes, and 'jottings' in my research journal (Robson, 2002).

### **Pilot Study Data**

Data included PMTs' written reflections, lesson plans, two transcribed interviews related to videos of practicum teaching experiences, an initial narrative, and a final narrative. Also, each PMT recorded a video of the final lesson and shared an excerpt

with peers in a final presentation. The video-recorded teaching episodes were uploaded to my computer for analysis.

Data from the MTs included the transcribed exit-interviews and their written feedback and rubric responses. Data from me, the teacher researcher, included interpretive ‘jottings’ (Robson, 2002) from my memos, field notes, and research journal. All data collected from MT participant interviews and video-recordings from PMT teaching and final presentations were converted into text through verbatim transcription using HyperTRANSCRIBE (Drisko, 2004).

The pilot study research questions were:

- 1) How will a restructure of practicum field-experiences within the method’s course impact development of effective teaching skills in each PMT?
- 2) What aspects of the course design will be perceived as most helpful to each teacher candidate’s growth toward competence as an elementary music teacher?
- 3) How might the instructional design be improved for increased impact?

### **Pilot Study Analysis and Interpretation**

Analysis began through open coding in HyperRESEARCH. Codes were consolidated into code groups and patterns began to form. As groupings emerged, I returned to the data corpus, and recoded with new eyes. I continuously cycled back to the research questions as anchors to focus my ‘seeing’. Several themes emerged in relation to the research questions.

Regarding RQ1, direct evidence of impact on teaching skill development was inconclusive due to lack of consistent patterns across PMTs. Every individual came from a different background, had a different purpose, different classroom issues, and different

interests. Instead of specific areas of growth, a surprising theme emerged in my field notes. As the semester progressed, all PMTs became engaged learners. I saw this in the level of analysis in their reflections, the questions asked in reflective discussions, and comments made in the hall; “I can’t wait to share what happened on Monday!” (PMT #4). Being the teacher and needing to solve classroom issues seemed to create a ‘need to know’ that had not been present in the traditional model.

Related to this theme of ‘engaged learners’, I witnessed the power of peer support in mutual problem solving. My research journal entry on October 18, 2013 reads:

...for the preservice teachers who were there on Monday this week (5 out of 6), the process of peer teaching had a new ring compared with past years. The PMTs were actively seeking solutions that would work for their teaching of the lesson to children on Wednesday. They were stopping in the middle of the lesson and asking the group for solutions to perceived problems. (Petrik, research journal, October 18, 2013)

This ‘new ring’ of engaging together to solve common problems was also demonstrated in the Monday morning sharing. A striking example occurred when a PMT shared her progress with classroom management after many weeks of frustration. Her peers clapped for her. Observing the high level of interaction during peer lesson sharing and the high level of engagement and support during the Monday morning sharing times, I identified co-reflection as a critical pedagogy in the whole LCRTR process.

The theme of ‘engaged learners’ surprised me. My research question was written with emphasis on how the redesign would impact developing skills. The emergence of this theme reminded me that being engaged in one’s learning comes first. Skill

development will follow. Ultimately, it seemed, skill development was secondary to the realization of their potential to develop their skills as a teacher.

Corresponding to RQ2, “What aspects of course design were perceived as helpful to each teacher candidate’s growth toward competence as an elementary music teacher?”, four themes emerged from the grounded theory study:

- “Experiencing what it’s really like” – in vivo referring to the importance of the PMT’s actual teaching experience with children in the music classroom
- “Allowing time for relationships” - regularly scheduled teaching times provided time for PMTs and MTs and children to form relationships
- “Opportunities for repeated practice” – regularly scheduled teaching times and the opportunity to repeat the lesson several times each time they taught provided opportunities for trying, learning from trials, and improving.
- “Direct on-the-spot feedback from MTs”

A statement made by MT 1 in her description of PMT 1’s growth during the exit interview demonstrates aspects of all four themes:

She got more comfortable with the kids, got used to being around kids more, and you know, I let her kind of struggle and then I would give her feedback and it was nice that she had more than one class in a row of the same grade level...the second half hour, she kind of fixed a couple things and I would kind of tell her a few things more. (MT 1, 2013)

Thus, the MT described the aspects of course design she perceived as helpful; the opportunities for repeated enactment of a lesson in the authentic classroom setting afforded developing comfort with children and enabled PMT 1 to apply feedback and



improve through several class repetitions of the lesson. In her final presentation to her peers, PMT 2 gave the following testament to the importance of authentic context in her learning:

And this right here (pointing at the video of her lesson she had just shown) was the most effective way of teaching me how to do this. This going out and doing the practicum. This was the best part of the process for me – it's really, just going out and doing it. I had never felt so like, helpless, like standing in the classroom and how do I fix this, how do I do it? Then when you find a way to do it, it's the best reward. Because the kids are getting it.

Practice, struggle, and finding a way to do it were inherent in her learning. Hearing the inclusion of the 'kids getting it' in her celebration of 'the best reward' leads to the next powerful theme: 'relationship'.

MT 2 underscored the importance of building relationships during the exit interview. She also noted that relationship must be connected to a teacher's "know[ing] their stuff, know[ing] their content, but at the same time know[ing] kids, and how to deliver content to the kids" (MT 2). It is worth noting that this description of good teaching parallels Schulman's (1987) Pedagogical Content Knowledge and Dewey's (1938) description of teachers' responsibility to shape educative experiences.

The following excerpt from my transcription of the final presentation occurred during PMT 3's presentation. As she identified her ability to relate to children as her strength as a teacher, we co-confirm the significance of relationship.

PMT 3: Uh, relatable – I'm engaging. I'm not separated from them.

Mrs. Petrik: It's this (I motion between myself and her). It's hard to describe.  
(I turn to PMT #4 and say) Interpersonal you call it?

PMT 4: Yeah, interpersonal.

PMT 3: I also think I'm pretty easy for my students to talk to, because they don't seem at all scared to raise their hand to contribute and if they get something wrong I don't even make them feel bad about it. I also am engaged in the lesson myself, and I think my facial expressions and voice conveys that so that they want to try to do it with me.

Regarding relationships and knowing students, PMT 1 wrote the following in her final narrative:

I believe the most important aspect of being an effective teacher is how well a teacher knows their students. This comes about by being able to plan for every situation that might come up in a classroom and having very clear goals for both you and your students.

Over the semester, the opportunities for repetition with the same children provided the conditions for each of the PMTs to develop care about their students' learning.

Regarding RQ3, "How might the instructional design be improved for increased impact?", feedback from MT exit interviews and PMT final narratives and teacher evaluations are summarized as follows. While the PMTs' final narratives identified the practicum experience as most valuable to their growth as teachers and that the entire sequence was beneficial, there were many suggestions for improvement. Almost every MT felt that the PMTs needed "more practicum time". One PMT suggested that there

was too much class and personal time wasted in reflection: “I think it is important to reflect, but we did so much that it took up much of the class time and my own time”. Responses in course evaluations provided anonymous feedback that the structure and feedback were appreciated. One PMT felt unprepared for classroom management and having to work with students who had special needs. Two PMTs expressed wishes for more discussion and less demonstration. Two other PMTs addressed the need for greater clarity regarding due dates.

In summary, each PMT developed *different* skills and understandings. All became engaged in the process and identified the need to become more skilled with pedagogy, content, and learners. Both PMTs and MTs valued the revised structure because it provided “experiencing what it’s really like”, “time for relationships to develop”, “regularly scheduled opportunities for practice”, and “direct on-the-spot feedback from MTs”. The greatest need was for more support in helping PMTs work with classroom management. Suggestions for improvement included a call “more” practicum time in the classroom and greater clarity of due dates. All of these areas needed to be considered for changes in the next cycle of action research.

### **The Dissertation Study**

In July 2014, I applied for and was granted IRB permission to continue the study, which took place in fall semester, 2014. The study intervention maintained the basic structure of the pilot study, with small adjustments in both structure and content. As in 2013, the structure provided iterative LCRTR episodes of

- 1) preparation for teaching through learning about content and pedagogy,

- 2) opportunities to create, practice, reflect, and revise in the methods course classroom,
- 3) actual teaching of the lesson in the music classroom, and
- 4) self and shared reflection.

As before, episodes were graduated and regularly cycled in an expanding spiral (concepts were built upon previous learning cumulatively) across the span of the course. In each teaching episode, course learning, planning, and practice were purposefully positioned to prepare the imminent field-teaching experience. During the field experience, each PMT received timely advice and feedback from the music teacher mentor (MT). They also received immediate feedback in the form of student responses. After each lesson and back in the college classroom, collaborative and individual reflection facilitated problem solving and celebration of growth.

### **Revisions: Changes in Structure, Content, and My Perspective**

Responding to the MTs' call for "more", I increased the number of LCRTR episodes from six to eight and decreased the final teaching unit from two units to one. This structural change provided time for additional depth in pedagogical content. I revised the progression of lessons to include two lessons on rhythm and two lessons on melody so that PMTs might begin to understand how to build learners' conceptual understanding from experience to symbol (Bourne, 2007; Bruner, 1966). Looking back from today's perspective, I see that this change in content reflected my new perception of LCRTR as a pedagogical tool. I was curious to learn whether the process might help PMTs understand and apply Bruner's (1966) theory of modes of representation to designing sequential curricula.

The pilot study provided new awareness of the novice level of my PMTs and confirmed that teaching episodes needed to be scaffolded and graduated. I had learned that preservice teachers needed a great deal more structure to support their beginning teaching experiences (Dewey, 1938). Due to my changing perspective, several subtle changes occurred. First, I became more explicit in preparing the PMTs for teaching. This included being more prescriptive and directive in my instruction and expectations for lesson planning. Due to observed weaknesses in written lesson plans, I amended the pilot study approach of ungraded lesson plans to graded lesson plans. I had identified some of my expert blind spots (Wiggins & McTighe, 2005) and was able to address them. One obvious blind spot was my need to address classroom management issues more proactively. Second, after viewing the video-recordings with each PMT during the first conference, I realized that I needed to see them in action on a regular basis. I began a regimen of regularly visiting teaching sites, observing, and providing notes. Third, I constantly reminded PMTs that they could confer with me about lesson plan ideas and any other issues. This change of becoming more ‘present’ was met with PMTs’ emailed questions and impromptu conferences.

Another adjustment involved content. Through the ‘action’ of the course I learned what PMTs needed to learn for their teaching. Due to my improved understanding, my instruction improved. This time, when demonstrating pedagogical approaches for teaching the basic elements and skills, I was able to sidestep probable pitfalls and stress classroom management techniques specific to different musical activities.

The pilot study’s theme regarding the significance of ‘relationship’ led to its greater emphasis in course discussions, reflection prompts, and rubric assessments (see

Appendices E and F). My new perspective changed my message; relationship was now portrayed as central to successful student engagement.

Thus, the revised design involved subtle changes in the basic LCRTR model including adding ‘more’ lessons and greater depth of pedagogical sequencing (See Figure 6). Other design adaptations included my regular visits to practicum sites on days of teaching to observe and provide support and changing the second interview to the notecard format (see ‘Data Collection’ for description). Revisions in my teaching included increased scaffolding for classroom management, increased alignment with what PMTs needed to know, and intentionality regarding ‘relationship’. Throughout the 2014 course, I stressed relationship as a core pedagogical dynamic and worked to build relationships with and between PMTs, MTs, and myself.

### **The Dissertation Study Intervention**

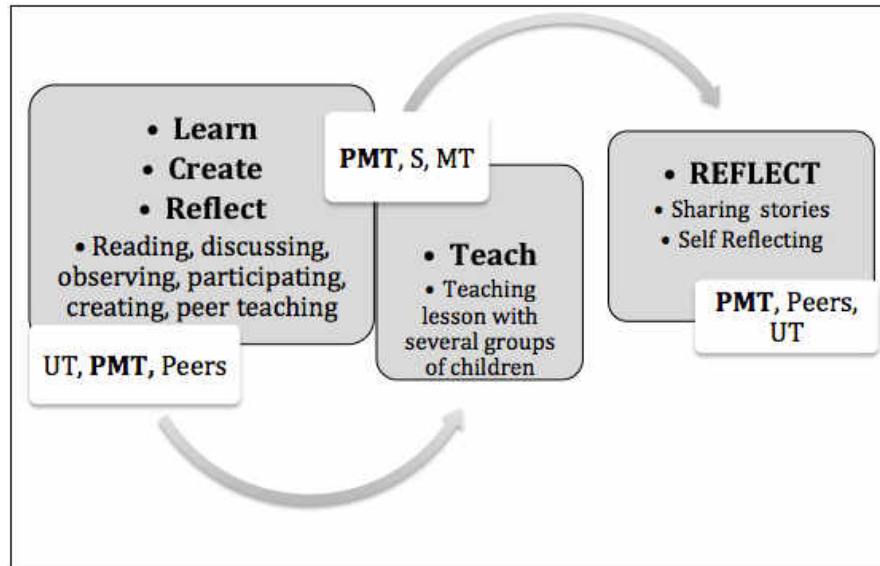
The diagram below depicts the 2014 version of the elementary music methods micro-structure. The sequence, labeled Learn, Create, Reflect, Teach, Reflect (LCRTR), is based on Dewey’s conception of learning as a continuous dynamic process between interaction and continuity and modeled after the ALACT model (Korthagen et al., 2001). First, learning involves ‘interaction’ *between* the individual and his environment, other people, ideas, or the world (Rodgers, 2002). Then, continuity is gained through reflecting on, ‘making sense’ of the interaction, and applying learning forward through multiple interactions. The cycle of interaction and continuity occurs continuously throughout LCRTR always in forward and backward motion. Interaction and continuity begin in the ‘Learn’, ‘Create’, and ‘Reflect’ phase and new understandings are immediately connected forward to ‘Teach’, and ‘Reflect’ in the real world settings of classroom and course room.

This sequence, paralleling the pilot study micro-structure, was extended to include eight repetitions (compared to six) over the course of the semester that culminated in one final two-day unit (compared to two). The micro-structure and macro-structure of the 2014 action research are depicted in Figures 6 and 7 respectively.

### **Dissertation Study Data Collection**

**Site.** This study took place in a university course room and four public elementary school classrooms. The university elementary music methods course is housed within a mid-sized, four-year university with a present enrollment of about 9,000 students. The elementary schools were public schools in a small upper plains city with a population of about 73,000 residents. All four schools had similar demographics. The school district as a whole is presently meeting a challenge of increased enrollment (7, 711 students in 2015) and in the number of ELL learners (Executive Summary, 2015). As of a recent report, 29% receive free or reduced price meals, 78.6% are white, 6.6% are black, 6.3 % are Hispanic, 5.1 % are Native American, and 2.1 % are Asian. The school setting of one PMT's practicum had a higher population of students with special needs. The school setting of another PMT's practicum was located on the Air Force base that is part of the city's school district.

**Participants.** The participants in the study were four preservice music teachers enrolled in the fall 2014 elementary methods course and four public school mentor teachers teaching in the above-noted school district. Based on the goal of improving outcomes for the participant/students, purposive sampling was employed to select "the specific individuals for whom the improvement is desired" (Tomal, 2010, p. 30). The corresponding four mentor teachers were also selected purposively, specifically to



One LCRTR episode:

**Learn** - in the course-room, PMTs, their peers, and me - the university teacher -interact with theory, specific content, and pedagogy to prepare the teaching event.



**Create** – each PMT creates a lesson plan focusing on specific content and applying modeled pedagogy.



**Reflect** – in the university course-room, each PMT practice-teaches the lesson to peers and shares reflective feedback. Lesson is revised accordingly.



**Teach** – in the elementary music classroom, each PMT teaches the lesson with three to four classes of elementary school children.



**Reflect** - each PMT reflects individually and back in the course-room the following Monday, reflects conversationally with peers and me.

*Figure 6.* The 2014 Study LCRTR Sequence. The LCRTR Episode. Adapted from *Linking Practice and Theory: The Pedagogy of Realistic Teacher Education*, by F. A. J. Korthagen, J. Kessels, B. Koster, B. Lagerwerf, and T. Wubbels, 2001, Mahway, NJ: Lawrence Erlbaum Associates. Copyright 2001 by Lawrence Erlbaum Associates.



Week 1: share autobiographies, discuss ‘how we learn’, experience greeting songs.

Week 2: teach greeting song modeled by UT/introductions in practicum.

Week 3: continue how children learn, demonstrate song-games, observe in music class.

Week 4: Monday - teach Lesson 1 “Song-game lesson” to peers/ Friday teach in practicum setting/ video lesson and conference w/UT/ write reflection.

Week 5: Monday - share experiences with peers, prepare beat competence pedagogy.

Week 6: Monday - teach Lesson 2 “Beat competence” to peers/ Friday teach in practicum setting/ write reflection.

Week 7: Monday - share experiences, prepare rhythm-language pedagogy, Wednesday -assessment day, observe in schools/ Friday prepare rhythmic pedagogy.

Week 8: Monday – peer teach Lesson 3 “Rhythm at the enactive level lesson”/ Wednesday – teach in practicum setting/ write reflection/ Friday, share experiences, continue rhythm pedagogy at the symbolic level (reading notation)

Week 9: Monday- peer teach Lesson 4 “Rhythm at the iconic or symbolic level lesson/ Wednesday – begin pedagogical approaches to teaching vocal skills/ Friday - teach Lesson 4 in practicum setting/ write reflection.

Week 10: Monday – share experiences, continue lesson ideas for teaching voice skills and melody/ Wednesday – peer teach Lesson 5 ”Vocal skills and melodic concepts lesson”/ Friday – teach Lesson 5 (Video-conference/ UT)/ write reflection.

Week 11: Monday – share experiences, continue pedagogy for voice skills and melody at the symbolic level (reading notation)/ Wednesday – peer teach Lesson 6 “Melody in the iconic or symbolic level lesson”/ Friday – teach Lesson 6 in practicum setting/ write reflection.

Week 12: Monday – share experiences, prepare body percussion transferred to percussion/ Wednesday – share plans for Lesson 7/ Friday - teach Lesson 7 “Adding body percussion/ instruments to a song or poem”/ write reflection.

Week 13: Monday – prepare adding xylophone accompaniment to songs/ Wednesday – discuss plans for Lesson 8/ Friday - teach Lesson 8 “Texture adding xylophone accompaniment to a pentatonic song”/ write reflection.

Week 14: Monday – UbD demonstration / Wednesday – UbD continued and prepare final unit/ Friday – Thanksgiving.

Weeks 15: Monday – demonstrate lessons incorporating movement/ Wednesday – demonstrate lessons incorporating listening/ Friday - teach day one of final unit.

Week 16: Monday – continue listening lesson ideas/ Wednesday – demonstrate programs/ Friday – teach day two of final unit

Week 17: Share final lessons in Power point presentation during the final.

*Figure 7.* Elementary Music Methods Calendar – 2014

provide triangulation from the perspective of a practicing music teacher. All participants were selected because they were integral to the action research process. They were the individuals who were the acting teachers and learners, the “ones that will best enable you to answer your research questions ... [and] provide the best data for your study”

(Maxwell, 2013, p. 99).

Table 1. PMT and MT Years of Teaching and Assigned Pseudonym.

Preservice Music	Mentor Teacher	Mentor Teacher
Teacher Pseudonym	Pseudonym	Experience
Mia	Mrs. Bateman	11 years
James	Mrs. Nelson	3 years
Tara	Mr. Gartner	40 years
Ariel	Mrs. Hanson	7 years

All four PMTs were pursuing their BSE in Music Education. The BSE program requires a total of 60 hours of practicum spread over several methods courses including band methods, choral methods, orchestra methods, woodwind methods, vocal methods, brass methods, string methods, and percussion methods. Previous to and concurrent with this course, other practicum hours were primarily observational. Mia, however, mentioned that she had had the opportunity to conduct the band in her band methods course. Several of the PMTs were taking a choral methods course concurrently with this course and mentioned that the practicum hours in that course involved observation only. Mia was in her senior semester and would be student teaching in the spring semester

immediately following the course. Tara, James, and Ariel would be student teaching the following fall. Mia's major instruments are piano and voice. Tara's instruments are bassoon and voice. James's instrument is saxophone. Ariel's instrument is voice. Mia was teaching privately, and thus had prior experience teaching individual students.

### **Consent and Confidentiality**

To procure participation, the statement in IRB IV – 7 (see Appendix A), was read aloud on day one of the course and assurance given that choosing to participate would have no bearing on grades. All four 2014 course-members agreed participate. The PMTs signed two consent forms, turning one in to a folder in the music division office and keeping one for their records. Several prospective mentor teachers had been contacted during the summer and after receiving an email describing the study, interview questions, and consent form process, all agreed to participate in the study. I traveled to each of the MT's schools to express my appreciation, to provide consent forms, and to procure signatures. PMTs were given the list of MTs who had agreed to participate. Each chose a mentor and arranged for a first visit.

To protect participant confidentiality, I reported findings without identifiers that might reveal participants, university, public schools, or school district. Pseudonyms were assigned all participants as noted in table 1. There were no foreseen physical, emotional, or financial risks to participation in this study. Participants were assured that they could withdraw any portions of the data that pose an emotional risk and that they could withdraw from the study at any point. Research data and consent forms are being kept in separate locked location and will be retained for three years after completion of the study. I, as the principal investigator, am the only person who has access to the data. Data will

be deleted from external drive after three years. Research data is password protected on my personal laptop. Audio-visual files will be deleted after three years. The consent forms will be shredded at the culmination of the study.

### **Data Collection**

Action research data is collected simultaneously and naturally within the daily process of teaching (Dana & Yendol-Silva, 2003). To study impact on PMT learning over the course of the semester, data included the following course assignments and discussions:

- 10 written self-reflections (one after every teaching episode)
- 8 lesson plans
- 1 two-day unit plan written in UbD format (Wiggins & McTighe, 2005)
- 2 audio-recorded interviews related to video-footage of beginning and middle practicum teaching experiences
  - the first interview was a semi-structured interview about the PMT's first teaching experience.
  - the second interview included the following process:

In the beginning of the interview, each was asked to write:

1. 1 -2 Cards: word(s) that describe your lesson.
2. 1 - 2 Cards: a word(s) that describes learning in the course that prepared this experience.
3. 1 - 2 Cards: word that describes learning from your MT in connection with the lesson.
4. 1 - 2 Cards: something you learned about the children

5. 1 – 2 Cards: something you learned about yourself
6. 1 - 2 Cards: something your students learned.

After writing, PMTs were asked to touch lightly on each question.

- 2 audio-recorded class discussions (one after the greeting lesson, one after lesson 8)
- 1 autobiographical narrative written at the beginning of the semester
- 1 final written narrative
- 1 final Power Point presentation including a video-clip of their students' final performance - videotaped and transcribed

Note that all of the above forms of data were parts of course learning. The two interviews, while providing rich data for the research, were also pedagogical processes integral to teaching and learning. The first interview provided the opportunity to give personalized feedback to each PMT and the second interview, using the card format, facilitated PMTs' meaning making.

Triangulation was provided through the multiple forms of data and multiple perspectives. The MTs provided their perspective through a semi-structured exit-interview and written responses on provided rubrics (see Appendix G). My perspective was recorded in field-notes of class discussions, entries in my research journal, and memos about ongoing analysis. Additionally and not part of the original data collection design, I added visits to the classroom sites, during which I observed PMTs' teaching and took field notes.

## **Coding and Categorization**

Analysis began simultaneously with the course (Maxwell, 2013; Mills, 2014). As PMTs turned in lesson plans and reflections, I read and responded with my thoughts and feedback. I listened to and transcribed interview tapes beginning with the first PMT interview (see Appendix H) (Maxwell, 2013). Throughout the course, I wrote narratives in my research journal about the interviews I was transcribing, about daily classes, about field observations, and about my thoughts. These processes involved what Maxwell calls ‘connecting strategies’ or ‘contiguity relationships’ (p. 106). I constantly asked, “What are they learning?” and “How is the course supporting their learning?” (Strauss & Corbin, 1998), always looking for “connections between things” (Maxwell, 2013, p. 106).

At the same time, I used the comparison strategy of “fracturing the data” (Maxwell, 2013, p. 107) through open coding. I transcribed all interviews verbatim using HyperTRANSCRIBE beginning as close to the experience as was possible. As work was coded in HyperRESEARCH, I wrote memos to define code meanings. During the first round of open-coding, I labeled anything that might have meaning for the study. The coding process was a way to develop categories based on what seemed important to all participants. The first cycle of coding resulted in hundreds of codes. When the codebook became unmanageable at 220 codes, I collapsed the list back to ninety-two codes by matching common codes emanating from PMTs, MTs, and UT perspectives. Table 2 displays the resultant matrix of common codes and tentative categorization (left hand column).

I continued coding, applying the above codes to a second cycle of coding, but not knowing what I was looking for, the codes again ballooned to 220. I began again, this

Table 2. Common Codes Between PMT, MT, and UT.

	Music Teacher Mentor	Pre-service Music Teacher	University Music Teacher
Process	1. Effective learning progression	1. Importance of process, effective sequence	1. Effective learning progression
Clear goals	2. Clear goals/purpose	2. Importance of clear goals/purpose	2. Clear goals/purpose
Planning and preparation	3. Improved level of preparation	3. Aware of importance of being highly prepared	3. Improved level of preparation
	4. Improved planning	4. Importance of planning	4. Improved planning/preparation
	4a. High level of planning/ preparation	4a. Satisfied with lesson	4a. High level of detail in planning
	4b. Insufficient planning		4b. Insufficient planning
Aware of student needs	5. Improved adjusting/differentiating to student needs	5. Adjusting to student needs	5. Adjusting to student needs
	6. Improved understanding of prior learning	6. Aware of prior learning and capabilities	6. Improved understanding of prior learning
	6a. Improving awareness and use of assessment to inform teaching	6a. Awareness of importance of continuous assessment	
Classroom management	7. Improved classroom management – seeing inappropriate behavior and responding	7. Applied classroom management techniques	7. Improved classroom management – seeing inappropriate behavior and responding
	7a. Responding to group behavior		
	7b. Responds to individual behavior		

Table 2. cont.

	Music Teacher Mentor	Pre-service Music Teacher	University Music Teacher
Rapport	8. Actively worked to develop rapport	8. Aware of importance of developing rapport	8. Aware of importance of developing rapport
	8a. Learned and used student names		8a. Learned and used student names
	8b. Did not learn / use student names		8b. Not learning / using student names
	8c. Giving specific support – positive feedback		
Energy	8d. Using energy to maintain engagement		
Pacing	9. Improved pacing of lessons	9. Aware of time – doing better at gaging time for the lesson	9. Aware of time – doing better at gaging time for the lessons
Musical direction/ cuing	11. Improved giving musical cues for starting and stopping		11. Improved giving musical cues for starting and stopping
Clear communication	12. Improved in giving clear directions	12. Clear communication	12. Direct/ clear communication
	12a. Lack of clear directions		12a. Lack of clear directions
	12b. Providing clear modeling/ demonstration	12b. Providing clear modeling/ demonstration	12b. Providing clear modeling/ demonstration
Teacher dispositions – valuing		13. Valuing productive instructional sequence	
Seeking improvement		13a. Questioning impact of instruction on student learning	
		14. Valuing engaging instructional strategy	



Table 2. cont.

	Music Teacher Mentor	Pre-service Music Teacher	University Music Teacher
		14a. Seeking solutions – ways to improve instruction.	
Passion – motivation for teaching	15. Actions demonstrate excitement about teaching	15. Passion for children and for music	15. Actions demonstrate excitement about teaching
	15a. Need improved motivation	15a. Teaching children is a “fall-back”	15a. Need for increased motivation/ effort
Identity	16. Growing teacher-identity	16. Growing teacher-identity	Growing teacher-identity
Confidence	17. Improved in confidence	17. Growth in confidence	17. Demonstrating increasing confidence
Musicianship	18. High level of musical competence / knowledge	18. Aware of need to be musical model	18. High level of musical competence / knowledge
	19. Presents clear / correct / competent model	19. Using correct terminology	
	20. Some musical weaknesses		20. Some musical weaknesses
	21. Need improved musical preparation		21. Need for improved musical preparation
Professionalism	22. Need improved communication w/ MT		22. Need improved communication w/ UT
	23. Need improved timeliness		23. Need improved presence / timeliness
		24. Competence using technology	

Table 2. cont.

Music Teacher Mentor	Pre-service Music Teacher	University Music Teacher
25. Developing understanding / skill with Elementary pedagogy	25. Developing understanding / skill with Elementary pedagogy	25. Developing understanding / skill with Elementary pedagogy
26. Beat pedagogy		
27. Rhythm pedagogy		
27a. Rhythm pedagogy		
28. Voice skill pedagogy		
29. Melody pedagogy		
29a. Melody reading pedagogy		
30. Rhythmic ostinato as accompaniment pedagogy		

time analyzing through a narrative process (Maxwell, 2013, p. 105). Disregarding previous codes, I summarized each PMT’s work through a lesson-by-lesson lens. Next, I compiled a categorized mega-list of all codes including codes derived from the narrative. The resultant categories and subcategories (see Appendix I) described what was being learned and what features of the course appeared to be supporting learning, but the categories were static. I needed to find how PMTs’ learning changed over time, and pooling all codes was not the way. There needed to be a way to compare data amongst other data in a way that would yield properties and dimensions (Strauss & Corbin, 1998). I continued to think (Robson, 2002) and ponder how to analyze data to fracture out the changing properties of “what was going on” (Maxwell, 2013, pp. 107-108) with participants through time.

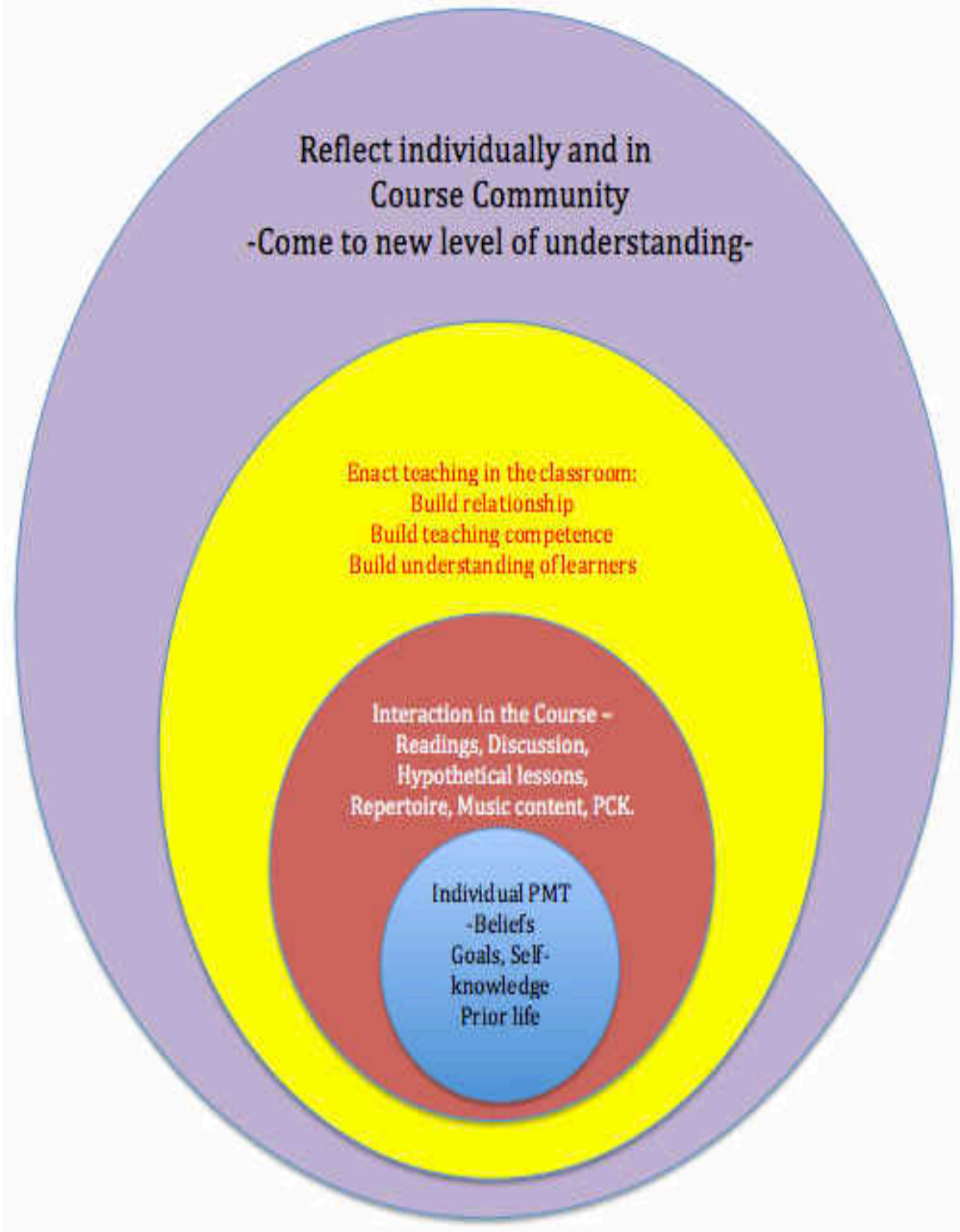
During this period of frustration, I sketched several conceptual models to help me visualize what was going on in the data within the cyclical process (Strauss & Corbin, 1998). I kept returning to a spiraling image that included a human figure in the continual process of transformation. Another image was an inchworm. The creature would first reach forward and then retract back, gathering itself to make the next forward move. Each time it moved forward and back, it accumulated a new self. The inchworm, a metaphor for the unique PMT, underwent processes of moving out into the world and forming relationships and then pulling back inward to understand self. As each PMT participated in this process of reaching forward and pulling inward, each accumulated an ever-widening understanding of learners, content/pedagogy, and self. Reading Dewey again, I saw that my mental images mirrored his description of human learning as a continual process of interaction and continuity (1938). Seeing learning as expanding the self within community reminded me that ‘understanding’ includes more than the cognitive. The blue circle in Figure 8 represents the core individual. As he or she undergoes interaction with the course the self expands. Applying course learning with enactment in the classroom, self expands again and the PMT builds relationships with students, understanding of students, and teaching competence. The purple circle signifies a new level of understanding that occurs through reflection individually and communally.

Another conceptual diagram that evolved during this phase of my analysis portrayed the teaching tasks of planning and enacting as being on a continuum. The diagram in Figure 9 portrays progressive episodes of planning and enacting with concurrent and growing awareness that in turn, impacted subsequent planning and enacting. This conceptual model led to a way to demonstrate what was going on in the

data. I could analyze data specific to each episode to find and show change that occurred between the episodes. Realizing that ten episodes were beyond the scope of this paper, I decided to compare cross-sectional slices of time, each about the length of one episode drawn from the beginning, middle, and end of the elementary music methods course.

### **Theme Evolution Through Five ‘Cross-Sections’ Representation**

Using the image in Figure 9 to guide my choices for beginning, middle, and end cross-sectional slices of the course, I decided to begin before the first planning and enacting experience. The cross-section representing the beginning included the first week and a half of class. The absence of any data related to planning or enacting accentuated the novice aspect of the beginning of the semester. Data from PMT artifacts would serve to establish the context and introduce the participants. I knew big changes had occurred between this pre-field experience time slice and the first field experience, so I chose the first field-teaching experience – the Greeting Lesson - as the second cross-section. The next field experience was purposely not scheduled until week four to allow for foundational learning. I decided to include episode one in the study findings because it was the first fully integrated episode of LCRTR. It also included the rich data from interview 1. Episode five was chosen as the mid-point cross-section for two reasons. One, it included the data-rich interview 2 and two, it was the first lesson to involve PMTs in teaching processes purposed to develop children’s vocal skills. Lessons before episode five were focused on teaching the concepts of beat and rhythm and require much less risk.



*Figure 8.* Image of PMT Undergoing Expanding Levels of Understanding

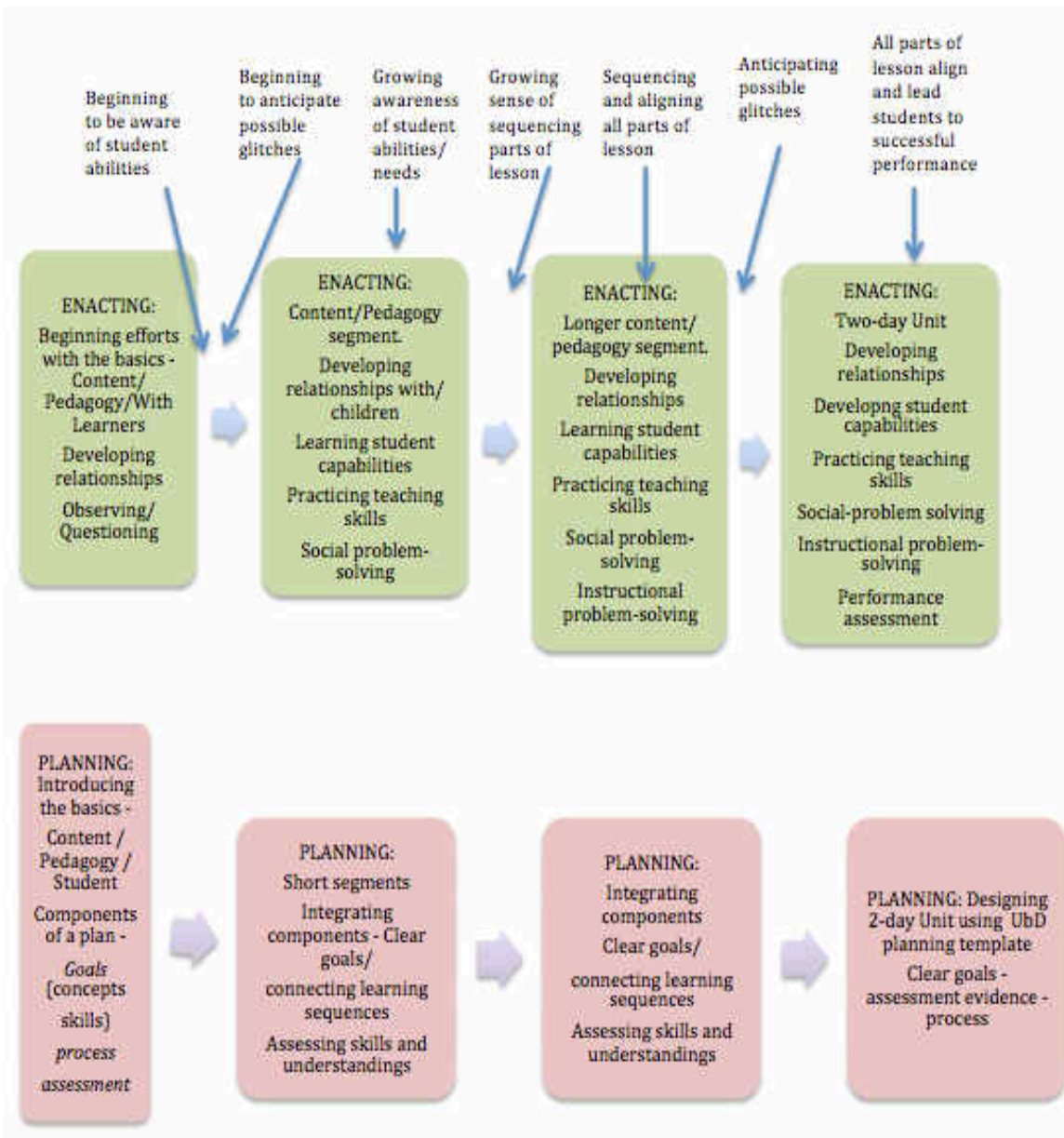


Figure 9. Image of Continuum of Growth in Planning and Enacting Instruction.

The end-point episode choice was obvious, the final unit. The cross-sections included,

- 1) Week one: Teaching Autobiographies
- 2) Week two: Greeting Lesson

- 3) Week four: Singing-game Lesson (Episode one)
- 4) Week ten: Vocal Skills Lesson (Episode five)
- 5) Weeks fifteen and sixteen: Final Unit.

Having a new plan, I analyzed each cross-section for categories and themes specific to the episode. The results, which I conceived as evolving themes, are described and listed below.

**Week one: Teaching autobiographies.** Analysis and categorization of PMTs' written teaching- autobiographies and my field notes from course discussions led to the following categories and subcategories:

- Prior life experiences
  - Family relationships
  - Teacher-student relationships
  - Music
- Beliefs about teaching and learning
  - Beliefs about student learning
  - Beliefs about what's important to learn
  - Beliefs about good teaching
- Identity in the role of teacher
  - Personality
  - Inspiration
  - Values
  - Professional identity
- Professional Goals

- Teaching at different levels
- Performing

**Week two: Greeting lesson.** The following categories and subcategories were gleaned from all aggregated and categorized codes (see Appendix J) related to PMTs' written and verbal reflections of the 'Greeting Lesson'.

- Learning about content and building pedagogical skills
  - Applying basic course-prepared pedagogy/ or other basics
  - Concern with keeping students engaged
  - Adapting
- Learning about students and building rapport
  - Beginnings – getting to know students
  - Strategies used to build relationships
- Learning about self as a beginning teacher
  - Learning that I have the ability to adapt
  - Valuing relationship/rapport
  - Being surprised
  - Feeling Successful
  - Feeling Excited

**Week four: Singing–game lesson (episode I).** At the end of week four, PMTs taught and videotaped the first micro-lesson – “Song-game”. Codes from first and second cycles and the narrative analysis were aggregated and marked with back-slashes to signify repetition. Lesson plans, written reflections, and interviews were included. Categorization was done without reference to 'Greeting Lesson' categories to maintain



open-minded objectivity (see Appendix L for codes and categorization of Episode I).

The following categories and subcategories emerged:

- Learning to Plan and Enact Music Instruction
  - Mechanics of Writing a Lesson Plan
  - Basic Mechanics of teaching
  - Enacting Course-learned PCK
- Learning about Learners and Building Relationships
  - Learning about students and developing relationships
  - Responding to learners' interest and needs
  - Learning how to work with groups of students
- Learning about Self as an Elementary Music Teacher
  - Values
  - Demeanor
  - Relationships
  - Feeling successful/ growing confidence

**Week 10: Vocal skills lesson (episode V).** At the end of week ten, PMTs taught and videotaped the micro-lesson #5 – “Vocal Exploration/ Melodic concepts”. I aggregated and categorized codes from the data corpus of episode 5 - Lesson plan #5, Reflection #5, and Interview #2 (audiotaped and transcribed verbatim using HyperTRANSCRIBE) as before. As in episode 1, lesson-plans, written reflections, and all transcriptions were coded and re-coded in two separate files using HyperRESEARCH. Repeated occurrences of similar codes from first and second coding cycles were consolidated and marked with back-slashes. Codes unique to individual PMTs were

identified with initials. Patterns descriptive of ways teaching skills developed during episode 5 began to reveal properties and dimensions of earlier themes (see Appendix L).

The categories describing PMT learning from Episode I began to morph. Three categories became four themes. The themes developed categories and I began to witness leveled nuances. Codes reflected PMTs' emerging awareness of how pedagogical processes affected student learning.

- Theme I: Building competence in planning for and enacting music pedagogy
  - Category 1 – Building planning skills
    - Writing goals
    - Writing process
    - Writing assessment
  - Category 2 - Building responsive pedagogy
    - Learning about students
    - Emerging awareness of relationship between pedagogy and student engagement
    - Emerging awareness of relationship between pedagogy and student understanding
  - Category 3 – Building Independence
    - Application level
    - Expanded application level
    - Independence level
- Theme II: Building understanding of learners
  - Category 1 – Learning about learners

- Learning about students' emotional needs and interests
  - Learning about students' learning needs
- Theme III: Building relationships with learners
  - Category 1 – Building rapport
    - Engaging interests
    - Listening
  - Category 2 – Learning to work with groups of learners
    - Addressing whole class behavior
    - Addressing individual behavior
    - Establishing and reinforcing procedures
- Theme IV: Building understanding of self as music teacher
  - Building values about teaching
  - Developing identity
  - Gaining confidence

**Week 15 and 16: Final unit.** For the final unit, I aggregated codes from final unit plans, final reflections, final presentations, final narratives, and final card responses. The verbatim transcriptions of the MT exit-interviews served to triangulate (see Appendix M for aggregated and categorized codes from the MT exit interview). Analysis yielded indications that PMTs were continuing to undergo nuanced change and four themes represented the central areas of learning across the semester (see Appendix N for aggregated codes): Building competence in planning for and enacting music pedagogy, building understanding of learners, building relationships with students, and building confidence as a music teacher.

- Theme I: Building Competence in Planning for and Enacting Music Pedagogy
  - Category 1 – Building Planning Skills
    - Clarifying learning goals
    - Aligning goals, process, and assessment
    - Identifying student learning (Note - change from Episode 5)
  - Category 2 – Building Responsive Enactment
    - Learning/responding to students’ emotional and learning needs
    - Enacting responsive pedagogical sequences
  - Category 3 – Building Independence and Facility with Complexity (New category and subcategories)
    - Application level
    - Expanded application level
    - Independence level
    - Applying multi-PCK / putting it all together
- Theme II: Building Understanding of Learners
  - Category 1 – Learning about learners
    - Learning about students’ emotional needs and interests
    - Learning about students’ capabilities (in vivo)
- Theme III: Building Relationships with Students - “Having them really with me”
  - Category 1 - Building Rapport
    - Building mutual respect
    - Engaging interest

- Category 2 - Providing Clear Expectations/ Reinforcing Respectful Behavior
  - Addressing whole class behavior
  - Addressing individual behavior
  - Establishing and reinforcing procedures
- Theme IV: Building Confidence as a Music Teacher
  - Building beliefs and values about teaching
  - Building confidence in the role of music teacher
  - Building relationship of caring about students (revised)

I combined the above lists of categories in a sequence in order to track how corresponding categories changed over time. The resulting chart identified four dominant themes that clearly evolved through the study (see Figure 10).

Thus, Figure 10 demonstrates the four areas of impact and the cumulative development of these areas of impact upon PMTs' understanding, skills, and emotions during the 2014 course. The evolved themes, at the end of the semester were:

- Building Competence in Planning and Enacting Music Pedagogy
- Building Understanding of Learners
- Building Relationships with Students
- Building Confidence as Elementary Music Teachers

Seeking a precedent for presenting findings accrued across time I found Saldana's (2013) longitudinal analytic approach to qualitative research. In *Longitudinal Qualitative Research: Analyzing Change Across Time* (Saldana, 2003), Saldana described this kind of analysis as 'process research' and referenced Strauss and Corbin's (1998)

	<b>Teaching Autobio- ographies</b>	<b>Greeting Lesson</b>	<b>Singing-Game Lesson</b>	<b>Vocal Skills Lesson</b>	<b>Final Unit</b>
	Week 1	Week 2	Week 4	Week 10	Week 15-16
Evolution of Theme 1 from the baseline of week 1:		Learning about content and building pedagogical skills →  Applying basic course-prepared pedagogy  Concern with keeping students engaged  Adapting	Learning to plan and enact music instruction →  Mechanics of writing a lesson plan  Mechanics of teaching  Enacting course-learned music pedagogy	Building competence - planning and enacting music pedagogy →  Building planning skills  Building responsive enactment  Building independence	<b>Building competence in planning and enacting music pedagogy</b>  Building planning skills  Identifying student learning  Building responsive enactment  Building independence and complexity
Evolution of Theme 2 from the baseline of week 1:		Learning about students and building relationships →  Getting to know students  Strategies used to build relationships	Learning about learners/building relationships →  Responding to learners' interest and needs →  Learning about students and developing relationships ↘  Learning how to work with groups of students ↘	Building understanding of learners →  Learning students' emotional needs  Learning students' learning needs	<b>Building understanding of learners</b>  Learning and responding to students' emotional needs  Learning students' capabilities
Evolution of Theme 3 from the baseline of week 1:				Building relationships with students →  Building rapport  Learning how to work with groups of learners	<b>Building Relationships with Students</b>  Building respect  Learning how to work with groups of learners
Evolution of Theme 4 from baseline teaching autobiography:	Thinking about self in role of music teacher →	Learning about self as a beginning teacher →  Learning I can adapt  Valuing relationship  Feeling Successful	Learning about self as an elementary music teacher →  Values  Demeanor  Relationships  Growing confidence	Building understanding of self as elementary music teacher →  Values  Identity  Growing confidence	<b>Building confidence as an elementary music teacher</b>  Values  Identity  Growing confidence  Relationships

Figure 10. Evolution of Themes Model.

representation of process as, “a series of evolving sequences of action/interaction that occur through time and space, changing or sometimes remaining the same in response to the situation or context” (Strauss & Corbin, as cited in Saldana, 2003). Strauss and Corbin advised that researchers discern what’s important from what is “repeatedly present, notably absent, and/or newly introduced in the data” (Strauss & Corbin, as cited in Saldana, 2003, p. 49). Saldana suggested that the traditional story structure of beginning, middle, and end could serve to organize the chronology of data occurring across time (2003, p. 51). Describing his process, he prescribed the use of a qualitative flip chart that would include answers to questions about each “time-clustered pond of data”. Responses specific to each “pond of data” would capture the essence of participants’ experience during the specified time-period (p. 54). He explained that by flipping the pages, one would get the sense of the participants’ progression and “nuances of change” (p. 54). Saldana’s questions are paraphrased below:

- Framing questions (descriptive level)
  1. What is different from one pool of data through the next?
  2. When do changes occur through time?
  3. What contextual and intervening conditions appear to influence and affect participant changes through time?
  4. What are the dynamics of participant change through time?
  5. What preliminary assertions about participant changes can be made as data analysis progresses?
- Descriptive questions (analytic level)
  6. What increases or emerges through time?

7. What is cumulative through time?
  8. What decreases through time?
  9. What remains constant through time?
  10. What is idiosyncratic through time?
  11. What is missing through time?
- Analytic and Interpretive questions (interpretative level)
    12. What changes interrelate through time?
    13. Which changes through time oppose or harmonize with natural human development?
    14. What are participant or conceptual rhythms (phases, stages, cycles) through time?
    15. What is the through-line of the study? (pp. 63-64)

Longitudinal Qualitative Research provided structure for making sense of this study's complexity. The five cross-sections from the evolving themes model (Figure 10) fit the chronology of beginning, middle, and end pools of data (2003). The themes,

- Building Competence in Planning and Enacting Music Pedagogy,
- Building Understanding of Learners,
- Building Teacher-Student Relationships, and
- Building Confidence as Elementary Music Teachers,

would be anchors for telling the story of methods course's impact on PMT learning.

Findings related to these four themes are reported in Chapter IV. Saldana's question five, "What preliminary assertions about participant changes can be made as data analysis



progresses?”, will derive possible connections between course structure and PMT learning.

### **Validity**

Maxwell (2013) asserts that because validity is relative, “It has to be assessed in relationship to the purposes and circumstances of the research” (p. 121). He notes that while the concept of validity is controversial, he uses validity to “refer to the correctness of a description, conclusion, explanation, interpretation, or other sort of account” (p. 122). He goes on to explain that the researcher must demonstrate that she has tested her accounts by identifying possible validity threats (p. 123) including researcher bias and reactivity (p. 124). Next, Maxwell describes procedural processes that address the validity threats. This section first relays researcher biases and reflexivity (Hammersly & Atkinson, 1995 as cited in Maxwell, 2013) and is followed by processes used to test threat.

**Researcher bias.** As the teacher and the one conducting practitioner research, I have several biases: that of a teacher desiring the success of her students, that of a research practitioner desiring to ‘make learning more likely by design’ (Wiggins & McTighe, 2005), and also that of a human wishing to appear competent. I want my students to succeed and I want to demonstrate a successful learning design for university teacher-methods. These wishes bias the study because I could tend to focus on the positive aspects. Another bias is my perception of how humans learn. I believe that we learn through experience and through making meaning from experience, what Dewey (1938) described as interaction and continuity. Regarding this bias, I make no defense. It is the theoretical framework and the clarifying lens through which I told the story. To

counter these biases, I tried to tell the story through my students' perspective with truthfulness.

**Reflexivity.** Reflexivity has to do with the influence of the researcher on the participants (Maxwell, 2013). In this action research, the teacher-researcher was “part of the world he or she [studied] – a powerful and inescapable influence” (p. 125). Maxwell suggested a way to combat the insider influence aspect would be to avoid leading questions and to try to understand how I might be influencing participant responses. To counter the issue of reflexivity, I employed the card approach (Zidon, 2014) in interview 2 (see Appendix O). The process provided an excellent method for minimalizing my influence. Because PMTs wrote short responses to the questions without me commenting and suggesting, the responses were truly theirs. Throughout the course, I minimized the connection of grades. Reflections were not graded on a basis of content, but only for completion. Field experiences, with the exception of the final unit, were ungraded. During PMT sharing of experiences in the Monday morning community reflections, I made a point of staying in the role of listener and recorder.

**Validity tests.** I employed several strategies to lessen threats to validity. First, as a means of triangulation, I collected data from multiple sources, “varied enough that they [provided] a full and revealing picture of what [was] going on” (Becker, as cited in Maxwell, 2013, p. 126). The varied sources included lesson plans, written reflections, and narratives, audio-recorded class discussions, verbatim transcripts of interviews with PMTs and MTs (Drisko, 2004), one transcribed videotape, and my own extensive field notes. Second, I rigorously examined the data through multiple cycles of coding and categorization, seeking “both the supporting and the discrepant data” (Maxwell, 2013, p.

127) and being aware of my own biases as the teacher. Third, I employed member checking (Robson, 2002). I emailed transcribed interviews and a draft of Chapter IV to each participant stating,

Dear \_\_\_\_\_ Please check over these documents to see that I have represented you correctly. If not, please correct me. If you have thoughts you would like to add, I am all ears. Thank you again for your participation in my study! By the way, your pseudonym is \_\_\_\_\_. (Petrik, email communication)

Participants responded by affirming my portrayal of their data. None asked for revisions.

### **Summary**

In this chapter, I described the pilot study, results, and revisions leading to a second cycle of action research - the dissertation intervention. I presented the dissertation intervention followed by my process of analysis. I included the rationale for my decision to limit the data to beginning, middle, and end 'pools of data' (Saldana, 2003). The coding, categorization, and theming process yielded a set of categories representative of PMT learning in each of five pools and these sets of categories were portrayed as evolving across the semester. The categories derived from each of the pools were shown to mature through structured episodes into substantive themes in the final unit pool (see Figure 10). I explained how the themes and Saldana's Longitudinal Qualitative process will guide representation of the findings in Chapter IV. Finally, I shared the procedures used to address threats to validity.

## **CHAPTER IV**

### **FINDINGS**

This chapter shares research findings based on preservice teachers' artifacts gathered during the Fall 2014 Elementary Music Methods and Elementary Music Practicum course. Mentor teacher interview data provides triangulation of PMT perspectives. After restating the research questions and themes identified at the end of Chapter III and drawing connections between themes and research questions, the remainder of the chapter presents findings through Saldana's (2003) Longitudinal Qualitative Research approach.

Saldana (2003) noted, "there is no definitive length of time for a study to be considered longitudinal and no universal definition of change" (p. 11). The present study analyzed participant change over the traditional university course timeframe of sixteen weeks. This is a relatively short timeframe for the conventional meaning of 'longitudinal'. Nevertheless, I use Saldana's approach of comparing slices of time across the breadth of the study to demonstrate participant 'impact'. The term, 'cross-section', is used to denote a slice of time that roughly brackets the length of one learning sequence (learn – teach – reflect) in the study. The cross-sections parallel Saldana's 'pools or ponds of data' (see Chapter III). Each cross-section represents a slice of time and the data corpus derived specifically from that slice of time for deep analysis. Comparison of

changes occurring between course cross-sections provides a way “to analyze participant change across the time” (Saldana, 2013, p. 61).

The five cross sections chosen as representative segments from the beginning, middle, and end of the semester-long study included weeks one, two, four, ten, and weeks fifteen through sixteen (see Chapter III). I begin by describing thematic changes that were common to all PMTs as they progressed across the five selected cross-sections. After reporting the common, returning to the beginning and proceeding through each, I share idiosyncratic features unique to each PMT.

### **Research Questions**

The purpose of this study was to improve a music methods course’s impact on preservice teachers’ learning to teach. Using action research processes, an intervention plan was created and enacted. The central research question probed the impact of the intervention: “How did restructuring a methods course to integrate pedagogical learning with iterative field experiences impact preservice teachers’ skills/understandings for teaching elementary music?” The specific questions asked:

- 1) How did the revised integrated course design facilitate PMTs’ development of skills and understandings for planning and enacting music instruction?
- 2) What are the indications that PMTs’ instruction in the practicum site resulted in student musical learning?
- 3) How did the integrated course design facilitate PMT-student relationships?
- 4) What aspects of the revised course design were identified as valuable to PMTs and MTs?
- 5) What were PMT and MTs’ suggestions for improving course structure/content?

## Emergent Themes

Four themes emerged from analysis of PMT artifacts across iterations of LCRTR episodes:

- Building Competence in Planning and Enacting Music Pedagogy
- Building Understanding of Learners
- Building Relationships with Students
- Building Confidence as Elementary Music Teachers

These themes provide overarching realms through which I first describe commonalities and second, individual patterns of PMT's growth as they progressed through the restructured elementary music methods course.

Theme one responds to research question one, how PMTs' skills and understandings for planning and enacting music instruction were facilitated. Participant data within this theme demonstrated evolving understanding and competence with planning and enacting musical content and pedagogy. Theme two emerged from the beginning as critically connected to learning to teach. PMTs needed to learn about children's emotional and learning needs in order to teach them. Theme three corresponds with research question three. Teacher-student relationships began in the "Greeting Lesson" and developed over the sixteen weeks. Theme four, while not directly related to the research questions, emerged as a prominent theme throughout PMT and MT codes. In the beginning, PMTs were focused on understanding themselves and their beliefs and values about teaching. As they interacted with the course and children in the classroom, they began to focus more and more on the students. They continually referred to their growing confidence. The question of how or whether PMT instruction resulted in student

learning (research question two), involves outcomes related to effective planning and enactment. Student learning was an ever-present aspect in PMT reflections, but did not evolve as clearly connected with PMT instruction until the week 10 cross-section. Research questions four and five were not addressed in the cross-sectional data corpus. PMT and MT perceptions regarding values of and suggested improvements were limited to PMT final narratives and MT exit-interviews. Thus, RQ4 and RQ5 will be addressed in Chapter V.

### **Thematic Evolution Over Five Cross-Sections**

This section will trace the four themes displayed in the “Evolution of themes model” (see Figure 11, reprinted from Chapter III) through the five cross-sections. I begin by applying Saldana’s (2003) framing questions -

- “What is different from one pool of data to the next?
- When do changes occur through time?
- What contextual and intervening conditions appear to influence and affect participant changes through time?
- What preliminary assertions about participant changes can be made as data analysis progresses?” (p. 63)

- to each cross-section with the purpose of framing differences and venturing reasons for emergent changes between cross-sections.

**Week one: Teaching autobiographies.** In the music education sequence, this course has been the only methods course that includes practicum teaching. As mentioned earlier, a few of the PMTs had had some experience in front of music ensembles, but most of their practicum experience had been in the form of observation. In this first week

of the course, PMTs had no prior knowledge of the concepts, skills, or repertoire of music learning in K-6 music or how to go about teaching the concepts. As a group, they had very little understanding of children and how children learn music. They also had no prior experience of themselves in the role of teacher in an elementary music classroom.

Data collected from the first week included PMTs' written teaching autobiography and my field notes describing class discussions and my observations. In their narratives, PMTs described past inspirations and experiences, beliefs about teaching, and reasons for pursuing the profession of teaching music. Hence, the data pool was focused entirely on awareness of themselves as music teachers. Common attributes included having a passion for music, believing all children can learn, and having some desire to share music with youth. Several noted prior teachers or parents as inspirational figures.

**Week two: Greeting lesson.** PMTs met their classes for the first time in the "Greeting Lesson". The experience afforded the opportunity to meet and observe their MTs, to enact one pedagogical task, and to meet the children they would be working with for the rest of the semester.

Column three of Figure 11 displays categorization of the "Greeting Lesson" pool of data. PMTs data indicated that they were 'Learning about content and building pedagogical skills'. The category, 'applying basic course-prepared pedagogy/basics', indicates how they were learning. PMTs applied basic pedagogical strategies that had been modeled and discussed in class. The category, 'concern with keeping students engaged', indicates that while PMTs were applying basic pedagogies, they seemed concerned with maintaining students' attention. An example of this concern



	<b>Teaching Autobiographies</b>	<b>Greeting Lesson</b>	<b>Singing-Game Lesson</b>	<b>Vocal Skills Lesson</b>	<b>Final Unit</b>
	Week 1	Week 2	Week 4	Week 10	Week 15-16
Evolution of Theme 1:  <b>Building Competence in Planning and Enacting Music Pedagogy</b>		Learning about content and building pedagogical skills  Applying basic course-prepared pedagogy  Concern with keeping students engaged  Adapting	Learning to plan and enact music instruction  Mechanics of writing a lesson plan  Mechanics of teaching  Enacting course-learned music pedagogy	Building competence - planning and enacting music pedagogy  Building planning skills  Building responsive enactment  Building independence	<b>Building competence in planning and enacting music pedagogy</b>  Building planning skills  Identifying student learning skills  Building responsive enactment  Building independence and complexity
Evolution of Theme 2:  <b>Building Understanding of Learners</b>		Learning about students and building relationship  Getting to know students  Strategies used to build relationships	Learning about learners/building relationships  Responding to learners' interest and needs  Learning about students and developing relationships  Learning how to work with groups of students	Building understanding of learners  Learning students' emotional needs  Learning students' learning needs	<b>Building understanding of learners</b>  Learning and responding to students' emotional needs  Learning students' capabilities and responding
Evolution of Theme 3:  <b>Building Relationships with Students</b>				Building relationships with students  Building rapport  Learning how to work with groups of learners	<b>Building Relationships with Students</b>  Building respect  Learning how to work with groups of learners
Evolution of Theme 4:  <b>Building Confidence as an Elementary Music Teacher</b>	Thinking about self in role of music teacher	Learning about self as a beginning teacher  Learning I can adapt  Valuing relationship  Feeling Successful	Learning about self as an elementary music teacher  Values  Demeanor  Relationships  Growing confidence	Building understanding of self as elementary music teacher  Values  Identity  Growing confidence	<b>Building confidence as an elementary music teacher</b>  Values  Identity  Growing confidence  Relationships

Figure 11. Evolved Themes.

was relayed by James: “A major strength of my lesson was that I kept the students focused for the entire lesson because the solo part of the chant forced them to be focused for their big moment” (James, Greeting Song reflection). The third category, ‘adapting’, conveys that PMTs were adapting instruction to the students and the setting.

The second emerging focus in the “Greeting Lesson”, was learning about and getting to know students. As PMTs interacted with the children in the greeting songs, each began to build relationships with the students in their classes.

The third theme, ‘Learning about self as a beginning teacher’, summarized the categories, ‘Learning I have the ability to adapt’, ‘Valuing relationships’, and ‘Feeling successful’. All PMTs felt their lessons had been successful and that students had enjoyed the song/activities. Note that while this was the third theme in this cross-section, I place it in the fourth row to maintain constancy with later placement of a parallel category.

Saldana’s (2003) first two questions ask what is different from one pool to the next and when changes occur. The emergence of the above themes and categories attest to marked differences between the week one and week two pools of data. PMT data from week one was entirely focused on thinking about self in the role of teacher. By comparison, during the second week cross-section, PMTs’ focus turned dramatically toward their students and to enactment in the classroom. A self-focus continued, however. All were concerned with their ability to keep the students’ attention. During this cross-section, each of the PMTs successfully enacted the pedagogical task of teaching and leading one song and realized that they could adapt to the challenges of the

situation. All were ‘learning about students’ and ‘building relationships’. Also, all felt that their students had succeeded in achieving the goals of the lesson.

**Contextual differences between week one and week two.** What contextual and intervening conditions appeared to influence and affect participant changes (Saldana, 2003)? It seemed that the acts of stepping into the music classroom and leading a music learning experience were the most potent differences. Ariel used these words to express the quality of this pivotal step for her, “So, I was a little nervous . . . , but actually, when the kids came in, I wasn’t nervous at all, as soon as the kids came in it just made it kind of like real” (Ariel, transcribed Greeting lesson class reflection). It appeared that the experience of live sixth graders coming through the door had provided the conditions (Saldana, 2003) necessary to begin the process of learning how to teach them. A contextual condition not addressed in PMT data, was my observation of the group sharing that following Monday. I wrote in my research journal that they had ‘talked in the hall’ before class, and as such, seemed to be forming a support group. Also, I observed a new sense of immediacy - a ‘need to know’ that seemed related to PMTs’ fresh experiences with children in the classroom.

**Week four – episode one: Singing-game lesson.** The Singing-game lesson was taught in the fourth week of the semester and included the first fully integrated LCRTR sequence. The teaching assignment required PMTs to teach a new song that included a game. The LCRTR sequence included,

- Learning: PMTs observed two elementary music classrooms outside of their own practicum setting, discussed several readings about varying teaching approaches and classroom management practices, and participated in processes for teaching

several varieties of song-games that are central to the elementary music curriculum: circle games, hiding games, play-party dances, copy games, passing games, and hand-jives.

- **Creating:** PMTs created their first lesson plan based on exemplars I had demonstrated in class and taught this micro-lesson to peers on the Monday preceding their practicum.
- **Reflecting:** After peer teaching, feedback and suggestions were shared and PMTs were encouraged to reflect and revise their lesson plans.
- **Teaching:** The following Friday, all taught their game-song micro-lesson with the children they had met two weeks earlier. Again, they were instructed not to worry about time – when they were done teaching and playing the game with students, the MT would take the class over for the balance of the class-period. The lesson was videoed for reflective review in an interview with me the following week.
- **Reflecting:** Each wrote a reflection responding to specific prompts (see Appendix P) and as before, shared experiences in class the following Monday morning. In addition, each PMT and I viewed parts of the video and engaged in a semi-structured interview (see Appendix H for Interview #1 semi-structured questions).

***Theme one: Learning to plan and enact music instruction.*** The week four cross-section spawned new categories of theme one. One category, ‘Mechanics of writing a lesson plan’, identified challenges related to not understanding basic mechanics of writing lesson plans. Another category, ‘basic mechanics of teaching’ identified instructional mechanics connected with logistics unique to teaching game-songs.

***Theme two: Learning about learners and building relationships.*** (Theme two at this cross-section still included both understanding and building relationships with students). Codes from week four were highly clustered under three new categories: ‘learning about students and developing relationships’, ‘responding to learners’ interests and needs’, and ‘learning how to work with groups of students’. Looking at the big picture, this emphasis on learning about learners makes sense because this was the second time PMTs were meeting with their students. Having little previous knowledge of children, learning about ‘the mindset’ (Ariel, Greeting Lesson discussion) of students was the most critical learning at this point in the practicum. PMTs continued to actively learn names and build relationships with children they had met two weeks earlier. A new category, ‘responding to learners’ interests and needs’ indicated that PMTs were not only learning about, but also responding to students.

The most prominent code in this segment was ‘focus on students’. My memo defined the code as, “PMT values students and focuses on student learning as primary. Further, this focus on the student includes the necessity for differentiating instruction depending on the students' needs”. A representative PMT passage follows: “I thought on my feet and changed the game structure. I asked the students to tell me their name and their favorite after-school activity when they received the apple during the game” (Ariel, Reflection #1). Thus, Ariel’s customization of the musical game to learn about her students demonstrated her ‘focus on the student’.

***Theme three: Learning about self as a beginning teacher.*** (Theme three, at this cross-section, included learning about self as an elementary music teacher). All PMTs expressed that they ‘felt successful’ in this lesson. Mia, Ariel, and Tara each expressed

feeling successful, being excited to return, and being happy that students enjoyed the lesson. In a similar manner, James noted in his reflection, “I felt much more comfortable being in front of the students in my second lesson. One of the most noticeable things was the strength and confidence of my singing voice” (James, Reflection #1). Thus, the subcategory, ‘growing in confidence’, was added to theme three. Also, as expressed in the “Greeting Lesson” cross-section, all PMTs stated that students had met the goals of learning the song and the game.

**Contextual differences between week two and week four.** There were several intervening differences between the week 2 Greeting Lesson and the week 4 Singing-game Lesson (Saldana, 2003). Whereas the Greeting Lesson occurred on the fourth day of class and was PMTs’ first meeting with their classes, the Singing-game Lesson was taught by the PMTs in the fourth week of classes. This lesson was the first to include the full LCRTR process. Before they taught the singing-game lesson, they practiced the lesson with peers and received ideas from each other. The pedagogical challenges of teaching a singing-game included teaching both the song and the movements. PMTs had to provide clear directions and clear boundaries about where and how to move in the game. Another contextual difference was the assignment itself. Whereas the Greeting Lesson did not involve a written lesson plan and episode one did require a formal lesson plan. A final contextual difference involved the relational context. PMTs were teaching the same groups of children for a second time and whereas during the first meeting, everyone had been on their best behavior, during this second meeting, “the honeymoon was over”. As behavioral issues arose, PMTs began the task of establishing leadership. Ariel reflected, “I did have a few students who were being a bit disruptive during the

game. I made sure to stop the game and address it” (Ariel, Reflection 1). Thus, there were substantial ‘intervening differences’ between the conditions of the two cross-sections (Saldana, 2003).

**Preliminary thoughts about what influenced participant changes.** How might these conditions have influenced thematic changes in participants (Saldana, 2003)? First, it is possible that the depth of accumulated instruction before this second teaching experience supported PMT success in teaching the Singing-game Lesson. I had only introduced two greeting songs before the first teaching experience and during the intervening weeks between the lessons, PMTs were engaged in a wide variety of singing-games and pedagogical approaches. I also presented classroom management techniques specific to each kind of game. Also regarding instruction, the Singing-game Lesson was the first to benefit from the LCRTR design. The Greeting Lesson did not include the benefit of prior practice and feedback received during the Singing-game Lesson LCRTR preparation process.

New codes absent in the Greeting Lesson cross-section led to the category, ‘Mechanics of writing a lesson plan’. It is highly possible that PMTs’ struggles with writing lesson plans and with implementing basic mechanics of teaching were related to differences between the Greeting Lesson assignment and the Singing-Lesson assignment (noted above). It is also possible that problems with mechanics resulted from insufficient scaffolding on my part.

In the area of relationships, there were more challenges with student behavior. Teachers and students were still in the process of getting to know each other, but

everyone relaxed in this second encounter. Also, perhaps due to the aspect of less fear-factor, PMTs expressed growing confidence.

The added complexity of this lesson seemed to facilitate increased problem solving. In order to solve instructional problems, PMTs had to learn more about student skills and abilities, especially in the area of carrying out complex logistical directions. Course content and structure appeared to support ways that PMTs taught the song and game and also ways that they established boundaries and expectations related to safety. Teaching the song and the game required that PMTs adapt for the children in their practicum settings and to better understand the limits of learners' capabilities.

One final difference that may have influenced change was the opportunity to interview in the one-on-one setting. It is possible that this change was my own perspective. Watching the PMTs teach in the videos and talking to them helped me to learn more about each PMT's thinking and to see each in the new role of teacher.

**Week ten – episode five: Vocal skills lesson.** In week ten, PMTs taught a lesson that involved enactive experimentation for vocal skill development. As in the four preceding episodes, the LCRTR integrated approach was undergone. Learning, for this lesson, engaged PMTs in readings, discussions, and participation in exploratory activities focused on pedagogical approaches for the musical skill of singing and the related concept of pitch. I demonstrated ways that would help children explore their voices and ways to provide supportive feedback and opportunities for practice. One example exploratory activity called 'rollercoasters' asks children to use their voices to 'follow' the path of a rollercoaster drawn on the whiteboard. Learners vocalize from low to high and all around without the expectation of 'matching' an external pitch. Next, one child is



invited to the white board to create her own rollercoaster for the class to ‘read’. The child draws an undulating line (Kindergarteners to sixth graders can do this) and then leads the class by tracing the line with his or her finger, in ‘singing’ her rollercoaster. I also demonstrated several other ‘vocal exploration’ activities that I have used with children to help them experience moving their voices up and down. Because there is no specific requirement to match pitch, children find that they can vocalize high sounds and low sounds. We connected these experiential lessons with Bruner’s (1966) levels of representation, and I pointed out that learners need many ‘enactive’ experiences before symbolizing pitch as written notes.

The assignment included leading vocal exploration activities, teaching a song, and teaching the concept of pitch direction. As in preceding episodes, PMTs created a lesson and rehearsed new pedagogical techniques through peer teaching. After peer teaching, all shared feedback. Each reflected, revised, and taught the following Friday, videotaping one class and making arrangements for a second interview. Each wrote a self-reflection and reflected with peers the following Monday. That week, each met with me for interview #2. Instead of the semi-structured interview process employed in interview #1, this interview used a notecard synthesis approach (Zidon, personal communication, 2014). At the beginning of each PMT’s interview, he or she was asked to write one to two words on notecards in response to six questions (see Appendix Q). For instance, when Mia came into my office, I greeted her and gave her several note cards, telling her that this approach would give her a chance to think about six prompts and collect her thoughts before talking. I read each question in sequence and provided as many notecards as needed. Figure 12 portrays the cards she wrote for interview #2.

**Episode five common themes.** As noted in the Singing-game cross-section, categories in all theme areas continued to expand. During the card interview in this episode, PMTs spoke about how their teaching impacted their students' learning and voiced personal theories about what might work for improving student learning. In developing their own theories about improving student learning, PMTs took a new stance of responsibility for their students' learning. This new stance led to my changing the qualifying verb from 'learning' to 'building' for the title of each of the three evolving themes. The new theme titles, 'Building Competence in Planning and Enacting Music Instruction', 'Building Understanding of Learners', and 'Building Understanding of Self as Elementary Music Teacher' conveyed that PMTs were becoming active agents in their learning (see Figure 10).

***Theme one: Building competence in planning and enacting.*** Within the theme, 'Building Competence in Planning and Enacting', data specific to planning indicated continuing weaknesses. The new category, 'Building planning skills' included three subcategories. Data within these categories indicated that PMTs did not seem to understand the meaning of the terms, 'skills', 'concepts', 'process', and 'assessment'. Also, as a group, they did not understand how to align goals, process, and assessments. During episode five, a major change occurred in PMT reflections and enacted lessons. They became increasingly aware of and responsive to student needs. This responsiveness, tied to the way they were teaching and reflecting on teaching, required the addition of a second category, 'Building responsive enactment'. Subcategories included 'learning about students', 'emerging awareness of relationship between pedagogy and student engagement', and 'emerging awareness of relationship between

pedagogy and student learning'. Because of this new focus, it became apparent that understanding learners was integral to PMTs' evolving competence in planning and enacting instruction. At the same time, PMTs demonstrated increasing independence regarding pedagogical decisions. The third new category, 'Building independence', comprised three dimensions; 'application' – indicating application of course-demonstrated pedagogy in the lesson, 'extended application – indicating that the PMT applied variations of course-demonstrated pedagogy, and 'independent application' – meaning the PMT created and applied his or her own ideas.

***Theme two: Building understanding of learners.*** During episode five, the former 'theme two' was broken into two clear themes. PMTs were clearly 'Learning about learners' and 'Building relationships with students' with the purpose of effecting learning. Ways that they were learning about learners included learning about students' emotional needs and learning about students' learning needs.

***Theme three: Building relationships with students.*** Within the theme, 'Building relationships with learners', two categories were identified: 'Building rapport' and 'Learning how to work with groups of students'. PMTs were learning that working with groups of students involves multiple interconnected aspects. Thus, building relationships included both rapport and providing clear expectations for behavior.

***Theme four: Building understanding of self as an elementary music teacher.*** During this fifth episode, PMTs' focus moved perceptibly from self to students. The new theme included three categories; building values, building identity, and building confidence.

**Contextual differences between episode one and episode five.** Contextual and intervening differences (Saldana, 2003) between episode one and episode five were time, level of comfort, amount of practice, and lesson content. At this point in the semester, PMTs had undergone four cycles of LCRTR and taught on five different days (three to four times each day) including the Greeting Lesson. The biggest difference was lesson content. As noted above, episode five involved working with voice skills. Working with the skill of singing is very challenging because the voice is so personal and learners can be uncomfortable. Another difference that turned out to be impactful was the structure of the card interview.

**Preliminary thoughts about what influenced participant changes.** Returning to the question of how different conditions may have influenced participant changes (Saldana's, 2003), I offer several suppositions about the changes noted in the themes above. Lesson planning continued as a weakness. Regardless of my written feedback on their lesson plans, PMTs continued to demonstrate confusion regarding the terms, 'concepts', 'skills', 'process', and 'assessment'. In this area, little had changed from episode one lesson plans and in all truth, I didn't know what else to do. In the area of enacting instruction, it appeared that repeated iterations of LCRTR supported PMTs' growing skill with elementary music pedagogy. Emerging independence, responsiveness to children's needs, and initiative in developing theories about student learning indicated the kinds of growth that were occurring. The risk factors associated with singing may have challenged enactment, but instead, the lesson appeared to elicit high engagement on the part of students in the classrooms. It is possible that repetition with the same groups of children supported a necessary comfort level for the lesson. Also, it is possible that

my modeling of specific vocal exploration pedagogies and requirement that PMTs use those ideas in their lessons provided necessary structure. Practically every PMT noted that their students' engagement in experimenting with their voices resulted in their students' increased awareness of what voices could do and improved pitch matching.

Finally, it is possible that the process of the card interview, with its format of having PMTs distill their thoughts into one or two words, supported theory development about student learning. PMTs perceived success in this lesson in relationship to growth they observed in their students' skills. This was a very different perspective from episode one when success was attributed to 'maintaining students' attention'. Another change that occurred as a result of the card interview was my perspective about each PMT. As I listened to each PMT talking about his or her thoughts, my understanding of each grew. The following excerpt from my journal shares my changing perspective for Mia after the card interview:

Mia astutely noticed that doing the solfege echoes focuses and "engages" students because they have to watch, listen, and physically show the hand signs. She applied this awareness by having the students do echoes after they lined up to go – to extend their practice and to quiet them ... This conference indicated that she excels at learning from the experience (critical reflection) and through talking about it (perhaps more so than writing about it). (Petrik, research journal, December 23, 2014)

I include the above as part of analysis of contextual changes because my changing perspective may have played a role in PMT changes. At the very least, changed perspective affected this report.

**Week fifteen and sixteen: Final unit.** In the final two weeks of the course, PMTs planned and taught a two-lesson unit. Preparation in the college course included teaching them how to plan using UbD design (Wiggins & McTighe, 2005). Criteria for the unit were explained and related to a rubric (see Appendix R) that would be used to assess and grade the final unit plan and delivery. Content and pedagogical processes were left to each PMT's choice. For this unit, I prescribed the outcome: successful ensemble performance. PMTs used the UbD template provided by Wiggins and McTighe and described their own criteria for the meaning of 'successful ensemble performance' for the groups of children they taught.

PMTs taught the lesson over two consecutive Fridays and wrote reflections responding to a simplified template (see Appendix S). PMTs selected parts of these reflections for a Power Point (see Appendix T) that was presented during finals week. PMTs also wrote a narrative describing personal growth across the semester (see Appendix T). At the final, each wrote short card responses similar to those they had done in interview #2 (see Appendix U).

***Theme one: Building competence in planning and enacting.*** In the final episode, theme one matured into a substantive theme bearing categorical properties and dimensions including clarity, responsiveness, independence, and complexity. Throughout the semester, PMTs had struggled with the mechanics of writing lesson plans. In this final unit plan, planning emerged as an area of growth. PMTs wrote more focused goals and improved planning by aligning goals, process, and assessments. The format of the UbD planning template focused the learning activities on specified criteria. Having written clearer assessment criteria, PMTs' plans were more purposefully focused on

student attainment of pre-established criteria. With the increased focus on assessment, a new subcategory emerged under category one of theme One; ‘assessing student learning’. While earlier episodes were focused primarily on PMT enactment, the final episode tied planning and enactment to student attainment of unit goals.

During the final unit, PMTs continued to ‘Build responsive enactment’. All four PMTs chose songs that engaged students’ interests and found unique ways to connect new information with prior knowledge and present skill levels. All taught content through active musicking (Small, 1990) and incorporated movement to support learning. Three of the four engaged students in creating either movement or music. A new category that emerged in the final cross-section was ‘Building independence and complexity’. PMTs demonstrated independence by creating units that included content areas not addressed during the course and by enacting unique pedagogical processes. The description, ‘complexity’ was added to account for PMTs’ growing competence in integrating multiple pedagogical processes (see Appendix N for codes) to ‘put it all together’. In final unit plans, PMTs integrated multiple teaching processes with multiple music media including teaching a new song, working with intonation, working with steady beat, teaching and adding layers of body percussion, teaching and layering unpitched percussion, teaching and layering pitched percussion, and leading classes in performing vocally and instrumentally as an ensemble. Table 3 demonstrates the multiple pedagogical processes incorporated by PMTs in the final two-day unit. Thus, PMTs demonstrated facility with complexity as they worked to help their students perform an expressive musical whole for an audience.

Table 3. Complexity: Multiple Pedagogies Enacted in the Final Unit.

PMT	Pedagogical Process
T, M, J, A	Techniques for teaching the skill of singing a song
T, M, J, A	Techniques for teaching the skills of singing in tune
T, M, J, A	Techniques for teaching the skills of feeling and playing the steady beat
T, M, J, A	Techniques for teaching the skill of singing and playing instruments as an ensemble
T	Techniques for teaching the concept of canon
T	Techniques for teaching the skill of singing in canon
J	Techniques for teaching the concept of improvisation
J	Techniques for teaching the skill of performing a four-beat body percussion improvisation
T, M, A	Techniques for teaching the skill of playing word-based ostinati over a steady beat

Techniques ‘required’ for the final unit (see Appendix R) included teaching the skill of singing a song and techniques for teaching the skill of singing and playing instruments as an ensemble. All other techniques included in Table 3 were of each PMT’s volition.

**Theme two: Building understanding of learners.** In theme two, ‘Building understanding about learners’, PMTs continued to learn about and respond to student needs. Because of the focus on a final performance, PMTs applied their understanding of student abilities to planning appropriate goals. An example was Mia’s decision to simplify her lesson to include only playing the steady beat on the xylophones. A previous lesson that challenged her third graders to play a repeated rhythm pattern with a



song had proved to be too difficult. She solved the problem by having all third graders playing the steady beat accompaniment on the xylophones while also singing.

***Theme three: Building relationships with students.*** Theme three grew to incorporate moments of mutual respect. On the other hand, inappropriate behaviors also came into play. The category, ‘Learning how to work with groups of learners’ demonstrated all PMTs’ continuing learning regarding addressing whole classroom and individual behaviors.

***Theme four: Building confidence as an elementary music teacher.*** As the final assessment of the class, this cross-section involved the PMTs in deeper self-reflection. They created a final Power Point that was shared with the class, wrote a final narrative, and wrote final card responses. Prompts required the PMTs to reflect on personal growth over the semester. Theme four categories remained stable while all continued to grow in confidence and in their care about their students.

**Contextual differences between episode five and the final unit.** There were many differences between the episode five cross-section and the final unit. The final unit did not include course-prepared content or pedagogy. Instead, PMTs chose music content that had not been taught during the semester. The major changes included the requirement that PMTs use the UbD lesson plan format and create a two-day sequence that would lead students to a final performance. Another difference was that as the final assessment of the course, this teaching enactment would be graded.

**Preliminary suppositions about participant changes.** How did conditional differences influence participant change (Saldana, 2003)? It seemed that the factor of choice contributed to increased PMT engagement in the final unit. As a whole, PMTs

created lessons based on their own musical passions. Perhaps due to this element of choice, they seemed to take greater ownership and be more invested in the students' success. On the other hand, increased engagement may have been related to the added grade element. Participant demonstration of facility with complexity may have been related to my requirements for the final unit. The criteria for the unit (see Appendix R) were that it needed to include several forms of music making: singing, instrument playing, and movement. In response to these requirements, PMTs demonstrated ability to teach multiple musicking (Small, 1990) processes and to help students put parts together in an ensemble performance. Overall, PMTs expressed pride and satisfaction concerning their plans, enactment, and their students' success in this final unit.

In the next section, I go back to the beginning and describe each participant's idiosyncratic growth through the five cross-sections.

### **Individuals' Growth Over the Five Cross-sections**

This section will trace each PMT's individual growth through the five cross-sections. The four themes act as frames of reference from which to talk about PMT's unique emphases and growth trajectories. Keeping in mind Saldana's (2003) questions - What are the dynamics of participant change through time? What increases or emerges through time? What is cumulative through time? What decreases through time? What is idiosyncratic through time? (p. 63) – I identify changes that emerged uniquely to each participant.

#### **Week One: Teaching Autobiographies**

During the first week, data collected included PMTs' autobiographical narratives and my field notes of class discussions in which PMTs shared personal goals and beliefs

about teaching. The categories derived through analysis of this pool of data included ‘prior life experiences’, ‘beliefs about teaching’, ‘identity as a teacher’, and ‘professional goals’. The following section includes a synthesis of personal histories including quotes excerpted from each PMT’s autobiographical narrative.

**Mia.**

***Prior life experiences.*** Mia shared that she is the adopted child of white parents. Despite not-so-stellar school music experiences, music is an immense passion. Her mother was her strongest influence and role model as a teacher/choir director. Recent teaching experiences were the most salient influences in her decision to become a music teacher. These included leading a band rehearsal in a previous methods course and teaching private piano lessons.

***Beliefs about teaching.*** Mia believes that all children are capable of learning and need music in their lives. Accordingly, “It’s up to us as teachers to find the recipe”. She also stated that, “No student should have more or less opportunity than the student next to him or her” and asserted that it is the teacher’s responsibility to provide learning opportunities for every child. The mark of good teaching is that the students are learning and having fun while learning. Also, good teaching can lead to “sparking passion”.

***Identity as a teacher.*** She described her personality as “weird, crazy, or even sometimes eccentric” and felt that sometimes she was like a child trapped inside an adult’s body. In the class discussion, she described her strength as ‘energy’ and shared, “I am prepared to bring all of my “weirdness” into the classroom”. Citing successes in her piano students’ musical development, she acknowledged that she had “[fallen] in love with [teaching]”.

**Professional goals.** Mia seemed fully focused on becoming a teacher. She constantly spoke in terms of being ready to share her passion “with everyone that I teach” and envisioned herself as helping others find their passion “like my mom did in me”. When asked to share goals for the course, she wanted to see the whole elementary curriculum and how to build a sequence.

**James.**

**Prior life experiences.** Both of James’s parents are teachers in the local school district. His parents were strong role models and major proponents of his musical development. He identified past teachers as having influenced his love for music:

My love for music as a learner came from my middle school and high school music teachers ... there was a passion and fire from these teachers that meant much more than the black and white notes on the page.

He also referred to recent experiences with professional performers who were also teachers as providing the vision to become a performer/teacher.

**Beliefs about teaching.** James felt strongly that music teachers must care strongly about the content they are teaching. As such, he articulated that living the passion - being a musician - adds credibility to teaching music. He also emphasized that good teachers focus on broader aspects of life including teaching “students to do the right thing, make the right choices, and to be kind to others”.

**Identity as a teacher.** James described his strongest qualities as a teacher as his intensity and his focus. He wrote, “I like to think that I am a teacher who oozes out my passion for music when teaching students”. He continually reiterated the idea that his passion for performing was central to the teacher he would become.

**Professional goals.** James's professional goal is performer-teacher. Teaching music at the elementary level was not mentioned as part of his professional goal.

**Tara.**

**Prior life experiences.** Tara stated that, "Music was always there". She spoke powerfully of her high school choir director and the emotional safety of the choir room/community. In the choir room, choir members could be themselves. When a fellow choir member died during Tara's senior year, the director helped the students get through their grief through music. Speaking about this experience, Tara was openly emotional. She physically radiated her sense of mission and her passion for giving future students similar experiences.

**Beliefs about teaching.** Tara believes that all are capable of learning and that every child learns differently. She believes that we learn most effectively through experience and repetition. As such, she identified that good teachers create a safe-haven for students to be themselves. She also believes that good teachers take responsibility for keeping students engaged: "If your students begin to act disengaged or act out, it is because you have been doing the same thing for too long or have been teaching the same way for too long". Consequently, if students are not engaged, the teacher needs to change something. Noting that good teachers are excited about the content and the kids, she stated, "If the teacher is excited, students will be excited".

**Identity as a teacher.** Tara noted that she had the "typical teacher characteristics" of passion, personality, and comfort in talking in front of groups, and the "unique qualities" of being open-minded and nonjudgmental. She wrote that she enjoys getting to know people, watching others have their 'ah ha moments', and seeing others connect

with music. She considers herself passionate about learning, wanting to change lives, and believing teaching will bring fulfillment.

**Professional goals.** She was not sure whether she would be teaching at the high school or the elementary level, but knew that she would teach. This goal was reflected in her goal for this class - to learn more about what to teach at each grade level.

**Ariel.**

**Prior life experiences.** Ariel grew up in California and lamented that she had had no elementary music education due to that school system. She noted that she had always loved to sing and that her mother recognized her talent at a very young age. Her experience with the power of music was initiated when she participated in an honor choir and heard four-part choral music for the first time. Her strongest influence for seeking to teach music came from her relationship with a choir director who had trusted and confided in her. This teacher's humility portrayed teaching as a lifelong pursuit.

**Beliefs about teaching.** Ariel believes that all students have the capacity to learn. Asserting her belief that teaching is a calling, she wrote, "We are called forth and either accept or reject the responsibility of educating our youth". Since, "there will always be a child who needs guidance and encouragement", she emphasized her belief that children's capacity be "encouraged and guided". She believes that teaching is more than just a job; it requires passion and that good teachers must keep "the internal fire lit".

**Identity as a teacher.** Ariel wrote about her inspiration and her "ah-ha moments for making her want to teach". She projected herself as having "a clear cut environment in mind that will ensure that my teaching goes the way I want". Relationship, honesty, and passion are important cornerstones for Ariel.

**Professional goals.** She appeared to be wrestling with her purpose in life and seemed to perceive music teaching as a possible route to personal satisfaction and fulfillment of responsibility.

I never knew I would actually want to become a teacher. Teaching was on my list of things, right up there with being a doctor, astronaut, and missionary and as a child, I thought I could do it all. In high school, my moment had finally come, my ah hah. That moment helped me realize that I didn't have to do it all to make a difference. There was one thing I could do that would cover all those bases.

**Summary.** Each PMT's prior experiences and beliefs and goals are critical to understanding their unique pathways as they progressed through the course. These histories provide a base from which to respond to Saldana's questions of what increased, what was cumulative, what decreased, and what was idiosyncratic (Saldana, 2003) for each of the PMTs as they moved through the cycles of learning, teaching, and reflecting.

### **Week Two: Greeting Lesson**

**Mia.** In her written reflection, Mia noted that her goals for the lesson were to learn names and to keep students engaged in learning and singing songs together. She was pleased with the level of participation and the students' response to her. She wished she had brought the guitar so that the Kindergarteners could be in a circle to achieve a more intimate setting and she wished her song with the third graders had included a way to learn their names. These thoughts reflected that Mia was focused on getting to know and building relationships with her students. Codes most prevalent throughout Mia's written and spoken reflections clustered under theme three: 'Learning about self as a beginning teacher'. She questioned what she observed, identified herself as one who

could adapt in the moment, and spoke of student engagement as key to successful teaching. Her focus on student engagement is evident in the following statement:

Each class was different, but what I really enjoyed, was almost every one of them was participating. They really did enjoy the elephant song, and they really enjoyed the “Flea, Fly” song as well. (Mia, Reflection for Greeting Lesson)

Mia was actively discerning during observations of other music teachers. For example, she weighed whether she agreed with her mentor teacher’s classroom management procedures. She also demonstrated ‘discernment’ by choosing not to use the song I had modeled in class. She thought it might be too ‘babyish’ for her third graders. She questioned much and constantly weighed her own beliefs. She considered this first lesson a success because students demonstrated musical skills and learned the songs that she taught:

The classes both learned the songs quickly and they showed that they could match pitch and play the game while singing. All of the classes learned and played well so I would say that the learning for this lesson was very successful. (Mia, Reflection 1)

**James.** James’s first experience in the practicum classroom required many adaptations. The music room was located in an old basement locker-room with cement floors, risers, and a white board located overly distant from students. To adapt, James changed his entire plan. Instead of the planned, “Bear Song”, he adapted a chant I had taught in class, “Ickle Ockle Blue Bockle”, to fit students’ location on the risers. In changing his plan at the last minute, he also applied the chunking pedagogy I had demonstrated in the course. The most difficult challenge occurred with his fourth class.



He had to travel from the locker-room to another room without musical materials for a class that included several children with special needs. Again, he adapted on the spot in response to the unique needs of the children and setting.

During this first lesson he seemed most focused on keeping the students' attention. He stated,

The students latched on to the rhythmic focus of my lesson and participated enthusiastically throughout. I had "eyes on me" the entire time, and was pleased that I didn't have to deal with any classroom control issues (James, Greeting Lesson reflection).

He concluded that his lesson had been a success because students "participated enthusiastically throughout" (James, Greeting Song reflection).

**Tara.** Tara's feelings about her first step into the classroom were vividly portrayed in the following statement: "I was pretty nervous going into my first lesson. I have taught a few private lessons, and I have taught a group of kids before, but I have never taught in a classroom setting" (Tara, Greeting Lesson reflection). For her greeting song, she selected the name song we had seen demonstrated during a music class observation in another school. She noted that she purposely chose the song to engage each student in speaking his or her name as a solo part. She added drumming the beat on the floor and an idea that came from the children; saying names with "funny voices". Her playing off of student ideas to co-create in the moment and to manage behavior demonstrated unique strategies not discussed in the course. In her account of the experience, it appeared that Tara was incorporating learning about students and building rapport into practicing content and pedagogical skills. She was already developing a

pedagogy that was responsive to student ideas in the moment, indicating her way of being as a teacher. Tara concluded, “I would say the overall mood of the day was enthusiastic and I cannot wait to go back and teach the fourth graders another lesson”.

**Ariel.** Ariel’s codes clustered heavily around theme two. She was aware of needing to understand the mindset of the children she would be working with:

At first I was a little nervous just because I couldn't really remember - like I knew fourth graders but I couldn't put myself into what I was doing as a 6th grader ... I called a couple of friends who have like little brothers - my little brothers and sisters are either way above it or way below it so I was trying to figure out what the mindset of a 6th grader is. (Ariel, transcribed Greeting Lesson class reflection)

In pointing this out, she also confirmed a core value that knowing sixth graders’ mindset is important to becoming competent as their teacher. She shared that she began class by just talking with her sixth graders:

I just talked to them and I explained to them. And they had questions - oh my goodness where are you from. Then I told them that I had a lot in common with them because all of their parents are in the military. (Ariel, transcribed Greeting lesson class reflection)

Ariel continued to build her relationship with the sixth graders by teaching a chant that involved the students in singing their names and sharing something about themselves. She incorporated the pedagogical technique of using a student’s ideas in teaching the chant: “My name is Gavin and I like baseball” – “His name is Gavin and he likes baseball”, and in doing so, began to develop relationships with the students. Through the

four classes, she adapted her process to students' capabilities. She was also consciously aware of learning about herself as a music teacher and she conveyed this eloquently:

My experience was very rich and I think for the most part it was successful. The students learned things about each other that they hadn't known before and I learned a bit about them and a lot about myself. I really had fun out in the classroom and I am looking forward to working with [Mrs. Hanson] (pseudonym) throughout the semester. (Ariel, Greeting Lesson reflection)

These words indicate Ariel's perception of herself as a teacher. She valued having students learn about each other, learning about her students, and learning about herself. She ended her self-reflection writing that the students had asked, "When are you coming back?" (Ariel, Greeting Lesson reflection) It appeared that the students were also reaching out for a relationship with someone they were already identifying as 'teacher'.

#### **Week Four – Episode 1: Singing-Game Lesson**

**Mia.** Mia specifically worked to learn the names of the third graders and to make sure the lesson was fun: "All around, I wanted the kids to have fun while playing a game and learning a new song" (Mia, Reflection #1). She continued to demonstrate ability to adapt in the moment to student needs. In this lesson, she began to focus on student skill development. She asserted that the lesson was successful because "the students learned the songs quickly, sang on pitch, and played the games while singing" (Mia, Reflection #1). When she experienced some challenges with logistics/classroom strategies, she applied techniques modeled in course: rote technique, silent cheers, teaching in the circle. Mia worked to learn about students and also practiced stating her expectations for their

behavior during a chasing game. She told me that she valued ‘fun’ as an instrument for developing ‘rapport’ and she felt ‘successful’ and excited to return (Mia, Interview #1).

**James.** James was focused on his own teaching and his students’ learning. He valued productivity and wrote that the lesson had gone well for both himself as a teacher and for the students because his song choice and the accompanying game provided an opportunity to work on pitch matching. He deemed the lesson successful because “students learned the song in a very short amount of time, moved smoothly into circle formation, and participated in collaborating” (James, Reflection #1). As in the Greeting lesson, he referenced ‘student engagement’ as central to his lesson’s success: “The students were actively participating and asking questions throughout the lesson. Engagement was great from all four classes” (James, Reflection #1). Also, his ability to adapt came into play again when he found that he needed to simplify the planned game to fit student abilities. The new category, ‘basic mechanics of teaching’, described a representative problem encountered during his teaching of the circle-based hand movement in his song-game. Children watching him from across the circle had trouble moving ‘to the right’ and he had to change the wording of his directions. In our interview, he explained,

That was a bigger issue than I anticipated too, you know for pat pat hand hand we turned to pat the other person on the back, I mean we were running into each other and I had to stop them and say again, right hand - going to the right first. (James, Interview #1)

Through this experience, James learned typical problems young learners might have with learning directional movement in a circle.

He began to diagnose areas of weakness in student musical skills and sought solutions for providing instruction in areas of weakness. He valued engaging his students in active learning: success was equated with students “connect[ing] with the lesson and stay[ing] focused for the entire song” (James, Reflection I).

**Tara.** Tara continued to get to know her students individually. She had them act out the words of the song, “Train is a coming” by becoming a train and having them “respect each other’s space and work together” (Tara, Self reflection I). Each time an individual was added to the train, they were asked their name so that she could “start to get to know them on a personal level”. She also identified that her instructional choices intentionally challenged the musical skills of her fourth graders, “My goal was to expand their range and teach them to match pitch in a melody that varies a lot melodically. I also wanted to help them internalize rhythm, by having them use body rhythm along with the song” (Tara, Reflection 1). She reported that her students were successful in meeting her goals:

The students showed that they understood what I was asking them to do by performing the song in the way I asked them to. They were all very respectful of each other and, from what I could tell, they were all singing the song and knew it very well by the end of the lesson. (Tara, Reflection #1)

She pointed out that they enjoyed the lesson and wanted to do it again; “they seemed to enjoy the lesson and asked me if we could do it again, but I had to deny the request because Mr. [Gartner] still had a lesson to teach” (Tara, Reflection 1). Codes descriptive of Tara in this episode included ‘focus on students’, ‘rapport’, ‘valuing

engaging instructional strategy’, and ‘valuing fun as part of the goal of music education’. Her focus on students is exemplified in the following example from Tara’s interview:

... the kid that I chose to do the first train, he was the very first person that got to lead the train around the room - um, he's another kid that's on an IEP, but by choosing him and making him feel special, it kept him engaged and he was so excited to be the very first person... (Tara, Interview #1)

Here, she purposely provided the individual child with a special role to ‘make him feel special’. At the same time, by attending to one student with special needs, she was ‘learning how to work with groups of students’. She equated the lesson’s success with student engagement: “The lesson was strong in the way that it seemed engaging for the students and I always had every single student doing something ...” (Tara, Reflection #1). Values named in her autobiography were clearly evident in her teaching. She was very focused on engaging all students in active learning and establishing freedom within structure.

**Ariel.** Ariel relayed that she was proud of this lesson and credited herself with thinking on her feet, giving clear directions, using some classroom management procedures, and assessing student knowledge. Watching the video during our interview, I witnessed her careful scaffolding for student success:

Ariel: I talked through it once and then we talked about the beat (we hear the video, “pass, pass, pass”)”...

Petrik: You didn’t just practice it one time and go on, you made sure they were correct.

Ariel: I wanted to be sure ... and then we did it with just the apple, before we did the apple and the song (Ariel, Interview #1).

In her reflective accounts, relationship development continued as a major focus. She identified her ability to adjust to students' needs on the fly and that she was working at whole group classroom management by establishing 'job' expectations for students while also working to create a relaxed 'fun' atmosphere.

### **Week 10 – Episode 5: Vocal Skills Lesson**

Episode five data sources included lesson plans, lesson reflections, and verbatim transcriptions of the one-on-one interview #2. Interview #2 began in my office with each PMT writing one to two words on cards in response to six questions (see Appendix Q). After writing thoughts on the cards, the interview continued with the PMT elaborating on his or her ideas for each card response. The next section shares examples related to the four themes from each of the data sources; lesson plans, written reflections, and interview #2, which I refer to as the 'card interview'.

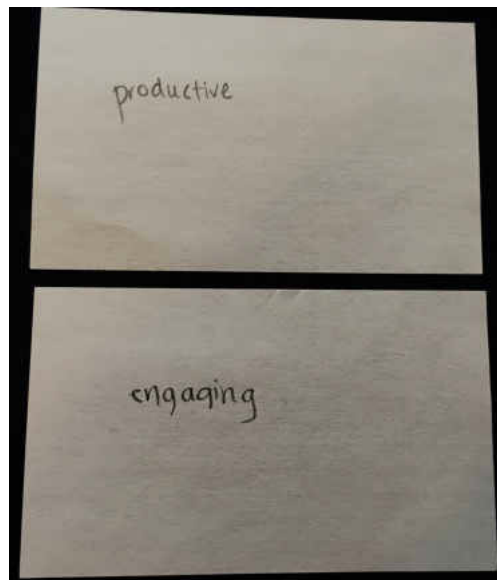
#### **Mia.**

***Theme one: Building competence in planning and enacting.*** Analysis of Mia's lesson plan revealed that Mia was 'building skill in planning'. She was much clearer in her goal statement for this lesson: "The students will demonstrate matching pitch in a strong singing voice, along with good posture" (Mia, Lesson 5). Steps in the process section built purposefully from introducing a skill in the beginning of the lesson to practicing the skill later in the lesson. She also adapted the melody of the song so that it would connect with the scale she taught in the beginning of the lesson. Assessment was better aligned with goals enabling Mia to identify students' level of skill and

understanding. She wrote, “The classes loved the Doggie Doggie game, they were singing, and understanding the So Mi La So Mi pitches, even if they weren’t in the correct key, which I still thought was progress” (Mia, Reflection #5).

Thus, the goal of matching pitch was carried from goal statement to lesson process to assessment. Furthermore, she analyzed the level of student achievement. She noted that students demonstrated understanding, but were only able to reach partial competence in the skill of singing on pitch in the correct key.

The card interview with Mia provided rich data about her thoughts and understandings regarding her instructional interactions with children (see Figure 12).



*Figure 12.* Mia’s Card Responses for Interview #2 – Prompt 1.

In response to the first interview prompt, “words that describe your lesson”, Mia wrote the words “productive” and “engaging” on two different cards. Explaining her first card, “productive”, she clarified,

I thought that it was really productive going over the solfege (the scale in do re mi syllables) in the warm-up before we learned the song, since the song was in a



scale. And I think that doing that a little bit every day would be really productive especially for those kids that don't really match pitch that well. (Mia, interview #2)

I was intrigued that her response was not about her lesson plan, but instead, about the connection between the pedagogical strategy she used and her students' skill development during the lesson.

***Theme three: Building relationships with students.*** At the same time that Mia was identifying her pedagogical processes as 'productive' for student learning, she seemed to be gaining awareness of *how* the activities in the lesson affected student participation. Her second card read, "engaged". Explaining, she used the phrase, "having them really with me", to elaborate what she meant by 'engaged':

I put 'engaging' - they were really with me on the warm-ups. ... some of them were like, "Oh, that feels good!" ... And the whole time that I did the Kodaly hand signals, with solfege and they had to watch me, so that while they were doing the imitation, they were really engaged through that and then, everyone loved the game. (Mia, interview #2)

By defining engagement as having them "really with me", Mia identified rapport as key to student engagement. Furthermore, she drew a connection between her first word "productive" and her second word "engaged". For Mia, 'engagement' included providing a pedagogical process that challenged students to learn a skill. At the same time, she realized that doing the solfege activity with children 'engaged' their attention and kept them "really with [her]".

***Theme four: Building understanding of self as an elementary music teacher.*** In episode five, Mia seemed to be clarifying her philosophy about what was productive for students to learn in music class. Analysis of the transcription of Mia's interview #2 revealed the codes, 'cares about becoming better teacher', 'valuing productive instructional sequence', 'valuing engaging instructional strategy', and 'learning the capability of students'. Taken together, these codes indicate several attributes of teacher-identity. 'Caring' and 'valuing' and 'learning' about learners are indicators of Mia's core values as a teacher. During the interview, she focused her responses on tools she had found to support students in attainment of 'the basics'. She also stated that she was surprised at students' capabilities to learn the solfege, to sing in tune, and to sing with beautiful tone. These surprises could indicate that she was changing her beliefs about learners. Ultimately, she felt that specific pedagogical processes that she had used with the students had been 'productive' and she felt successful as a teacher. Thus, during episode five, Mia's theories about 'productive' and 'engaging' teaching processes modified her beliefs about learners. At the same time, the interview provided me with a lens through which to witness her developing teacher identity.

**James.**

***Theme two: Building understanding of learners.*** During episode five, James's reflective artifacts revealed a shift of focus from self to students (see Figure 13). This change was signaled in his responses during interview #2 to the prompt, "words that describe the lesson". Instead of telling about the lesson plan, James offered six words that described his students' experience in the lesson. He wrote the words: 'creative', 'exploratory', 'leadership', 'attentive', 'relaxed', and 'focused'.

Explaining, he stated,

I wrote down six words. I wrote down, "exploratory and creative" - through this lesson with the roller coasters, and especially with them drawing it out on a white board, I saw some really creative stuff and I almost had to bring it back in, because it was almost too much. (James, interview #2)

James noticed that the students were so engaged that it was “almost too much” (James, Interview #2). By this statement, he implied that the students were so excited that he almost lost control and had to ‘bring it back in’. His second two cards - “leadership” and “attentive” - were keenly descriptive of individualities of his students. Clarifying what he meant, he stated,

Some of them liked to get up there and lead, so I wrote, "leadership" - um "follow my things, I want to be the one conducting this" and the other side of it was being "attentive", being attentive in the audience while the other person was leading.

(James, interview #2)

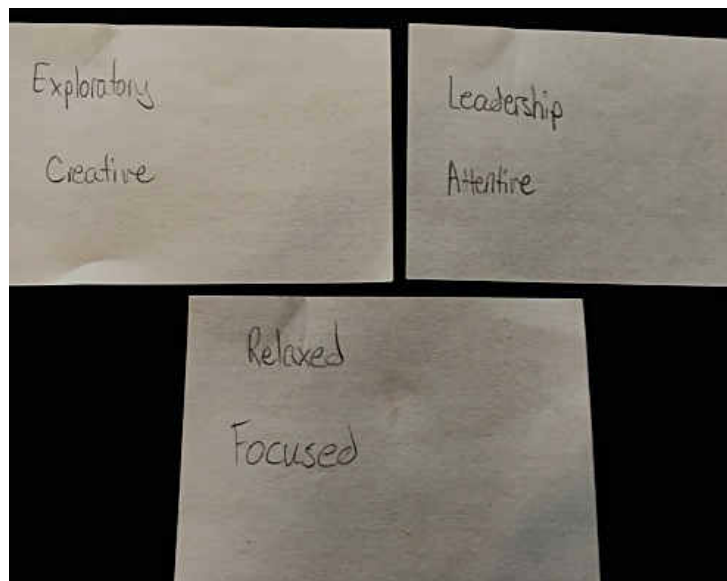


Figure 13. James’s Card Responses for Interview #2 – Prompt 1.

It appeared that he learned that when students were engaged in ways suited to their unique differences and when students were personally involved in their learning, he no longer needed to 'keep' students' attention.

Explaining his final two cards, "relaxed" and "focused", he went on to share, I opened my lesson with meditation relaxation breathing stuff, so I wrote "relaxed" - "focused" because I think fourth graders, especially coming from gym, yeah - I think those are important. (James, interview #2)

Thus, again, in response to "describe the lesson", James chose to write six words. Every word described his observations about his students' experience. The chosen words demonstrated a clear focus directed to students' emotional and learning needs.

For James, a cumulative aspect was his continuing focus on classroom engagement. However, in episode five, a deeper understanding of his role in "classroom engagement" appeared to be evolving. This was illustrated in his responses to interview question #4, "something you learned about yourself" (See Figure 14). James wrote three cards: 'energy', 'be aware of surroundings', and 'stern enough to keep control'.

Explaining, he said,

So, early in the class, when we were doing the relaxation, in one of them (referring to one class), I have several boys in there ... they were looking at each other that whole time and goofing around ... I was stern enough to keep control, and I just said, "okay", and I was able to remove a couple kids and that's the first time I'd done that. (James, interview #2)

James noted that this had been a big step for him. He had taken the risk to address individual behavior and to assert his leadership as the teacher. At the same time, his

understanding of the meaning of “classroom engagement” seems to have expanded through a new awareness that student engagement was directly connected to student interests and student differences.

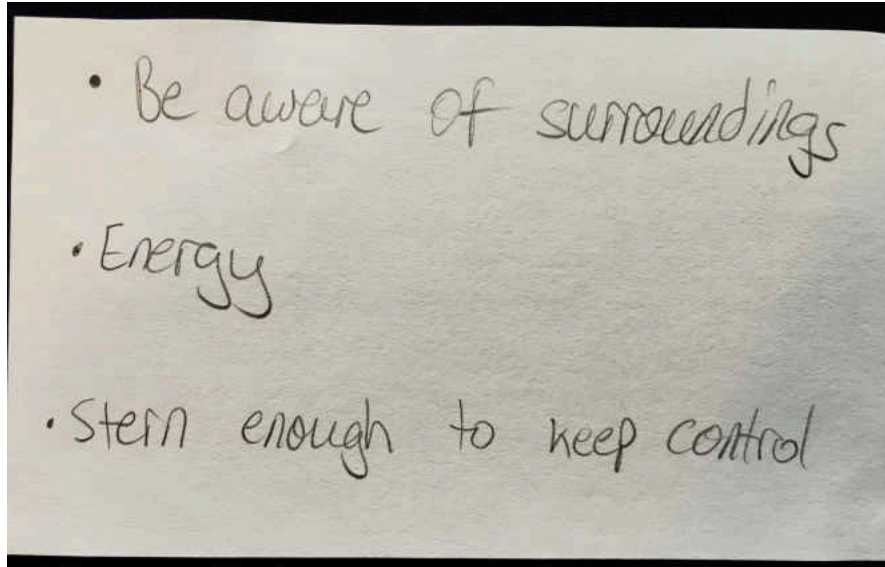


Figure 14. James’s Card Responses for Interview #2 – Prompt 4.

***Theme four: Building understanding of self as an elementary music teacher. A***

final change that occurred for James in episode five was his students’ progress in matching pitch. In every previous reflection, James had expressed frustration with students’ low level of skill in pitch matching. In reflection five, he stated,

Singing *The Ghost of Tom* was undoubtedly the best I have heard the students sing using good pitch ... I found that after doing the vocal exercises with the students, their pitch was as good as it has been all semester. (James, reflection #5)

This breakthrough in finding a pedagogical tool to support his students’ improved singing appeared to affect his confidence as a music teacher. Wherein past reflections, he had identified his strength as his ability to keep students’ attention, this reflection focused on

his students' needs: "I felt that I had a strong lesson plan going into this particular day of teaching. ... Overall, the teaching process went well. Most importantly, the students got what they needed to out of this lesson" (James, reflection 5). Thus, success was equated with students getting what they needed. They had experienced themselves improving musically. He was noticing who his students were as individuals and building a relationship of caring.

**Tara.**

***Theme one: Building competence in planning and enacting.*** Tara demonstrated all three levels of theme one, category three. She applied several course-learned pedagogies including the "don't bump" structure for movement, rollercoasters, using the whole body to sing, and singing on the vowel 'u'. She expanded course-shared ideas to make them fit with her chosen song, "Ghost of John". Instead of having students explore pitch as modeled in the course, she had students explore vocal timbres associated with Halloween characters. Additionally, she created her own lesson ideas and her own theories about student learning

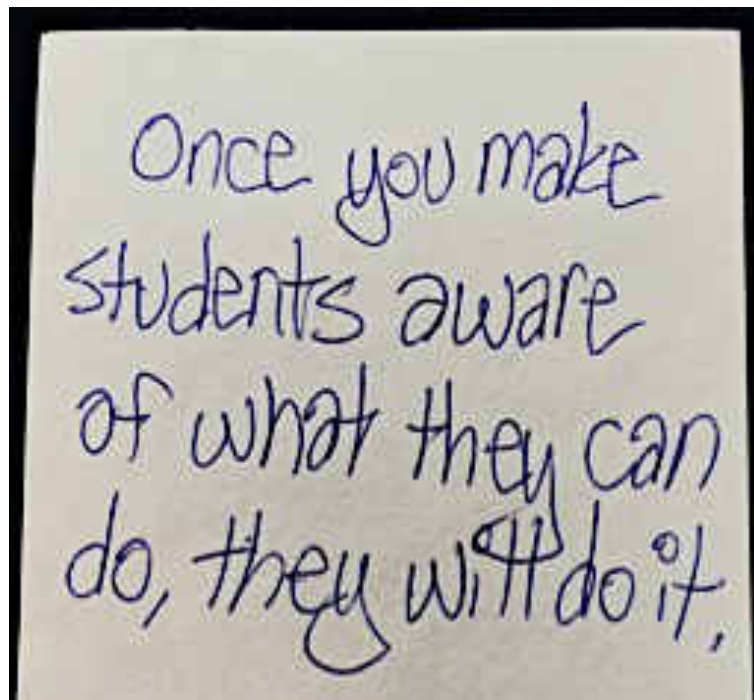
***Theme two: Building understanding of learners.*** Several codes emanating from her data indicated her continuing responsiveness to student learning needs. Pondering student lack of prior understanding, she noted, "I really don't think students are necessarily aware that they can move their voice and they can make it sound a lot different in many different ways" (Tara, Interview #2). In this statement, she was thinking about how exploration had affected student learning. As she talked, she identified that the vocal exploration activities helped students get beyond the belief that

their voices were stuck. When asked what she had learned from this lesson (question #4 - see Appendix V), Tara began to formulate a theory about how students learn.

On the card, she wrote, “Once you make students aware of what they can do, they will do it”. Elaborating, she explained,

I guess just once you make students aware of what they can do, they'll do it. You just have to get them to have that "ah ha" moment - like I really can do this, and then constantly remind them that they can do that ... They'll do it if they are aware that they can do it and once they're successful with it - I think that um, they'll do it all the time as long as you are reminding them and are there to guide them. (Tara, interview #2)

Thus, in the process of responding to the card prompt, ‘something you learned from this lesson’, she created her own educational theory (See Figure 15). She enacted a



*Figure 15.* Tara’s Card Response for Interview #2 – Prompt 4.

pedagogical process with fourth graders, observed their learning, and after the fact, in reflection, created a pedagogical theory that she might use again in the future.

***Theme four: Building understanding of self as an elementary music teacher.***

Two epiphanies emerged out of Tara's close observation of her students' responses during this lesson: 1) seeing that the vocal exploration experiences resulted in students' revelations about their voices, and 2) realizing her own power to affect change in her student's attitudes and vocal skills. Bringing these epiphanies into awareness during the card interview, she was able to articulate her theory that, "Once you make students aware they can, they will do it" (Tara, interview #2). At the end of the day, both she and her students were changed. These epiphanies also signaled subtle changes in her beliefs, changes in her confidence in being able to support student growth, and a growing relationship of caring for her students' learning.

**Ariel**

***Theme one: Building competence in planning and enacting.*** Due to intervening scheduling issues, Ariel's interview #2 involved reflection on lesson six instead of lesson five. To maintain consistency, I substituted her lesson six and reflection six artifacts into the data pool for this cross-section. Lesson six engaged PMTs in planning and teaching a lesson that would build from the lesson five iconic vocal exploration experiences to beginning pitch literacy with symbolic notation. Ariel began the lesson by leading students in physical and vocal exercises including 'reading' the rollercoasters they had created on the Smart Board the prior week. Next, she involved students in analyzing a familiar song by manipulating the words on the Smart Board to higher or lower placements representative of pitch levels. Thus, she created a new pedagogical approach.



**Theme three: Building relationships with students.** During the card interview, she described the lesson as “visual” and “interactive” (Ariel, interview #2) (see Figure 16). She explained, “the lesson was visual in the sense that I had the text up there (Smart Board) ... so they could see where they were at” (Ariel, interview #2).

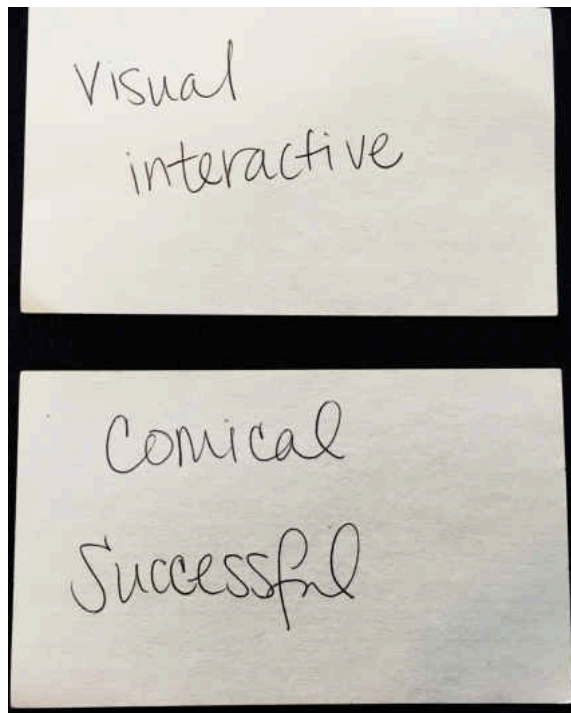


Figure 16. Ariel’s card responses for Interview #2 – Prompt 1.

The ‘visual’ aspect of the lesson facilitated ‘interaction’ because learners were interacting with the Smart Board and because they had to listen to each other and themselves singing. Ariel also stressed that this activity provided students the opportunity to become the teacher and that this, too, facilitated engagement. In her self-reflection, she noted:

I really love the idea of giving the students the “teacher” role. At their age, they love it. Allowing them to do this really includes them in the lesson and keeps

them engaged because they are waiting for the next opportunity to be the teacher.

(Ariel, Reflection #6)

Accordingly, she identified that giving students the teacher role includes them in the lesson and keeps them engaged. This idea of giving students the teacher role to keep them engaged was her own. She found a way to engage interests while demonstrating trust in their leadership.

***Theme four: Building understanding of self as an elementary music teacher.***

Ariel's persistent emphasis on interpersonal relationships characterized who she was becoming as a teacher. Her focus on students' emotional needs was apparent as she shared the second card describing the lesson. She wrote, "Comical and successful" and elaborated,

Because it was successful and what was comical about it was getting to hear them and they're sixth graders so they're funny. Getting to hear them defend their answers and then "Oh yeah, you're right - okay - that's what I meant!" ... It was a fun lesson and I think, if they're not laughing, then they're really not there - they're not paying attention. (Ariel, interview #2)

In her explanation, she equated success with the 'comical' in the lesson. She believed the lesson was successful because her students were having fun - "if they're not laughing, then they're really not there - they're not paying attention" (Ariel, interview #2). Thus, she believes that 'fun' is necessary for engaged learning. Finally, the delight expressed above, in "getting to hear" her students "defend their answers" demonstrated a teacher's pride in her students.

## Final Unit

Data sources for the final unit pool included UbD lesson plans, lesson reflections (revised prompts, see Appendix S), final Power Point presentations, final narratives, and MT exit-interviews. These sources provided rich summative data regarding individual participant learning related to Saldana’s questions: What increases or emerges through time? What is cumulative through time? What decreases through time? What is idiosyncratic through time? (Saldana, 2003).

**Mia.** One of the greatest areas of ‘increase’ for Mia, was planning instruction. Improvements that began in episode five seemed to be boosted by the UbD format. Figure 17 provides the words she used in writing the UbD lesson plan for the final lesson.

**Goals:**  
**Understandings:** “Students will understand - that you can play and sing successfully in an ensemble, that there are different parts that make up an ensemble, and that steady beat is important when playing with other musicians.”

**Knowledge:** “Students will perform as ensemble, sing a new song in tune and on steady beat, play instruments on beat with singing.”

**Skills:** “Students will be able to play pitches on the pitched percussion, maintain a steady beat on selected instruments, and sing the whole folk song from memory with instruments.”

**Assessment:** “The students will be keeping a steady beat on the instruments while singing. The students will hear the different instruments and successfully be an ensemble.”

*Figure 17.* Excerpt From Mia’s UbD Lesson Plan for the Final Unit.

Mia’s response to the prompt, “Students will understand” demonstrated clear understanding of what she wanted her students to be able to understand about the concept of ‘ensemble’. She still seemed unclear about “knowledge” because her words described musical doing rather than knowing. For the prompt, “skills”, she successfully identified

specific and detailed skill outcomes. Her description under “Assessment” demonstrated that she understood the UbD concept of performance assessment, that students would demonstrate learning by showing what they know. Newfound clarity in lesson planning seemed to support identification of student learning. Later, in her final presentation, she articulated, “Students sang a new folk song in AB form on pitch and played mallet instruments on the beat. Pitch was on, beat was on” (Mia, Final presentation).

‘Idiosyncratic’ to Mia were subtle changes to her core beliefs about children and learning. The theme of children being capable reverberated throughout Mia’s reflective accounts. She began the semester stating her belief that, “Every child is capable of learning. It’s up to us as teachers to find the recipe” (Mia, Teaching autobiography). During episode five, she expressed surprise at student capability: “I obviously knew they could but it was so surprising just how much they learned by just hearing me do the scale and doing the warmups” (Mia, interview #2). In her final presentation, she shared the assertion that, “Every student is capable” and “They will wow you with what they know and how quick they learn it!” (Mia, Final presentation). It seems that the opportunity to work with children brought belief to life.

In the final presentation, Mia shared what she learned and how she had grown over the semester. In the week following the end of the semester, my interview with Mrs. Bateman included similar prompts. Mrs. Bateman’s perceptions are included in Figure 18 as triangulation of Mia’s statements.

**James.** James’s planning skills improved in some ways and remained constant in others. In the beginning of the semester, he equated assessment with student participation. In the end, as noted in Figure 19, assessment was based on student

performance of specific musical actions, “playing from memory as an ensemble and improvising creative solos” (James, UbD unit plan). Throughout the semester, James consistently conveyed concepts and skills as “skills/concepts”. My constant efforts to ‘correct’ this were futile. James’s conceptual interconnection between understandings, knowledge, and skills persisted through the final Unit plan.

<p>Mia Learned – that in order to have successful learning, classroom management must be in place. All children are capable.</p> <p>Growth as a teacher: Confidence from these experiences and materials, knowledge from repertoire and ideas.</p> <p>Mrs. Bateman She grew in rapport, in skill with classroom management, in using enthusiasm and energy to engage students, in giving clear directions, in planning and preparation, in having clearer goals, and in differentiation for student needs. (Mrs. Bateman, exit interview)</p>
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*Figure 18.* Mia’s Learning and Growth and Mrs. Bateman’s Descriptions of Mia’s Learning. Excerpted from Mia’s final PowerPoint and Mrs. Bateman’s exit interview.

<p><b>Goals:</b></p> <p><b>Understandings:</b> “Students will understand that music, specifically jazz, gives us the opportunity to be creative and to sing with passion. They will know how to improvise rhythms that fit in 2 measures.”</p> <p><b>Knowledge:</b> “Students will know what improvising is and how to do it.”</p> <p><b>Skills:</b> “Students should feel better about singing with good pitch and start to know when to check and correct themselves.”</p> <p><b>Assessment:</b> “Students will perform their work at the end of the lesson for their classroom teacher. The hope is that the class will play together as an ensemble, learn the song to perform it by memory, and improvise creative solos.”</p>
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*Figure 19.* Excerpt From James’s UbD Lesson Plan for the Final Unit.

The most salient change for James was in his focus from self to students. As the semester progressed, he came to a new position of concern for the children in his classes. Success came to be centered in students' growing abilities, especially in the areas of singing and improvisation. A poignant example from James's final unit lesson demonstrates his focus on learners' emotional and learning needs. Thick notes describing what I saw in his video follow:

During day one of his final unit, James applied a complex blend of pedagogical processes and led his students through listening, analyzing, improvising, and singing experiences. He began class nonverbally, leading his students in echo-body percussion. After a short review of the 'word of the day' – 'improvisation', he set up a clap-pat "groove" and had each student improvise a four-beat rhythm pattern on body percussion. This review took the students from enactive experience to labeling the concept. Besides building upon prior learning, James demonstrated sensitivity to a student's emotional needs. As students were playing their individual improvisations, one girl balked, apparently afraid to take the risk of performing alone. He stopped, rolled close to her, giving full attention just to her, and spoke with a quiet voice – "You can do anything you want, if you just want to snap four times, that is just fine – if you just want to snap one time that's okay. Okay, so here we go (including whole class) boom, chick, boom, chick." (She stamped a rhythm and he said) "Very good – great job, even better than you did last week!" (Petrik, thick notes of video of James's final teaching, day one)

He was showing compassion, learning about students, and coming to care about their learning. This responsive, relational focus on students was a major change from episode

one, where his focus had been on his own success in being able to “keep students’ attention”. Now, at the end of the semester, he appeared to be learning that keeping student attention involves a balance between providing engaging musical experiences, developing trust, and clarifying boundaries.

Figure 20 includes my summary of James’s learning and growth after transcribing the video of his final lesson. Miss Nelson’s perceptions, distilled from the exit interview, triangulate my observations.

<p>James Learned - students get excited about creation of their own improvisations and can improve singing skills. He learned that he was able to help students learn something new. He felt <i>confident</i> in his ability to understand what to address and what to ignore in classroom management.</p> <p>Growth as a teacher: Confidence. He had learned a very successful way of being with upper elementary students and had found a way to connect his passion for music with children. (My lens after watching final lesson video)</p> <p>Miss Nelson He grew in using demeanor to calm class, in classroom management, in musical cuing, in developing rapport, in differentiation for student needs and prior learning, in giving clear directions, and in confidence. (Miss Nelson, exit interview)</p>
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*Figure 20.* James’s Learning and Growth and Miss Nelson’s Descriptions of James’s Learning. Excerpted from Petrik, thick notes from video of James’s lesson 9, and exit interview with Miss Nelson.

**Tara.** Tara demonstrated a very high aptitude for planning responsive and content-focused lessons from the beginning. Her final unit UbD plan demonstrated a high level of detail and very clear representation of understandings, knowledge, and skills (see Figure 21). Goals, process, and assessment were aligned and students succeeded on all accounts. In her final presentation, she relayed that,

Students were able to state the historical facts and were excited to show their knowledge. They were successful performing as an ensemble and in singing Bach's "Minuet" with historical words and class-created movements. (Tara, final Power Point presentation)

**Goals:**

**Understandings:** "Students will understand that a [cannon] *sic* is something that is sung or played the same but started at two different times. They will also understand that Bach wrote this piece during the Baroque era. And finally they will understand the concept of dynamics for voices and instruments."

**Knowledge:** "Students will know how to describe a cannon. They will know when the Baroque era was. They will know what piano and forte sound like."

**Skills:** "Students will be able to perform the cannon successfully for their teacher. They will be able to tell me who wrote the Minuet in G major and what era. They will be able to perform the Minuet with the correct dynamics that we have implemented along with the movement. The students on the instruments will balance to the singers with correct dynamics."

**Assessment:** "They will learn the song and make up actions to it. They will then learn the dynamics of the song and finally we will learn a beat pattern to finish it off for the final performance. Along the way they will be asked questions to constantly reaffirm what they are being taught. At the very end, the questions will be asked one more time to make sure they really grasped everything that happened."

Figure 21. Excerpt From Tara's UbD Lesson Plan for the Final Unit.

It seemed that throughout the semester Tara remained constant in her beliefs. She began the semester stating her belief that all students can learn and in the final presentation, she stated, "I also learned that every student is capable of being a positive part of your classroom and performing music, you just have to find that thing that will keep them interested in it" (Tara, Final presentation). The subtle change appeared to be her new understanding that she, as the teacher, needs to "find that thing that will keep them interested". Thus, her focus shifted to include the relationship between herself as



the teacher and her students' needs. Her statement that she learned "every student is capable" implies that what had begun as belief had been proved through experience.

Theory came alive through practice.

In her reflective artifacts, she identified that she had gained new knowledge of children's behaviors and confidence regarding her style or demeanor in the classroom.

Her MT, Mr. Gartner, noted that Tara grew in many teacher ways (see Figure 22).

<p>Tara Learned - to expect and be prepared for almost anything. She had new knowledge of kids' behaviors.</p> <p>Growth as a teacher: Confidence in consciously modulating vocal tone, being able to adapt the plan to fit the students, being able to be fluid in her teaching by knowing the end goal. Confidence in finding her style - "I feel like I have grown into my style of how I will run my classroom and I am going to take it and run with it." (Final presentation – Tara)</p> <p>Mr. Gartner She grew in teacher identity, rapport with students, classroom management, differentiation for student needs, and the ability to adjust on the fly. She improved in planning and preparation, giving clear directions, pacing, and using demeanor to calm the class. (exit interview)</p>
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*Figure 22.* Tara's Learning and Growth and Mr. Gartner's Descriptions of Tara's Learning. Excerpted from Tara's final PowerPoint presentation and exit interview with Mr. Gartner.

Most intriguing was Mr. Gartner's description of how her relationship with students had affected her identity as a teacher. He eloquently referenced growth in the teacher/student relationship as key to growth in teacher identity:

Petrik: What were some areas of growth over the semester?

Gartner: When she first started, she didn't know how to handle, it seemed like, I'm the teacher and you're the student"

Petrik: What was different from the beginning to the end?"

Gartner: It was "me - you", at the end it's "us". That was the growth area. "I'm going to, you will, I am, I want you". At the end, "we are going to".

That was real growth. (Petrik & Gartner, Exit interview)

Thus, he identified Tara's transformation from the student role to the teacher role as a central area of growth and characterized this growth as a transformation in the relationship between teacher and students from 'you' to 'us'.

**Ariel.** The goals and assessment portions of Ariel's final plan demonstrated solid understanding of planning at the end of the semester (see Figure 23). Her final unit included everything she had learned over the semester and a song that included a personal passion - Spanish.

Ariel's strength throughout the course was her focus on students. Leading from her strength, she continued to build a responsive pedagogy. She cared about students' experience of success, about including all students at their level of skill, and about providing them with an engaging part in the whole ensemble. Realizing that her sixth graders knew two guitar chords that would harmonize the song, she adjusted the lesson 'on the fly' to include guitar accompaniment. Cognizant of including every student in playing an instrument part that matched his or her skill level, she taught simple instrumental parts, more challenging parts, and highly challenging parts. Students were encouraged to 'choose' parts they wanted to perform. She reserved a special role for one young man who had presented behavioral challenges throughout the semester. He was given the 'boss' role as the "Hefe" which entailed his walking around the room wearing a

sombrero and keeping the steady beat. Every student was included at differentiated skill levels and every student was provided a uniquely important part in the ‘ensemble’.

Mrs. Hanson affirmed Ariel’s overall sensitivity to skill differences noting, And she always, from about the half-way point on, when she realized that that class was like that, she always had an extension for that class, something new to do, something so they wouldn't get bored. (Mrs. Hanson, MT exit interview)

<p><b>Goals:</b></p> <p><b>Understandings:</b> “Students will understand that when in an ensemble each part is important and vital to the performance. They will walk away with a clear understanding of the A and B formatting of the song. Students will be expressive while playing and singing the correct pitches and accompaniments.”</p> <p><b>Knowledge:</b> “Students will know how to play an appropriate bordun on the xylophones and glockenspiels. Students will know the correct pitches and rhythms for La Cucaracha, a Mexican folk song.”</p> <p><b>Skills:</b> “Students will be able to accompany themselves keeping a steady beat and perform as an ensemble”.</p> <p><b>Assessment:</b> “Sing La Cucaracha, accompany themselves as an ensemble on varied instruments, and demonstrate knowledge of their specific part and its’ importance to the ensemble.”</p>
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*Figure 23.* Excerpt From Ariel’s UbD Lesson Plan for the Final Unit.

Thus, responsiveness to differences became a strong area of Ariel’s identity as a teacher. She practiced putting students’ needs at the center of all that she did with them.

This caring was exemplified in her description of her students’ final performance:

The students were not only excited to play for me, but wanted to show their teacher as well. Nothing made me more proud of them! They exuded the confidence to play together as an ensemble ... They really warmed my heart with

their success and most important of all you could tell they had fun. (Ariel, Final Power Point presentation)

Her expression of pride indicates her care about and responsibility for students' musical learning. In the beginning, she spoke about caring as an ideal or belief. At the end of the semester, she performed this belief each time she went into the classroom.

Describing her learning, Ariel said, "I learned that it's okay to have a firm hand and student success depends on it" (Ariel, Final Power Point presentation).

Mrs. Hanson, during the exit interview, confirmed areas of growth she had observed in Ariel. She said that Ariel had grown in "teacheriness" - teacher identity, confidence, preparation, classroom management, rapport, using energy to engage, differentiation for prior learning and individual needs, clear directions, and musical cuing. (Mrs. Hanson, exit interview) (see Figure 24).

<p>Ariel Learned - it's okay to have a firm hand and student success depends on it. Children are smart and capable. "It is all about your approach".</p> <p>Growth as a teacher: Confidence, "I learned that it is so important to be able to think on your feet." Delight in witnessing students' progress as budding musicians.</p> <p>Mrs. Hanson Her teacher identity grew - confidence, preparation, classroom management, rapport, using energy to engage, differentiation for prior learning and individual needs, clear directions, and musical cuing. (exit interview)</p>
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*Figure 24.* Ariel's Learning and Growth and Mrs. Hanson's Descriptions of Ariel's Learning. Excerpted from Ariel's final PowerPoint presentation and exit interview with Mrs. Hanson.

### **Contextual Connections Between Cross-Sections and Individual Pathways**

Each PMT began the semester by looking back and looking inward. In the beginning, each had little knowledge of elementary music content and pedagogy, little

knowledge of children or how children learn, and varying views of themselves as music teachers.

In the ‘greeting lesson’, each met their practicum classes and taught a song. Mia and James perceived that their lessons were successful because they were able to keep students engaged. Ariel focused on getting to know her students. Tara changed the name game to incorporate her students’ idea of saying names “funny”. Each interacted uniquely in ways that reflected individual personalities. Each met with students and mentor teachers in unique contexts that would become their practicum classrooms for the fall semester.

Three weeks later, during the Singing-game Lesson, each applied basic teaching techniques modeled in the course and practiced in peer-teaching. Each felt successful in unique ways. Mia felt successful because her students learned the songs and games and because they had fun. James felt successful because his students were engaged. Tara felt successful because her students enjoyed the lesson and wanted to do it again. Ariel felt successful because she demonstrated several successful teaching skills and established a fun atmosphere.

In week ten, during the Singing-skill Lesson, each grew in independence – developing personal theories and pedagogical processes. Each also grew in responsiveness to student needs. While practicing specific pedagogies from course learning, each continued to learn about students, about the relationship between pedagogy and engaging students’ learning, and about themselves as music teachers. This episode was a turning point for all the PMTs in regards to student learning. PMTs noticed differences in children’s singing skills and perceived that the differences occurred as a

result of vocal exploration and solfege practice. James noted that his students' singing was the best it had been all semester. Mia noted that her students sang more in tune and with a beautiful tone. Individually, each PMT built unique teacher-student relationships, unique pedagogical approaches, and unique ways to support student learning.

In the final unit, each chose to teach lessons that included individual passions regarding musical content. Mia taught a jazzy play-party song/dance and instrumental accompaniments. James worked with jazz improvisation and incorporated listening to jazz greats, Miles Davis, John Coltrane, and Ella Fitzgerald. Tara taught about the classical composer, Bach, and included singing, moving, instrument parts, and dynamic expression. Ariel taught a Spanish folk song and incorporated many layers of instrumental accompaniment including guitars. Using the UbD lesson template, each improved in clarifying goals, assessment, and processes needed to provide successful learning for students. Each demonstrated facility with complexity in being able to 'put it all together'. The final proof of teaching competence for this unit was the students' performance. All shared video-clips in the final presentation attesting to this outcome: students sang, played, and danced in 'ensemble' (meaning in the groove) with pride and joy.

These findings demonstrate idiosyncratic changes that emerged through time for each individual. Clear areas of increase included competence with teaching music, understanding learners, and coming to care about learners' needs. PMTs decreased their focus on self and increased their focus on their students. As they came to know and care about the children in their classes, each also grew in competence and confidence as a music teacher. Through their engagement with real children in real classes and repeated

iterations of the learning, creating, reflecting, teaching, and reflecting, individual PMTs became engaged in creating theory about what works for facilitating children's musical learning.

## **CHAPTER V**

### **DISCUSSION**

Taking the final recursive step in action research: Reflect and Replan (Kemmis & McTaggart, 2007), I reflect back to the original purpose of this study. That purpose was to improve the impact of a music methods course on preservice music teachers' learning to teach. In this chapter, I assert the connection between the four thematic impacts identified in Chapter IV and the "contextual and intervening conditions" (Saldana, 2003, p. 63) of the revised course.

#### **Problem**

In past iterations of the elementary music methods course, the paired 20-hour practicum field experience was positioned toward the end of the semester with the intention that PMTs apply theory and pedagogical strategies learned in the beginning of the semester. As in Abrahams (2009), Ballantyne (2005, 2007), and Gohlke, (1994), theory and practice connections between course learning and teaching music were not being made. Other issues involved scheduling and lack of clearly communicated expectations. The PMTs who were charged with scheduling the practicum struggled to find compatible times between their schedules and the public school schedule. Also, positioning the practicum at the most stressful part of the semester robbed the experience of meaning and resulted in a sense of jumping through last minute hoops.



## **Intervention Plan**

Following the process of action research, I underwent reconnaissance and applied the new information to creating and implementing the pilot intervention in fall 2013. The main changes involved prescheduling the practicum field experiences throughout the course during course time on Fridays, focusing course instruction on preparing PMTs for practicum teaching assignments, and taking course-time after teaching days for each PMT to share his or her experiences. The pilot intervention greatly improved the issues of scheduling and clarity. PMTs and MTs appreciated regularly scheduled teaching days and clearly communicated expectations for each micro-lesson. A theme that emerged from the study was ‘relationships’. Regularly scheduled field experiences enabled PMTs and children to develop teacher-student relationships. The pilot study also revealed that PMTs’ developmental level was that of entry-level novice in the realm of teaching elementary students music. They were beginners in need of much greater support. I made revisions and implemented the revised elementary music methods course in fall 2014.

## **Research Questions**

Seeking to find the impact of the restructured course, the central research question asked: “How did changing the structure of a methods course to integrate pedagogical learning with iterative field experiences impact preservice teachers’ skills/understandings for teaching elementary music?” Specific guiding questions were:

- 1) How did the revised integrated course design facilitate PMTs’ development of skills and understandings for planning and enacting music instruction?

- 2) What are the indications that PMTs' instruction in the practicum site resulted in student musical learning?
- 3) How did the integrated course design facilitate PMT-student relationships?
- 4) What aspects of the revised course design were identified as valuable to PMTs and MTs?
- 5) What were PMT and MTs' suggestions for improving course structure/content?

### **Evolution of Four Themes Through the Course**

Four themes evolved out of longitudinal analysis. Codes emerged from PMTs' voices in lesson plans, reflections, class discussions, and one-on-one interviews. Categorization of the codes resulted in four themes describing PMT changes throughout beginning, middle, and endpoint cross-sections of the course. These themes were shown in Chapter IV to represent PMT changes that occurred in tandem with "contextual and intervening conditions" (Saldana, 2003, p. 63). The omnipresence of the themes across the entire semester attests to the verity *that* PMT learning was impacted. Each PMT was:

- Building competence in planning and enacting K-6 musical pedagogy
- Building understanding of learners
- Building relationships with students
- Building confidence in the role of elementary general music teacher

Each of these themes evolved through the semester. The changes recorded as evolving themes (Figure 10) indicated that PMT learning evolved *with* the graduated and repeated interactions of the course. How they learned mirrored Dewey's theory of how humans learn: through both interaction and continuity (Dewey, 1938). Explaining his theory, Dewey wrote:

The two principles of continuity and interaction are not separate from one another. They intercept and unite. They are, so to speak, the longitudinal and lateral aspects of experience. Different situations succeed one another. But because of the principle of continuity something is carried over from the earlier to the later ones. ... What he has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations which follow. (p. 42)

Thus, Dewey asserted that learning involves an inextricable connection between interaction and continuity and a quality of continuousness. Furthermore, he asserted that learning from experience is dependent on “the quality of the experience that is had” (p. 27) and that it is the educator’s responsibility to know the learner and to shape educative experiences according to learner needs:

Continuity and interaction in their active union with each other provide the measure of the educative significance and value of an experience. The immediate and direct concern of an educator is then the situations in which interaction takes place. The individual, who enters as a factor into it, is what he is at a given time. It is the other factor, that of the objective conditions, which lies to some extent within the possible regulation by the educator. ... includes what is done by the educator and the way in which it is done, not only words spoken but the tone of voice in which they are spoken. ... It includes the materials with which the individual interacts, and, most important of all, the total social set-up of the situations in which a person is engaged. (pp. 43-44)

Applying my understanding of Dewey's 'educative' qualities and my realization from the pilot study of my students' novice level, I included the following elements in the "total social set-up of the situations" (Dewey, 1938, p. 44) with which my students would interact.

- Ten regularly scheduled field experiences
- Multiple repetitions of a learn, create, reflect, teach, reflect cycle across the entire semester
- Close proximity between learning pedagogical content and application to teaching in the classroom
- Opportunities to practice and receive feedback in a peer-teaching environment juxtaposed in sequence with teaching in the classroom
- Graduated responsibility/difficulty
- Non-graded teaching enactments to reduce stress and provide for MTs' open sharing of feedback
- Back-to-back repetition of enactment of the same lesson with three to four half-hour classes
- Reflection individually and in a supportive community of other teacher-learners
- My attitude of "I'm here to support you"

### **Assertion**

On the basis of Dewey's theory of how humans learn and PMTs' evolving changes *through* the "intervening conditions" (Saldana, 2003) of the 2014 general elementary music methods course, I make the following assertion: The integrated course structure, focusing course learning on PMTs' imminent teaching in the classroom and

providing graduated, scaffolded, and repeated opportunities to teach the same groups of children across the semester was integral to their growth as music teachers. As PMTs interacted with the “total social set-up” of the course, their competence with planning and enacting instruction, their understanding of learners, their relationships with students, and their confidence as music teachers increased. As a result of their growing competence, understanding, relationships, and confidence, the four PMTs in this study impacted their students’ musical skills and understandings.

In the following section, I discuss each of the themes and research questions in relation to this assertion.

### **Theme One: Building Competence in Planning and Enacting K-6 Musical Pedagogy (RQ1)**

PMTs built competence with planning and enacting music instruction *through* intersectional processes of both interaction and continuity (Dewey, 1938, p. 42).

Iterations of LCRTR included interactions and continuity with the content and pedagogy of basic musical elements, planning lessons, practicing the lesson on peers and receiving feedback, and adapting and teaching the lesson with children. After teaching each lesson, PMTs reflected individually and in community. After each episode, course content was focused on the next episode featuring a new musical skill or concept and accompanying pedagogical processes.

Growing competence took many forms. PMTs began the semester by modeling their lessons closely to ones I demonstrated in class. As the semester continued, they became increasingly independent. They improved their ability to clarify learning goals and to combine multiple pedagogies within one lesson. Also, as they learned more about

the children in their classes, they improved their ability to teach in ways that were responsive to these children. Another aspect of increasing competence had to do with an attitudinal shift. PMTs began to take ownership of their growth. They were becoming active agents in ‘building competence in planning and enacting’ and this ownership seemed to be connected to a growing engagement and pride in their students’ learning. In episode five, James noted that his students sang better in tune than ever before, Tara felt that she had helped students get beyond the belief that their voices were stuck, Mia identified a ‘productive’ pedagogy for helping students sing in tune, and Ariel’s students successfully analyzed and notated a familiar melody. At the same time, each teaching experience involved unique challenges. Through problem solving and taking the risks to address these challenges, PMTs generated and tested their own theory.

Thus, growing competence was supported by the cycling processes of supported preparation, repetition, and reflection. In previous methods courses, PMTs may have had some successful teaching experiences. However, the length of time between preparatory instruction, the irregular and stressful nature of practicum scheduling, and the lack of clear criteria decreased the possibility of PMTs connecting learning to practice. The haphazard schedule made it impossible for PMTs to learn students’ skill levels or build teacher- student relationships. Under the old system, PMTs did not have the chance to build learning from one experience to the next and were not receiving the support of their peers and I. Looking back, I see that my expectations were much lower. I viewed practicum as an opportunity for PMTs to get some experience in the classroom. That changed to realizing the practicum as an opportunity for developing PMTs’ competence as music teachers.

## **Theme Two: Building Understanding of Learners (RQ1/RQ2)**

PMTs' learning about the children in their classes was supported by opportunities to interact with the same classes of students at regularly scheduled times throughout the semester. Each PMT built his or her understanding of what the children needed to learn, how children understood or did not understand directions, and how children's emotions impacted their engagement in the learning process. The opportunity to combine newly learned pedagogical techniques with understanding of these specific children provided PMTs the opportunity to begin to develop Pedagogical Content Knowledge (PCK) as portrayed by Shulman (1987): "the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of the learners" (p. 8). As PMTs grew in PCK, planning and enactment became more effective, and students responded by demonstrating musical growth.

## **Theme Three: Building Relationships with Students (RQ2/RQ3)**

Relationships between the PMTs and their students were also supported by the repeated opportunities to interact with the same groups across the semester. In the beginning, PMTs worked to develop rapport with the children they knew they would be working with on a regular basis. The students responded by identifying the PMT as teacher. In the Greeting Lesson, Ariel's students asked when she was coming back. When she returned three weeks later, they expressed their excitement to see her return. In the Singing-game lesson, Mia pointed out that she was working to establish a fun environment so that students would continue to work for her in future lessons.

As PMTs interacted with children, they built relationships of mutual respect and also realized their need to provide leadership. Without repeated visits to the same classes, PMTs would not have experienced the natural tendency of some students to challenge the boundaries. Likewise, without repeated opportunities to work with the same groups of children, relationships would not have developed. PMTs identified these relationships as vital to classroom engagement and ultimately to student learning.

**Theme Four: Building Confidence in the Role of Elementary General Music Teacher (RQ1/RQ2/RQ3)**

As PMTs integrated understandings about musical pedagogy with understandings about children and developed relationships of caring about their students, they built confidence in their role as elementary music teacher. Through experiences in planning and enacting music pedagogy and through relationships that developed with students, each PMT's identity as a beginning music teacher was impacted. As PMTs built competence, they became more confident. They began to take individual responsibility for their students' learning. They began to experiment with personal theories about student learning and identified student growth as resulting from their teaching. Observing student growth, each PMT realized his or her teaching as productive and grew in confidence as a teacher.

Thus the four themes, descriptive of the ways PMTs were impacted, grew out of the context of the course. Next, I delve into each research question in turn.



**RQ1: How Did the Revised Course Design Facilitate PMTs' Development of Skills and Understandings for Planning and Enacting Music Instruction?**

The problems that occurred in the process of teaching required PMTs to adapt to the needs of the children. When problems occurred, PMTs were able to dig back to course-learned strategies for solutions. Understandings of these pedagogical processes occurred in practice. Hence, course instruction provided scaffolds or structures to support PMTs' active solutions for day-to-day problems.

Through repeated practice, PMTs' understandings and skills with teaching and relationships with students increased. With improved skills and relationships, PMTs began to perceive connections between instruction and student learning. PMTs took ownership for student learning and began to develop theory about how to engage student learning.

The card interview approach revealed itself as an interactive tool for "creating knowledge" (Korthagen et al., 2006). The approach, combining writing and talking about one's writing, supported PMTs in naming and explaining and thus claiming their emerging understandings about teaching music and children. Tara's theory development provides a poignant example: During the card interview, she created the theory that, "Once students became aware of what they can do, they will do it" (Tara, Interview #2). Her theory development could not have occurred in a vacuum. She received her ideas for vocal exploration during course instruction/modeling. Using the ideas, she created her own Halloween-themed lesson. She engaged her students in active vocal exploration and helped them come to awareness of what their voices were doing in the exploration. She noticed that what she said and how she taught resulted in students' new awareness.

Finally, reflecting during the card interview, she created meaning. Thus, theory was born out of practice.

**RQ2: What Are the Indications That PMTs' Instruction in the Practicum Site Resulted in Student Musical Learning?**

A change between the pilot study and the research study included increased focus on student learning. In the pilot study, my primary focus was PMTs' developing skills and understandings for teaching music. Student learning from PMT teaching was viewed as secondary. I perceived the short lesson that they taught once every few weeks as an opportunity to practice the skills of planning and enacting. One PMT in the pilot study demonstrated that her teaching impacted student growth. She was concerned throughout the practicum with her first graders' low level of pitch matching skills. Returning to teach for this skill in her final unit, she was able to demonstrate dynamic growth. This successful impact on children's musical skills occurred because she cycled back to the vocal exploration activities done earlier in the semester and added a new element, playing a You-tube video of a young boy singing a very high solo. After listening with eyes closed, students were asked to make guesses about the singer. When they opened their eyes and saw the boy, their preconceptions were changed. With changed attitudes about what is possible, they started singing better. Likewise, observing this PMT's process and success, my attitudes about what is possible were changed. I surmised that spiraling lessons on the same skill held a key to her problem solving and palpable results.

With this in mind, I changed the research study structure to include expanded sequences of lessons focused on the same skill. These changes facilitated the possibility that PMTs might be able to perceive student growth over a progression of lessons. I also

made a concerted effort to focus my student's efforts on student learning. Throughout the semester, every discussion and every reflection paper stressed student learning. In the beginning, PMTs dutifully responded to the reflection prompt asking them to describe what students learned as a result of the lesson. This changed in episode five. PMTs recognized student growth as connected to and resulting from their teaching. Awareness of student growth in relation to instruction continued in the final unit. PMTs, in using a UbD format, were able to clarify goals and assessments. With clarification of goals, lessons gained focus and student learning became more evident. Criteria for the final assignment required that the assessment involve students in ensemble performance to include both singing and instrumental accompaniment. Clarifying the outcome clarified the content and pedagogical processes of the lesson. I wanted the PMTs to facilitate children's music making and they did. James noted his students' success stating, "The students accomplished the goals of the lesson as you will see in the video-clip in my Power Point" (James, Reflection 10). Mia reported that, "Students sang a new folk song in AB form on pitch and played mallet instruments on the beat. Pitch was on, beat was on" (Mia, final PowerPoint).

MTs' responses regarding student learning were less specific. Responses and comments on the rubrics provided were mostly focused on providing encouragement and suggestions for improving instruction (See Appendix X and Y). The rubric used for episode five did not include student learning and this omission on my part demonstrated my old perception that did not include the possibility of student learning. In episode six, the graduated rubric (expecting more) did include the item, "lesson leads to student learning". MTs circled the 'competent' or 'sophisticated' column for "lesson leads to

student learning”, but did not comment about student growth. During the exit interviews, I asked direct questions regarding what the students learned. An example follows:

Petrik: What did they learn from her? ... were there some specific things that they learned from [Tara]?

Mr. Gartner: Um, (silence) - I suppose it would be that Bach thing - the Baroque era - I know I discuss that more toward the end of the year. I usually do my composing stuff February or March.

Petrik: So that final lesson?

Mr. Gartner: Yeah, that was a really good one because, and she helped them learn through the day and then she finalized it by having them repeat it for the teacher that came in and observed them. That was excellent. "When did he write this music?" "300 years ago!" "The Baroque Era" - in front of the teacher. They were able to bring what they learned back out.

Petrik: I suppose the rest of the things that she taught throughout the semester, were all things that were more - you were teaching it too. Beat, rhythm, playing a rhythmic ostinato ...

It seemed that the MTs were almost uncomfortable talking about student learning that occurred as a result of the PMTs’ teaching. I had to tread softly because I could feel that I was encroaching into sensitive territory. For example, in my interview with Mrs. Hanson I asked,

Petrik: How did your kids grow as a result of [Ariel’s] work with them? Or did they?

Mrs. Hanson: Oh I think they did. We haven't done a ton of those types of things

yet, I usually do - at [her school] I know what they've had in the past couple years. So I know they could do the things that she had planned, we've done similar kinds of things like that before.

When I continued to pry into this question, she answered, “That’s a loaded question”, and continued,

But you can definitely tell - I mean - from where they were to where they ended up, I mean, we ended up doing - I mean, she pulled in things they had worked on, they were maintaining steady beat on the guitars and that's what she started with, and then they were doing various different ostinatos on the xylophones and on the drums and singing the song and switching places - there was definitely a growth there and a learning curve there. (Mrs. Hanson, Exit interview)

Throughout conversations with MTs and PMTs, the challenge of identifying musical growth was a persistent question. Like teaching, musicking includes multiple and interconnected impacts that are cognitive, affective, and psychomotor. It is the music teachers’ responsibility to facilitate understanding, emotional experiences, and competence in musicking. Mia, Tara, and Ariel asserted that music should be fun for children. James noted that accomplishment in music means something different for every child. He pointed out the reluctant child in his final lesson as an example. For her, being brave enough to try was the accomplishment (Personal communication, November, 2016). Bravery to try and experiencing the joy of music are powerful goals for “student learning” in music that we cannot necessarily measure or verify.

### **RQ3: How Did the Revised Course Design Facilitate PMT-Student Relationships?**

The theme of relationship emerged powerfully in both the pilot study and the dissertation study. MTs in the pilot study attested to a major difference between this structure and the previous practicum. PMTs were given the opportunity to build a relationship that had been impossible in the old system. In the present study, PMTs changed from a focus primarily on self in the beginning of the semester to one directed to students as the semester proceeded. ‘Focus on students’ was one of the most highly recorded codes. The category, “Building responsive enactment”, evolved within theme one demonstrating PMTs’ developing responsiveness to students’ needs. An example of responsiveness and ‘focus on students’ was James’s responses to ‘the girl that balked’ during his final unit on jazz improvisation (See Chapter IV, p. 156). This interaction embodied his growing understanding of students’ emotional and learning needs and demonstrated his care regarding her learning experience. Likewise, Ariel found a way to engage a student that needed the extra attention in her final lesson. She gave him the special role of “Hefe” or boss in setting the beat for the ensemble. She noted, “my trouble students from day one and John were on task 100% of the time during this lesson” (Ariel, final reflection).

### **RQ4: What Aspects of the Revised Course Design Were Identified as Valuable to PMTs and MTs?**

PMTs identified both the structure *and* the community of mentors as having supported their learning. Structural aspects most valued were peer teaching, the practicum itself, and the opportunity to share with peers after teaching. Human supports integral to peer teaching and the practicum were foremost their peers, second their MTs,

and third their university teacher (for codes and categorization, see Appendix W). An excerpt from Ariel's narrative emphasizes her prizing of peer teaching and peer feedback:

The peer review was vital to me. It helped to hear from someone experiencing the same thing as you about what might work, and what might not work. It also was vital to walk through the teaching process of our lessons. Some issues or difficulties may have shown up that we'd not considered before but then arose during a peer teach. You'd have to ask yourself: if my college-level peers aren't grasping it, how do I improve for elementary students to get it? (Ariel, final narrative)

Thus, she identified both the structural aspect of peer teaching *and* her peers as having supported her learning. Similarly, but with more emphasis on peer teaching as an opportunity to practice, Mia wrote,

Practicing what we are teaching is also very key. That's also where the peer teaching comes into play. It was so helpful to have sort of a 'trial run' before we stepped out and taught the students. To get more ideas from our peers helped so much. (Mia, final narrative)

James also identified peer teaching, but added his appreciation of the practicum experience:

When reflecting on the teaching process that we repeated so many times over the semester, I have found that there are two aspects that stick out to me as being the most important for my personal growth. First is the peer teaching experience that we were able to use almost every Wednesday. Getting immediate feedback on our lesson plans and finding out what worked and what didn't work was great.

The other part of this process that I found most beneficial was simply the experience of teaching in a real classroom. I had four classes every Friday, and experienced growth even within those classes. I was a better teacher by the end of each day. (James, final narrative)

Tara valued the structural aspect of the Monday morning post-teaching sharing and hearing her peers' ideas and experiences. She wrote:

Also, coming back to class and talking about it was very helpful. That way I could really reflect and talk with my peers about what worked and what didn't. I was also able to see consistency [*sic*] of what worked and didn't in their classrooms when comparing it to mine. We could exchange ideas of how to improve the lesson and just talk about our beginning teaching careers. We could take aspects of each other's teaching and try it on our own classrooms. (Tara, final narrative)

It appeared that learning from peers, for these four preservice teachers, was most valued. The course-learning aspect of the structure was also perceived as valuable. James wrote, "I've grown so much as teacher in the past several months and have developed a much better understanding of so many classroom concepts of elementary music" (James, final narrative). Here, he connects the words, "grown so much as a teacher" to elements and pedagogy learned in the methods classroom and applied in the music classroom. Tara directly referenced her appreciation of materials and ideas received from the course and suggested that instruction on the entire curriculum be added,

I loved all of the materials I received [*sic*] and that you showed us how to teach it to children. The only thing I could think of to improve would be showing us how to make a yearly progression of what each grade level should learn throughout the



year and how that ties into them moving to the next grade level. ... Other than that, I learned very very valuable lessons and recieved [*sic*] very valuable materials from the course. (Tara, final narrative).

Several PMTs noted that the entire sequence was valued. In response to my question, “What would you change to improve this process?” Ariel stated, “Nothing. Keep the peer teach, teach, reflection process as is. It is so helpful for a student to see each step of their process to figure out what worked and what went wrong” (Ariel, Final narrative). In a similar way, Tara noted,

The whole process was helpful. ... By talking about it, we were able to see that each individual was not the only one having issues within their classroom. Also, the fact that we slowly went into it and weren't expected to teach 30 minutes right away was really good. (Tara, final narrative)

Thus, PMTs indicated that they valued both the repeated LCRTR structure and the human supports inherent in the structure.

The mentor teachers also indicated values of the practicum structure. During the pilot study, MTs identified “Allowing time for relationships” and “Consistent opportunities for repeated practice” as major improvements. These areas were less of an emphasis in the views of the MTs in this study.

In this second round of action research, the MTs identified PMTs’ improvement in planning, preparing, giving clear directions, giving clear musical cues, and pacing. They also noted PMTs’ improvements in differentiating for student needs and using assessment to inform instruction. The areas of growth most frequently cited were

working with groups of learners and building relationships. MTs also identified that PMTs grew in their sense of identity and confidence as music teachers.

Regarding the content of the practicum, the MTs expressed that lesson content and progression supported their curricula. Mrs. Hanson noted that Ariel's lessons built upon the knowledge her sixth graders had learned in earlier grades and reinforced her curriculum:

In fourth grade we do ta ti-ti ta ta (referring to the Kodaly approach to learning to read rhythm), and that's all they do, whereas this one was a two measure long ostinato and it repeated and they were able to maintain it. That was a big giant step forward. (Mrs. Hanson, exit interview)

Thus, Mrs. Hanson identified Ariel's teaching and the pedagogical content as complementary to her curriculum.

Finally, MTs valued the logistical structure of the practicum, both the level of communication and the ease afforded by the regular scheduling. When I asked about Tara's level of lesson planning detail, Mr. Gartner offered:

Yes, plus the rubric said you did - it did help. Even telling me what she was going to be doing, you gave me kind of a summary, she's going to be doing this, and it should take so much time in the class, right? She nailed it every time. When it said, this should take the whole class period, um, even the last five minutes, it said you can take the class over for the last five minutes if need be, well I was ready for that. (Mr. Gartner, exit interview)

## **RQ5: What Were PMTs and MTs' Suggestions for Improving Course Structure/Content?**

Both PMTs and MTs provided suggestions for how the structure and content could be improved. Three general areas were identified; 1) the need for 'more', 2) the need for greater authenticity, and 3) needs for content adjustments. Mentor teachers suggested that expectations for the practicum be raised. They suggested adding observation before the first day of teaching, changing the expectation to full days right from the beginning, and changing the expectation for lesson content to be more challenging. One MT suggested stronger rules regarding PMT arrival times before teaching. Another MT suggested that the practicum was not a real experience. I interpreted his comment as asserting the importance of working for closer alignment with the realities of teaching. Another suggested aligning course models to better fit the age level of the students. Two PMTs shared that they did not value my pedagogical process of modeling lessons in class and one PMT did value this technique. One felt that I should loosen the format of the reflection, feeling that 'prompting' was not needed. Another asked for more lessons and repertoire and another, more information regarding the whole curriculum.

### **What Did I Learn?**

The process of action research, doing and undergoing, brought me, the researcher, to new continuity (Dewey, 1938). This research, learning from analysis of my students' words, has been a journey of "learning to teach". Throughout the process, I too, built "theory through practice". My interactions with all the aspects of action research led to new theory. Through listening, transcribing, coding, and analyzing the words of my

students, my eyes were opened to ‘what’ – what is most important for preservice music teachers to learn, ‘how’ – the importance of interaction and continuity in the individuals’ learning, and ‘who’ – the unique qualities of each PMT. This new awareness was accrued through the practice of action research.

Through action research, I learned *what* my students needed to learn. In the past, when planning my syllabus, I merely guessed at what preservice music teachers needed to know and be able to do. The themes that evolved named the areas of importance. PMTs needed to become competent with the content of elementary general music and with some ways to teach it. They needed to come to understand how children respond, what they are like in the classroom, and the level of deconstruction of concepts that different children need for understanding. They needed to learn how to build their own supportive relationships with the children in their practicum classes. None of these could be learned from reading or discussions disconnected from live teaching.

Besides learning what they needed to know and be able to do, my perception of *how* they learn changed. At the beginning of the action research, my understanding of interaction and continuity (Dewey, 1938) was on a different level. I thought that experience was central to learning. I restructured the course based on imitation of Butler’s (2001) sequence - learning a pedagogical strategy, peer teaching, teaching children, and reflecting with the methods teacher - and other aspects I read about in reconnaissance. Course content conveying ‘how’ to teach would be juxtaposed in tight sequence with interaction and continuity. However, due to my biases, I did not understand the whole story. I learned that in the teacher role, my job is to provide necessary and basic instruction, necessary support depending on the learner, patience to

let them experience their own experience and learn from their own successes and failures, and faith in their capabilities.

Finally, I learned more about my students. Looking hard at their perceptions of their learning experience led to realization that they need even more support and more scaffolding. Also, I learned that not all wanted to become teachers. I include the following excerpt from my journal to illustrate:

Our class began yesterday with PMT reflecting on the “Becoming the Teacher You Want to Be” reading excerpt from *SongWorks I*, Bennett and Bartholomew. I asked them to “just write” reflecting on ideas from the chapter and relating the ideas to themselves. ... We brought our reflections up to a seated (chairs) circle and began to share beginning with Mia. Mia shared that the chapter had asked about choices to become a teacher – in fact, she noted, the chapter begins; “Why do you want to become a teacher?” She stated something like, too late to change my mind now – but continued stating that she loves music, loves children, and loves teaching. ... Next, James began by noting that what he learned from the reading was that it is “the little things” that count. He said that the classes before this class had never really prepared him for being “thrown to the wolves”. He also said that he has realized that he doesn’t want to teach and that these experiences have cemented this. (Petrik, Journal excerpt, Nov. 18, 2014)

James’s comment that he had been “thrown to the wolves” opened my eyes. I thought this course provided necessary scaffolds, but saw that it was not enough. Mia’s statement, “too late to change my mind now” and James’s comment that he does not want

to teach revealed critical information about each of my students. I need to make learning about my students the first priority.

### **Replan: The Next Cycle of Action Research**

As I plan the next elementary general music methods/elementary practicum course, PMT and MTs' suggestions and my reflection above provide direction. The course will maintain the scaffolded, graduated, and integrated structure of repeated iterations of LCRTR. I will build in the entire scope and sequence of the K-6 general music curriculum. I plan to teach and have PMTs use the Understanding by Design (Wiggins & McTighe, 2005) lesson planning approach from the beginning of the course. An additional observation will be inserted before the first teaching experience. I will work to model age-appropriate lessons that align with classes being taught by PMTs. Finally, and most important, I will make learning about my students and building relationships the first priority. This means I will practice listening more deeply.

### **Limitations**

The purpose of this action research was to improve the impact of my music methods course on my students' learning to teach. As an action research, the results are not to be conceived as generalizable. The goal is for the researcher-teacher to learn what is happening in his or her classroom for the purpose of improving learning (Mills, 2014, p. 121). I learned that that this course structure, focusing learning on PMTs' imminent teaching in the classroom, was integral to their growth as music teachers. For this specific methods course, in this specific location, and with these specific four individuals, I know that the "total social set-up of the situations" (Dewey, 1938, p. 44) impacted their growth as music teachers. However, returning to portent that teachers can only "make it likely,

by design” (Wiggins & McTighe, 2005) that students learn, there is no assurance that future classes of PMTs will be impacted in the same way. As Dewey (1938) put it, “What [we have] learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations which follow” (p. 42). Thus, what my students and I learned will help us with future teaching situations, but each time we engage in teaching/learning, we begin anew because those situations and the individuals engaging together in the process will be different.

This study was limited to the PMTs and the MTs who participated during the fall 2014 semester within the location of a midsized public school in a small upper-midwestern university. I did not seek data from the public school students in the practicum sites. This may have provided richer data regarding their feelings, perceptions, and learning.

Two possible limitations to those who might seek to transfer this structure to a different methods/practicum course are time and subject content. This methods course was paired with the practicum in a four-credit configuration that included Monday, Wednesday, and Friday two-hour class periods. Most methods courses are three credit courses that meet for three 50-minute periods each week. The impact of the 2014 methods/practicum course structure would have been greatly truncated in the traditional three-credit configuration. In fact, due to the present structure of college courses scheduled back to back on the hour, PMTs would not have been able to teach for more than one 30-minute music class period in the public school classroom during the 50-minute university class period. The second limitation has to do with the nature of subject

content. The structural aspect of spreading practicum visits across the semester might present issues for content areas that are highly sequential like science or math.

### **Recommendations for Teacher Education**

In Chapter II, I identified the national impetus in teacher education reform mandating “programs that are fully grounded in clinical practice and interwoven with academic content and professional courses” (NCATE, 2010, p. ii). Teacher Education programs are now accountable for implementing standard 2 of the new Council for the Accreditation of Educator Preparation (CAEP, 2013) standards calling for “effective partnerships and high-quality clinical practice” (p. 6). While entire University programs are scrambling to meet the mandates, clinical practice interwoven with academic content occurs at the course level. A major barrier, identified in the literature as the ‘disconnect between course learning and preservice teacher application’ (Abrahams, 2009; Ballantyne, 2005, 2007; Darling-Hammond, 2010; Diez, 2010; Picus, Monk, & Knight, 2012; Valerio et al., 2012) continues to stymie teacher education. The structure of this course could serve as a model of best practices for overcoming this barrier.

Abrahams (2009) found that preservice teachers did not apply learning from his course to teaching in the general music practicum. At the time of his 2009 publication, his department was on the way to trying a third “tactic” (p. 90) to get it right for preservice teachers. The sequence in this study provided a structure for ‘getting it right’ for music education students. The experiences of the four preservice music teachers attest to their growth in competence, understanding, relationships with students, and confidence as music teachers. The depth of pedagogical content knowledge (Shulman, 1987) accrued by each was built within the repeated LCRTR structure. This level of



learning did not happen in my previous courses employing the one-two approach of theory to practice. Learning about and doing were just too far removed. Learning about students and developing relationships with students were critical to understanding how to teach. Thus, the experiences of the PMTs in this study hold dramatic value for the broader teacher education community.

I agree with Butler's (2001) statement that a "single semester seems to be insufficient for effecting a significant change in [PMTs'] cognitive structure" (p. 268) and recommend that *all* methods courses within teacher education programs include the following qualities:

- Regularly scheduled field experiences throughout the methods course duration
- Close proximity between learning pedagogical content and teaching in the classroom
- Opportunities to practice and receive feedback in a peer-teaching environment in sequence with teaching in the classroom
- Graduated responsibility/difficulty
- Continuous learning, creating, teaching, and reflecting
- Non-graded teaching enactments to reduce stress and provide for MTs' free sharing of feedback
- Reflection individually and in a supportive community of other teacher-learners

Programs would need to combine practicum and methods classes for a minimum of two-hour blocks several times each week, so that teaching in the public schools could occur during the university class period. This would impact the balance of other non-methods courses in a PMTs' course load and would have to be worked out. Returning to what is

most important for future teachers to know and be able to do, I assert that these experience-based courses be the core of preservice preparation, thus grounding preservice teachers' learning in "quality clinical experience" (CAEP, 2013).

### **Conclusion**

Effectiveness of course design ultimately resides in student learning (InTASC Standards, 2013. p. 12). Mia, James, Tara, and Ariel came into general music methods with no experience teaching in a classroom setting, little knowledge of children's musical repertoire, and minimal knowledge of how to teach the various musical concepts and skills, and little understanding of how children learn music. The course environment "actively created situations that elicited the wish for self-directed theory building" (Korthagen et al., 2006, p. 1027). Mia, James, Tara, and Ariel learned about teaching music knowing that they would immediately do the things they were learning about. Because learning was connected to teaching real children, the PMTs became engaged in the challenges and triumphs of figuring out how to make learning 'productive' (Mia, Interview 2) for these children. The growing relationship between themselves as teachers and the children as their students added urgency to their need to find ways to support learning. Hence, they began to build theory through practice – and entered the lifetime process of learning to teach.

## **APPENDICES**

## **Appendix A**

### **Statement Inviting PMTs to Participate in the Study**

The information to be communicated to the participant will read:

This semester I will be piloting a research project in this course. The purpose of the research is to improve the design of this class to increase its impact in helping you develop competence as a music teacher. Through the study, I hope to learn what experiences and processes work best for each of you in supporting your development as a music teacher. There will be changes in the design of the course involving integrating practicum teaching into our content study by the third week. We will apply authentic assessment throughout the semester to identify what is working and what needs better solutions. This will include videotaping teaching performances, feedback from peers, mentor teachers, and professor, and self-reflection towards the goal of improving your skills. All of these processes will be part of coursework whether or not you agree to be a participant in the study. Your agreement to participate in the study will mean that you agree to allow me to use your assignments for data in my research. When the research is complete and I write the report, I will make sure that each of the participants gets an opportunity to give your permission or not for any citation of your work. In the report, each participant will be protected in anonymity with a pseudonym. If you agree to be a participant and then decide at any point in the semester that you choose not to continue, you will be released freely.

The participants will be assured that their decision to participate has no bearing upon the grade.

## **Appendix B**

### **Amended Informed Consent**

#### **INFORMED CONSENT**

Title: Building Effective Teacher Skills in Music Methods: A Course Design 'Grounded' in Field-Experience

Project Director: Rebecca Petrik

Phone number: c: 701 426 2039/ o: 701 858 3837

Department: Music Division – Minot State/ Teaching and Learning Graduate Program – UND

#### **Statement of Research**

A person who is to participate in the research must give his or her informed consent to participate. This consent must be based on understanding the nature and the risks involved in participating in the research. This document provides information that is important to this understanding. Please take your time in making your decision as to whether to participate. If you have questions at any time, please ask.

#### **Description of the Project**

The proposed pilot study is an action research that will take place in the elementary music education methods course at Minot State University in the fall semester of 2013. The study probes effective methods course design in music teacher education by integrating learning sequences that ground understanding and knowing (theory and pedagogy) *in* doing (clinical practice) and engage teacher candidates in learning *from* teaching as they trace their progress over the fifteen-week course. Ultimately, the study will assess individual student perspectives to find perceived self-growth towards the goal of competence and also assess which aspects of the course design were most effective in helping them grow in competence as music educators. The study will also include the perspective of the classroom mentor-teacher who worked with the student to assess the practicing teacher's perspective regarding the student's growth through the process and their perspective regarding the efficacy of the changes in the practicum structure.

#### **Purpose of the Study**

The purpose of the study is to improve the impact of Musc 392/397 in supporting teacher-candidate growth towards effectiveness as music educators.

### **Research Process**

Teaching performances in both peer micro lessons and practicum lessons will be videotaped for the student's self-reflection/ assessment throughout the project.

Data for the research will include development of pre- and post concept maps created by each teacher candidate, written reflections from a sampling of micro-teaching lessons and practicum lessons taught, and 3 interviews with the professor/researcher related to video-footage from an early, midterm, and end of term practicum lesson. A final narrative identifying personal growth and giving feedback as to which learning experiences were most valuable to personal/professional progress will also be included in the data analysis.

Data will also be collected from an exit interview with participating mentor teachers. Upon agreement, the interview will be recorded and included in triangulation of the results.

The above process will **never** be outside the normal requirements for the course.

### **What are the Risks of Participating in this Study?**

There are no foreseeable risks to participating in the study.

### **What are the Benefits of This Study?**

The benefits to the participants and to the academic community will be enhancing understanding of how to effectively foster learning of the complex skill of teaching music.

### **Will it Cost Me Anything to be in This Study?**

There are no costs associated with participation in the study.

### **Who is Funding the Study?**

There is no funding for this study.

### **Will I Be Paid for Participating in the Study?**

You will not be paid for your participation in the study.

### **Assurance of Confidentiality/Anonymity**

The records of this study will be kept private to the extent permitted by law. In any report about this study that might be published, you will not be identified. Any information that is gained through this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law.

You will remain anonymous through the use of a pseudonym that will be attached to all written materials included in the study. Consent forms will be kept in a locked and secure location with only Mrs. Petrik having access to consent forms and personal data.

**Is the Study Voluntary?**

Your participation is voluntary. You may choose not to participate or you may discontinue your participation at any point during the study without penalty. If you are a student participant, your decision whether or not to participate will not affect your current or future relations with myself as your teacher or with the Music Program at Minot State. If you are a teacher participant, your decision to participate or not will have no effect upon our relationship as colleagues.

If you do decide to withdraw from participation, please inform Mrs. Petrik of your decision by stating in writing, "I no longer wish to continue".

**How will Information Be Used, Secured, and How Long Will it be Kept After the Study?**

Research data and consent forms will be kept in separate locked locations for three years after completion of the study at which time they will be shredded. Research data will be stored on a computer external drive that is kept locked in the investigator's office. Audio-visual files will be deleted unless the participant gives permission to share the video with future classes for purposes of exemplars. Narratives and reflections will be retained as per normal university procedures.

**Contacts and Questions??**

The researcher conducting this study is Rebecca Petrik. You may ask any questions you have now. If you have later questions ore concerns please contact Rebecca Petrik at 701 858 3837 during the day or [Rebecca.petrik@minotstateu.edu](mailto:Rebecca.petrik@minotstateu.edu).

This research has been approved by Minot State University’s Institutional Review Board and University of North Dakota’s Institutional Review Board. If you have any questions about your rights as a research participant, please contact Dr. Bryan Schmidt, IRB Chair, 701 858 4250.

Your signature indicates that this research study has been explained to you, that your questions have been answered, and that you agree to participate in this study. You will receive a copy of this form for your records.

Participant Name \_\_\_\_\_

Signature of Participant \_\_\_\_\_ Date \_\_\_\_\_

## Appendix C

### Amended IRB Form

#### University of North Dakota Human Subjects Review Form

All research with human participants conducted by faculty, staff, and students associated with the University of North Dakota, must be reviewed and approved as prescribed by the University's policies and procedures governing the use of human subjects. It is the intent of the University of North Dakota (UND), through the Institutional Review Board (IRB) and Research Development and Compliance (RD&C), to assist investigators engaged in human subject research to conduct their research along ethical guidelines reflecting professional as well as community standards. The University has an obligation to ensure that all research involving human subjects meets regulations established by the United States Code of Federal Regulations (CFR). When completing the Human Subjects Review Form, use the "IRB Checklist" for additional guidance.

Please provide the information requested below. Handwritten forms are not accepted – responses must be typed on the form.

**Principal Investigator:** Rebecca Petrik

Telephone: 701 426 2039 E-mail Address: rebecca.petrik@my.und.edu

Complete Mailing Address: 417 24th St. NW, Minot, ND, 58703

School/College: EHD

**Student Adviser (if applicable):** Margaret Zidon

Telephone: 701 777-3614

Address or Box #: 7189

School/College: EHD

Department: T&L

E-mail Address: margaret.zidon@und.edu

Department: T&L

**Project Title:** Building Effective Teacher Skills in Music Methods: A Course Design 'Grounded' in Field-Experience

**Proposed Project Dates:** Beginning Date: August 27, 2013 Completion Date: December 13, 2013

(Including data analysis)

**Funding agencies supporting this research:** None



**Did the contract with the funding entity go through UND Grants and Contracts Administration?** YES or NO Attach a copy of the contract. Do not include any budgetary information. The IRB will not be able to review the study without a copy of the contract with the funding agency.

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YES or YES or  
YES or

Does any researcher associated with this project have an economic interest in the research, or act as an officer or a director of any outside entity whose financial interests would reasonably appear to be affected by the research? If yes, submit on a separate piece of paper an additional explanation of the financial interest. The Principal Investigator and any researcher associated with this project should

NO have a Financial Interests Disclosure Document on file with their department.

Will any research participants be obtained from another organization outside the University of North NO Dakota (e.g., hospitals, schools, public agencies, American Indian tribes/reservations)?

Will any data be collected at or obtained from another organization outside the University of North NO Dakota?

If yes to either of the previous two questions, list all organizations:  
Minot State University

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**Letters from each organization must accompany this proposal. Each letter must illustrate that the organization understands its involvement and agrees to participate in the study. Letters must include the name and title of the individual signing the letter and should be printed on organizational letterhead.**

Does any external site where the research will be conducted have its own IRB? YES NO  
N/A

If yes, does the external site plan to rely on UND's IRB for approval of this study? YES  
NO N/A (If yes, contact the UND IRB at 701 777-4279 for additional requirements)

If your project has been or will be submitted to other IRBs, list those Boards below, along with the status of each proposal.

Minot State University Date submitted: 072913 Status: Approved Pending Date submitted: Status: Approved Pending

(include the name and address of the IRB, contact person at the IRB, and a phone number for that person) **Type of Project:** Check "Yes" or "No" for each of the following.

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NO New Project YES or NO Dissertation/Thesis/Independent Study

NO Continuation/Renewal YES or NO Student Research Project

Is this a Protocol Change for previously approved project? If yes, submit a signed copy of this form with NO the changes bolded or highlighted.

Does your project involve abstracting medical record information? If yes, complete the HIPAA NO Compliance Application and submit it with this form.

NO Does your project include Genetic Research? **Subject Classification:** This study will involve subjects who are in the following special populations: Check all that apply.

Children (< 18 years) UND Students Prisoners Pregnant Women/Fetuses Cognitively impaired persons or persons unable to consent

Other Minot State University Students

YES or YES or

YES or

YES or YES or

Please use appropriate checklist when children, prisoners, pregnant women, or people who are unable to consent will be involved in the research.

**This study will involve:** Check all that apply. Deception (Attach Waiver or Alteration of Informed Consent Requirements) Radiation

New Drugs (IND) IND # \_\_\_\_ Attach Approval Investigational Device Exemption (IDE) #  
Attach Approval Non-approved Use of Drug(s) None of the above will be involved in  
this study

## I. Project Overview

Stem Cells Discarded Tissue Fetal Tissue Human Blood or Fluids Other

Please provide a brief explanation (limit to 200 words or less) of the rationale and purpose of the study, introduction of any sponsor(s) of the study, and justification for use of human subjects and/or special populations (e.g., vulnerable populations such as children, prisoners, pregnant women/fetuses).

This action research seeks to improve learning strategies for developing preservice music teachers' professional competence. The study's focus on field-based experience and authentic assessment as integral to teacher development responds to a recent report from the National Council for Accreditation of Teacher Education (NCATE2010brp\_report, 2010). The report expressed concern about the lack of research base in effective clinical preparation in teacher preparation programs and called for reform.

The proposed pilot study is an action research that will take place in the elementary music education methods course at Minot State University in the fall semester of 2013. The study probes effective methods course design by integrating learning sequences that ground understanding and knowing (theory and pedagogy) in doing (clinical practice) and engage preservice teachers in learning from teaching as they trace their progress over the fifteen-week course. Ultimately, the study will assess individual preservice teachers' perspectives to find perceived self-growth and to assess which aspects of the course design were most effective in helping them grow in competence as music educators.

The structure of the research is action research. Action research involves implementing changes, gathering data, and analyzing the effect of the changes. The changes implemented involve pairing practicum teaching with peer teaching lessons throughout the semester. Authentic assessment will include videotaping teaching performances, feedback from peers, feedback from mentor teachers, and professor, and multiple opportunities to improve skills. The participants will be the preservice teachers enrolled in the methods course and their practicum mentors in the public schools. Qualitative analysis will provide triangulation between the preservice teachers' perspective, the classroom music teacher's perspective, and my perspective as the teacher/researcher.

## **II. Protocol Description**

Please provide a thorough description of the procedures to be used by addressing the instructions under each of the following categories.

### **1. Subject Selection.**

- a) Describe recruitment procedures (i.e., how subjects will be recruited, who will recruit them, where and when they will be recruited and for how long) and include copies of any advertisements, fliers, etc., that will be used to recruit subjects. Members of the Elementary Music Methods/Practicum course at Minot State University will be told about the study on the first day of class and will be invited to participate. I will make it clear that their decision to be included in the study will have no bearing on their grade and will include no extra time on their part. Each public school mentor teacher will be contacted via email and invited to participate in a 20 to 30-minute exit interview at the culmination of the practicum. A copy of the consent form will be included in the email to provide a description of the study and to explain the nature and risks involved in participation.
- b) Describe your subject selection procedures and criteria, paying special attention to the rationale for including subjects from any of the categories listed in the "Subject Classification" section above. Participants will be selected through "purposeful sampling". Based on goal of improving outcomes for the participant/students, this sampling technique selects "the specific individuals for whom the improvement is desired"(Glesne, 200Tomal, 2010). The participants will be Minot State University Music Education students enrolled in the Elementary Music Methods course in fall 2013 and their public school mentor teachers.
- c) Describe your exclusionary criteria and provide a rationale for excluding subject categories. No one will be excluded.
- d) Describe the estimated number of subjects that will participate and the rationale for using that number of subjects. There will be six student participants and six mentor teacher participants. The rationale as noted above is to gather the perspectives of both the student and the paired music teacher in the classroom.
- e) Specify the potential for valid results. If you have used a power analysis to determine the number of subjects, describe your method. NA

### **2. Description of Methodology.**

- a) Describe the procedures used to obtain informed consent. Students will learn about the study on the first day of classes. They will be given the informed consent form and asked to think about it before the next class when they will have the opportunity to either participate in the study or choose not to. After explaining the study, I will step out of the room. I will have the preservice teachers put the consent forms in a large envelope, seal it, and deliver the envelope to our departmental secretary.

The mentor teacher participants will be contacted via phone after the invitation by email. If the teacher is willing to participate, we will arrange an interview time. At the time of the interview, the mentor teacher will be given the choice of participating in the study and signing the consent form.

- b) Describe where the research will be conducted. Document the resources and facilities to be used to carry out the proposed research. Please note staffing, funding, and space available to conduct this research.

The research will be conducted at Minot State in room M120 and in the Minot Public Schools. Six classroom teachers volunteer their time when working with practicum students. The interviews with the classroom teachers will take place at the end of the practicum assignment at a time and place that is convenient for each teacher.

- c) Indicate who will carry out the research procedures. Rebecca Petrik
- d) Briefly describe the procedures and techniques to be used and the amount of time that is required by the subjects to complete them.

Data for the research will include development of pre- and post concept maps created by each teacher candidate, written reflections from a sampling of micro-teaching lessons and practicum lessons taught, and 3 interviews with the preservice teachers conducted by me (Petrik). The 3 interviews will be related to video-footage from an early, midterm, and end of term practicum lesson. Also included in the data collection will be a final narrative written by each preservice teacher. In this narrative, each preservice teacher will a) describe teaching growth and b) give feedback as to which learning experiences were most valuable to personal and professional progress as reflective practitioners. These assignments will take 10 - 15 hours - time that will not be outside normal requirements for the course.

For purposes of triangulation, a 20 to 30 minute exit interview will be conducted with each of the mentor teachers. I will also maintain research notes from classroom discussions and personal reflections throughout the semester.

- e) Describe audio/visual procedures and proper disposal of tapes. Teaching will be video-taped for the student's self-reflection and for assessment purposes. Student's may elect to keep recordings for their professional portfolio. If not, recordings will be disposed of at the termination of the dissertation study.
- f) Describe the qualifications of the individuals conducting all procedures used in the study. The professor/researcher is a doctoral student in the UND Teaching and Learning Program. The practicum teachers are licenced music teachers. The students have been admitted to Teacher Education at Minot State University.
- g) Describe compensation procedures (payment or class credit for the subjects, etc.). NA

Attachments Necessary: Copies of all instruments (such as survey/interview questions, data collection forms completed by subjects, etc.) must be attached to this proposal.

### **3. Risk Identification.**

- a) Clearly describe the anticipated risks to the subject/others including any physical, emotional, and financial risks that might result from this study. There are no foreseen physical, emotional, or financial risks to participation in this study. Although, as is true of any learning, there is always risk of initial failure in learning challenges. Participants may withdraw portions of the data that pose an emotional risk.
- b) Indicate whether there will be a way to link subject responses and/or data sheets to consent forms, and if so, what the justification is for having that link. All participants will be given pseudonyms for reporting purposes. Consent forms will be kept private and stored in a locked file cabinet in the researcher's office.
- c) Provide a description of the data monitoring plan for all research that involves greater than minimal risk. NA
- d) If the PI will be the lead-investigator for a multi-center study, or if the PI's organization will be the lead site in a multi-center study, include information about the management of information obtained in multi-site research that might be relevant to the protection of research participants, such as unanticipated problems involving risks to participants or others, interim results, or protocol modifications. NA

### **4. Subject Protection.**

- a) Describe precautions you will take to minimize potential risks to the subjects (e.g., sterile conditions, informing subjects that some individuals may have strong emotional reactions to the procedures, debriefing, etc.). Participants will have access to all information regarding the study. They will be told that they have the right to disqualify any or all of their data throughout the course of the study.
- b) Describe procedures you will implement to protect confidentiality and privacy of participants (such as coding subject data, removing identifying information, reporting data in aggregate form, not violating a participant's space, not intruding where one is not welcome or trusted, not observing or recording what people expect not to be public, etc.). If participants who are likely to be vulnerable to coercion and undue influence are to be included in the research, define provisions to protect the privacy and interests of these participants and additional safeguards implemented to protect the rights and welfare of these participants. Participants will be identified by a pseudonym throughout the report. Any portion of the data collected from narratives, reflections, interviews that is included in the report will be done so with full permission of the participant after grades are posted.
- c) Indicate that the subject will be provided with a copy of the consent form and how this will be done. The study will be described in detail on the first day of class. A consent form will be given to each subject. The subjects will be allowed to make their choice of whether to participate in the study. Upon signing, the subject will be given a copy of the consent form.
- d) Describe the protocol regarding record retention. Please indicate that research data from this study and consent forms will both be retained in separate locked locations

- for a minimum of three years following the completion of the study. Describe: 1) the storage location of the research data (separate from consent forms and subject personal data) 2) who will have access to the data 3) how the data will be destroyed 4) the storage location of consent forms and personal data (separate from research data) 5) how the consent forms will be destroyed
- 1) Research data and consent forms will be kept in separate locked locations for three years after completion of the study.
  - 2) The principal investigator is the only person that will have access to the data.
  - 3) Data will be deleted from external drive after three years.
  - 4) Research data will be stored on a computer external drive that is password protected and kept locked in the investigator's office. Audio-visual files will be deleted after three years.
  - 5) The consent forms will be shredded.
- e) Describe procedures to deal with adverse reactions (referrals to helping agencies, procedures for dealing with trauma, etc.). NA
  - f) Include an explanation of medical treatment available if injury or adverse reaction occurs and responsibility for costs involved. NA

### **III. Benefits of the Study**

Clearly describe the benefits to the subject and to society resulting from this study (such as learning experiences, services received, etc.). **Please note:** extra credit and/or payment are not benefits and should be listed in the Protocol Description section under Methodology.

The benefits to the participants and to the academic community will be enhancing understanding of how to effectively foster learning the complex skill of teaching music. It also responds to the NCATE call-to-reform (NCATE2010brp\_report, 2010) by contributing research for effective clinical preparation in teacher preparation programs.

### **IV. Consent Form**

Clearly describe the consent process below and be sure to include the following information in your description (Note: Simply stating 'see attached consent form' is not sufficient. The items listed below must be addressed on this form.):

- 1) The person who will conduct the consent interview
- 2) The person who will provide consent or permission
- 3) Any waiting period between informing the prospective participant and obtaining consent
- 4) Steps taken to minimize the possibility of coercion or undue influence
- 5) The language to be used by those obtaining consent
- 6) The language understood by the prospective participant or the legally authorized representative
- 7) The information to be communicated to the prospective participant or the legally authorized representative

Student participants will be provided with a description of the study and the consent form on the first day of the course from the professor/researcher (Rebecca Petrik). The

participant will have the opportunity to decide whether or not to participate in the study over the next two days and will bring the consent form to my office either signed or unsigned. If some of the students decide not to participate, the participants will remain anonymous. English will be the language used to obtain consent and is the language understood by prospective participants. The information to be communicated to the participant will read: "This semester I will be piloting a research project in this course. The purpose of the research is to improve the design of this class to increase its impact in helping you develop competence as a music teacher. Through the study, I hope to learn what experiences and processes work best for each of you in supporting your development as a music teacher. There will be changes in the design of the course involving integrating practicum teaching into our content study by the third week. We will apply authentic assessment throughout the semester to identify what is working and what needs better solutions. This will include videotaping teaching performances, feedback from peers, mentor teachers, and professor, and self- reflection towards the goal of improving your skills. All of these processes will be part of coursework whether or not you agree to be a participant in the study. Your agreement to participate in the study will mean that you agree to allow me to use your assignments for data in my research. When the research is complete and I write the report, I will make sure that each of the participants gets an opportunity to give your permission or not for any citation of your work. In the report, each participant will be protected in anonymity with a pseudonym. If you agree to be a participant and then decide at any point in the semester that you choose not to continue, you will be released freely." The participants will be assured that their decision to participate has no bearing upon the grade.

Mentor teacher participants will be provided with a description of the study and the consent form via email. A follow-up telephone call will request that the teacher meet with me for a short interview that may or may not be included in the results of the study. At the beginning of the interview, the teachers who agree to participate will sign a consent form allowing the interview to be recorded for analysis. They will each be assured of anonymity through representation by a pseudonym and of their right to read my presentation of their perspective in the final report. Any citation in the final report will require the participant's permission.

A copy of the consent form must be attached to this proposal. If no consent form is to be used, document the procedures to be used to protect human subjects, and complete the Application for Waiver or Alteration of Informed Consent Requirements. Refer to form IC 701-A, Informed Consent Checklist, and make sure that all the required elements are included. **Please note:** All records attained must be retained for a period of time sufficient to meet federal, state, and local regulations; sponsor requirements; and organizational policies. The consent form must be written in language that can easily be read by the subject population and any use of jargon or technical language should be avoided. **The consent form should be written at no higher than an 8th grade reading level**, and it is recommended that it be written in the third person (please see the example on the RD&C website). A two inch by two inch blank space must be left on the bottom of each page of the consent form for the IRB approval stamp.



**Necessary attachments:**

Signed Student Consent to Release of Educational Record Form (students only);  
Investigator Letter of Assurance of Compliance; Consent form, or Waiver or Alteration  
of Informed Consent Requirements (Form IC 702-B) Surveys, interview questions, etc.  
(if applicable);



Printed web screens (if survey is over the Internet); and Advertisements.

**By signing below, you are verifying that the information provided in the Human  
Subjects Review Form and attached information is accurate and that the project  
will be completed as indicated.**

**Signatures:**

(Principal Investigator) Date:

(Student Adviser) Date:

**Requirements for submitting proposals:**

Additional information can be found on the IRB web site at:

<http://und.edu/research/research-economic-development/institutional-review-board/>.

Original Proposals and all attachments should be submitted to: Institutional Review  
Board, 264 Centennial Drive Stop 7134, Grand Forks, ND 58202-7134, or brought to  
Room 106, Twamley Hall.

Prior to receiving IRB approval, researchers must complete the required IRB human  
subjects' education. Please go to:

[http://und.edu/research/research-economic-development/institutional-review-  
board/human-subject-education.cfm](http://und.edu/research/research-economic-development/institutional-review-board/human-subject-education.cfm)

The criteria for determining what category your proposal will be reviewed under is listed  
on page 3 of the IRB Checklist. Your reviewer will assign a review category to your  
proposal. Should your protocol require full Board review, you will need to provide  
additional copies. Further information can be found on the IRB website regarding  
required copies and IRB review categories, or you may call the IRB office at 701 777-  
4279.

In cases where the proposed work is part of a proposal to a potential funding source, one  
copy of the completed proposal to the funding agency (agreement/contract if there is no  
proposal) must be attached to the completed Human Subjects Review Form if the  
proposal is non-clinical; 5 copies if the proposal is clinical-medical. If the proposed work  
is being conducted for a pharmaceutical company, 5 copies of the company's protocol  
must be provided.



**INVESTIGATOR LETTER OF ASSURANCE OF COMPLIANCE WITH ALL APPLICABLE FEDERAL REGULATIONS FOR THE PROTECTION OF THE RIGHTS OF HUMAN SUBJECTS**

I \_\_\_\_\_ (Name of Investigator)

agree that, in conducting research under the approval of the University of North Dakota Institutional Review Board, I will fully comply and assume responsibility for the enforcement of compliance with all applicable federal regulations and University policies for the protection of the rights of human subjects engaged in research. Specific regulations include the Federal Common Rule for Protection of the Rights of Human Subjects 45 CFR 46. I will also assure compliance to the ethical principles set forth in the National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research document, The Belmont Report.

I understand the University's policies concerning research involving human subjects and agree to the following:

1. Should I wish to make changes in the approved protocol for this project, I will submit them for review PRIOR to initiating the changes. (A proposal may be changed without prior IRB approval where necessary to eliminate apparent immediate hazards to the subjects or others. However, the IRB must be notified in writing within 72 hours of any change, and IRB review is required at the next regularly scheduled meeting of the full IRB.)
2. If any problems involving human subjects occur, I will immediately notify the Chair of the IRB, or the IRB Coordinator.
3. I will cooperate with the UND IRB by submitting Research Project Review and Progress Reports in a timely manner.

I understand the failure to do so may result in the suspension or termination of proposed research and possible reporting to federal agencies.

\_\_\_\_\_  
Investigator Signature

\_\_\_\_\_  
Date

**STUDENT RESEARCHERS:** As of June 4, 1997 (based on the recommendation of UND Legal Counsel) the University of North Dakota IRB is unable to approve your project unless the following "Student Consent to Release of Educational Record" is signed and included with your "Human Subjects Review Form."

**STUDENT CONSENT TO RELEASE OF EDUCATIONAL RECORD1**

Pursuant to the Family Educational Rights and Privacy Act of 1974, I hereby consent to the Institutional Review Board's access to those portions of my educational record which involve research that I wish to conduct under the Board's auspices. I understand that the Board may need to review my study data based on a question from a participant or under a random audit. The study to which this release pertains is

I understand that such information concerning my educational record will not be released except on the condition that the Institutional Review Board will not permit any other party to have access to such information without my written consent. I also understand that this policy will be explained to those persons requesting any educational information and that this release will be kept with the study documentation.

ID # Printed Name

Date Signature of Student Researcher

1Consent required by 20 U.S.C. 1232g

## **Appendix D**

### **Invitation to Mentor Teachers to Participate in the Study**

Dear Mentor Teachers,

Thank you for sharing your classes with our teacher-candidates this semester. Having the opportunity to work with real children and with you in your music room - receiving your feedback is invaluable to each teacher-candidate's growth as a future music teacher.

This course-practicum process is the focus of my dissertation research. Would you be willing to be part of the study? Participation entails doing a 20-30 minute recorded interview with me at the end of the semester. Also, if you agree to participate, your written feedback provided on the rubrics would also be used as data in the study.

The questions that I will ask in the interview are as follows:

1. What growth did you see in the teaching skills of the teacher candidate from the beginning of the practicum?
2. What were some of the areas of growth observed in the teacher candidate over the course of the semester?
3. What, in your opinion was the most obvious area of growth?
4. Can you give some examples?
5. What was another area of growth?
6. Examples?
7. How did the teacher candidate build a relationship with the students over the semester?
8. Can you give some examples?
9. How would you describe the teacher candidate's ability to create and deliver an engaging and meaningful music lesson? Did she improve? How?
10. What progress did you see in her planning for the ages and skill levels of her classes? How did she do this?
11. How would you describe the teacher candidate's ability to giving clear directions to the class? Did she improve? How?
12. How would you describe the teacher candidate's skill in responding to classroom behavior? Did he improve? In what ways?

13. Describe the teacher candidate's musical skills. Was she prepared for class? Could you share an example?
14. How did your classes grow – what did they learn from your teacher candidate?
15. Were there any other areas of growth that you observed in your teacher candidate?
16. What is the area of his teaching that needs most attention in the future? Do you have suggestions?
17. How did you see your role as a mentor teacher? What were some ideas or suggestions that you shared with the TC? Did you feel that the TC valued your feedback?
18. Have you been a practicum mentor in the past? If yes, how would you compare this structure to the past?
19. What can be improved? How?

I would come to your school at the beginning or end of a day for the interview.

I have also attached a copy of the IRB Consent form that you would sign if you agree to be included in the study.

Thank you for your consideration!

Rebecca Petrik

## Appendix E

### Rubric for Lessons 1 – 4 (Hand-Written Revision)

Excellent	Very good	Satisfactory	Needs improvement	
				Grabbed students' attention to open the lesson
				Actively involved learners throughout
				Interacted with learners throughout - <i>working on names/rapport</i>
				Maintained eye contact with the students
				Asked clear, direct questions
				Gave clear directions
				Reinforced the music concept and key musical terms
				Used procedures and equipment in a way that enhanced learning and did not distract from it
				Used accurate pitches for songs
				Used correct rhythms
				Closed lesson effectively

## Appendix F

### Rubric for Lessons 5-8

#### Rubric for Lesson Delivery Levels of Achievement

<b>Criteria:</b>	<b>Sophisticated</b>	<b>Competent</b>	<b>Not Yet Competent</b>
<b>LESSON DELIVERY (circle area that best fits teaching performance)</b>			
<i>Content</i>			
	Teacher involves children in active experiences throughout lesson.	Teacher involves children in active musical experiences.	Lesson includes mostly talk about music.
	Teacher leads students through clear learning progressions.	Teaching process includes clear learning progressions.	Teaching process lacks learning progressions.
	Lesson has a clear focus that is developed from beginning to end of the lesson.	Lesson has a clear focus that is developed through part of the lesson.	Lesson lacks a clear focus. (children are doing activities that are unrelated.)
	Lesson leads to clear progress in learning new concepts and/or skill development. Highest level is for lesson to result in “aesthetic” responsiveness.	Lesson leads to student learning and skill development.	Lesson does not result in students having gained an understanding or a skill.
	Lesson kept students engaged for full 30 minutes.	Lesson kept student engaged for most of the class period.	Lesson had moments of student engagement

Comments:

*Lesson presentation*

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Teacher demonstrates excellent interpersonal skills including eye-contact, animated facial expression, and engaging vocal modulation.

Teacher demonstrates effective interpersonal skills including eye-contact, facial expression, and vocal modulation.

Teacher is developing effective interpersonal skills.

Teacher demonstrates skill in leading musical responses.  
(directs start and stop)  
(gives pitches)  
(song memorized)

Teacher demonstrates developing skills in leading musical responses.

Teacher demonstrates beginning skills in leading musical responses.

Teacher uses correct terminology and has mastery of the materials he/she teaches.

Teacher uses correct terminology and knows her/his material.

Teacher has not done necessary preparation.

Teacher sets forth clear expectations for student participation. Teacher reinforces expectations.

Teacher sets forth expectations for student participation.

Teacher is unclear as to expectations for student participation.

Teacher knows student names and is developing a positive rapport.

Teacher is getting to know the students by name and uses a few names along with some pointing.

Teacher is still pointing to students for response.

Comments:



## Appendix G

### Content of Mentor Teacher Interview

#### Mentor Teacher Interview

1. What growth did you see in the teaching skills of the teacher candidate from the beginning of the practicum?
1. What were some of the areas of growth observed in the teacher candidate over the course of the semester?
2. What, in your opinion was the most obvious area of growth?
3. Can you give some examples?
4. What was another area of growth?
5. Examples?
6. How did the teacher candidate build a relationship with the students over the semester?
7. Can you give some examples?
8. How would you describe the teacher candidate's ability to create and deliver an engaging and meaningful music lesson? Did she improve? How?
9. What progress did you see in her planning for the ages and skill levels of her classes? How did she do this?
10. How would you describe the teacher candidate's ability to giving clear directions to the class? Did she improve? How?
11. How would you describe the teacher candidate's skill in responding to classroom behavior? Did he improve? In what ways?
12. Describe the teacher candidate's musical skills. Was she prepared for class? Could you share an example?
13. How did your classes grow – what did they learn from your teacher candidate?
14. Were there any other areas of growth that you observed in your teacher candidate?
15. What is the area of his teaching that needs most attention in the future? Do you have suggestions?
16. How did you see your role as a mentor teacher? What were some ideas or suggestions that you shared with the TC? Did you feel that the TC valued your feedback?
17. Have you been a practicum mentor in the past? If yes, how would you compare this structure to the past?
18. What can be improved? How?

## **Appendix H**

### **PMT Interview #1 Semi-Structured Questions**

1. What strengths do you observe in your teaching performance?
2. Why do you think this is a strength?
3. Are there other strengths? - Why?
4. What would you like to improve?
5. What will you change in order to make the improvement?
6. What do you think will change in the classroom as a result?
7. What did the children learn?
8. How did you know?
9. What aspects of the course helped you grow as a teacher? Can you explain how?

## Appendix I

### Mega List of Codes and Categories

Codes	Possible Themes and Categories
<b>“Developing Relationships”</b>	
Learn names	Getting to know students
Little learning of student names	
Getting to know Ss	
TC actively worked at connecting w/Ss	
TC learned and used Ss names	
Comfort w/Ss	
Using names	
Noticing Ss empathy for others	Valuing/respecting students
Learning from Ss	
Respecting Ss	
Trusting S	
Giving Ss responsibility	
Excited about student capabilities	
Responding/incorporating student suggestion	
Listening to students	
I-thou	
Learning student capabilities – surprise	
Choosing off-task Ss to come to play the instrument parts	
Believing in children – all they need is a chance	
TC developing rapport	Rapport w/Ss “building”
TC developing rapport w/S	
High level of rapport – playful and humorous	
Responding/incorporating student suggestion	
Rapport building	
Rapport improved	
Ss responding to PMT	
MT id TC rapport with S	
MT id that rapport supported S motivation	
MT id TC connecting with S	
TC actively worked at connecting w/S	
TC learned and used Ss’ names	
Giving Ss choices	
“Asking them to help me really got them engaged in the lesson.”	
Having S demonstrators	
Asking for S ideas	
Giving Ss responsibility	
Listening to students	
Personal involvement – stickers under chairs	
Students excited for PMT return	Relationship of caring between T and S (affect)
Valuing fun to devel. Rapport	
Excited about student capabilities	

Responding with empathy rather than power over Listening/Responding to Ss  
Responding/incorporating student suggestion  
High level of encouraging statements  
Eliciting student creative ideas  
Listening to students  
MT id of TC improvement in planning for engagement

Caring about Ss' learning

*Note – this caring could only evolve in situation – interacting with students who they came to 'claim as their own'. This was enabled by the structure of 10 repeated visits.*

Frustration with skill levels  
Joy in seeing Ss succeed  
Listening to students  
Strong vocation for teaching children  
Learning student capabilities – surprise  
Feeling successful connected to positive S response  
Taking time to make sure Ss succeeding  
“Asking them to help me really got them engaged in the lesson.”  
MT id TC growth in understanding needs of S

Caring about Ss' emotional needs

*Note – this caring could only evolve in situation*

“They loved it”  
“They liked that”  
Noticing S liking the lesson  
Noticing Ss pride in creating their own  
Noticing Ss pride in being able to demonstrate correctly 212  
Noticing S engagement/interest  
Reassuring that it's okay to mess up  
‘We're all learning – it just takes practice’  
Gave shy child another chance

Focus changing from self to students  
Student focus  
Focus on student  
Focus on the student  
Student focus  
Engaging students  
Student focus - drawing learning from student ideas/observations

Focus on students

Frustration with skill level of Ss

Building cooperation  
Building collaboration  
Building respectful environment  
Building classroom community  
Classroom dynamics  
Building interpersonal behavior  
Setting clear expectations for behavior

Building respectful community

Diagnosing learner skills  
TC diagnosing competencies  
TC diagnosing a problem Ss are having  
Diagnosing reasons for not getting the beat  
TC assessing prior knowledge  
“Thinking on my feet”  
TC aware of student growth in comfort  
TC awareness of student capability

**“Awareness of Learners”**

Noticing/Identifying student needs

MT id TC differentiating for skill level of class  
MT id TC growth in understanding needs of S  
MT id TC growth in use of falsetto to support pitch matching  
MT id TC growth in understanding re age-appropriateness

Improving awareness of S needs

MT identifying that TC adjusted plan to needs of S  
TC adjusting to S skill level  
Simplifying  
Challenging

Adapting to needs of students

Changing the plan to accommodate 'fear factor'  
TC encountered environmental issues and adapted  
"Thinking on my feet"  
Changed vocal volume to quiet (to support S. focus)  
Changed lesson to student idea  
Changed instrument notes due to broken instrument  
MT id TC differentiating for skill level of class  
Differentiation for prior learning  
Differentiation for S needs  
Validating student response  
Grasping a teachable moment – 'Miles Davis'  
Changed key of song to higher  
Problems related to not knowing how to respond to student differences  
Difficulty with special needs child  
Difficulty with behavior child (attention seeking)  
Difficulty due to not knowing S skill level

"Thinking on my feet"

Awareness of ability to adapt

Awareness self ability to adapt in the moment  
Awareness of self-ability to think on my feet

**"Growing competence in Teaching"**

**/Practicing pedagogical strategies shared in course**

Rote technique for teaching song  
Silent cheers  
Piano fingers  
Circle formation  
Instrument respect  
Student ideas for movement  
Body percussion  
Saying and doing  
Stick passing for steady beat  
Statue position  
Ready position  
Creating ostinatos from spoken phrases  
Rotating around instruments in circle  
Step by step process leading from enactive to iconic, to symbolic  
People beats (like chair beats): "I then gave them each a turn to become the beat, so they got excited for the class to say their symbol correctly, kids love to participate."  
Word rhythms – witch, black cat, jackolantern  
Composition with iconic rhythms  
Using "oo" to support pitch matching/learning melody.  
Don't bump rule for moving around room  
Moving voices – rollercoaster  
Breathing warm ups  
"I Can Sing High" matching activity  
Iconic representation of high/low – melodic patterns  
Silent mirroring  
Acting like – "I don't know the actions for the song – can you think of some?"  
Having student demonstrators  
Using air mallets  
Using words to reinforce ostinato

Engaging Ss through their ideas  
Establishing routines for each mode of musicking  
TC demonstrating strategy shared in course  
Success with teaching rote technique  
Using movement to cement memory  
Success with teaching rote technique

**Applying course- or MT-learned PCK for General Music**

PCK/CM – requiring effort and focus to play instrument  
PCK for elementary music  
Technique for teaching beat competence  
Tech for teaching ensemble  
Tech for teaching improvisation  
Tech for teaching instrument playing technique  
Tech for teaching listening  
Tech for teaching melody  
Tech for teaching movement sequence  
Tech for teaching reading melody  
Tech for teaching rhythm reading  
Tech for teaching rhythmic competence  
Tech for teaching rhythmic ostinato  
Tech for teaching singing in rounds  
Tech for teaching singing melodies  
Tech for teaching singing skills  
Tech for teaching song  
Tech for teaching song-games  
Tech for teaching vocabulary  
Use of terminology

**Creating Own PCK or ‘own twist’ on PCK**

PCK for preparing meaningful performance  
PCK/CM – having group sit down to think  
Tech for teaching improvisation  
Use of solfege to teach pitch- matching

**‘Improving’ music instruction**

Successful teaching skills  
Success having Ss moving to circle  
MT id TC improvement in teaching a song  
MT id TC increased use of piano  
MT id growing in giving musical cues  
Aware of need for closure  
Connecting musical activity to life  
TC encountered environmental issue and adjusted  
TC supporting Ss with positive feedback  
TC uses correct terminology  
TC uses incorrect terminology  
TC using questions rather than lecture mode  
TC using rhythm syllables  
TC using tech of having S take role of teacher  
Success with teaching rote technique

**Enacting general Instruction**

MT id lack of clear directions  
MT id of TC as giving clear directions  
MT id of TC growth in giving clearer directions  
Success with giving clear directions  
Clear directions  
Clear directions improved  
Clear modeling  
TC demonstrating concept  
TC using directive communication

a. Clear directions/modeling

Students wanted to “do again”

b. Rapport

Rapport building  
Students excited for PMT return  
MT id TC growth in giving positive feedback  
Building relationships

Success equated with student engagement  
Success equated with students remembering learning from week before  
MT id TC good pacing/engagement  
Engaging Ss in active learning  
Valuing classroom discussion and debate  
Student focus - drawing learning from student ideas/observations  
Students wanted to “do again”

c. Student engagement in lesson

d. Classroom management

CM improved  
CM response to individuals  
CM response to whole group  
Pacing improved  
Using demeanor to calm class  
Using enthusiasm/energy to engage  
Using a highly motivating activity  
Had class applaud  
Giving positive feedback  
Feedback – general  
Feedback - specific  
TC using CM technique

Incorrect musical terminology  
Ability to cue music  
Musical cuing improved  
Music memorized  
Ability to demonstrate effective musical model  
    Correct pitches  
    Correct rhythms  
    Correct terminology  
MT id TC as having high level of musical skill  
Growth in use of singing voice  
“Mr. J was animated, supportive, and musically directing the ensemble” P

e. Modeling musicality

f. Providing Feedback

Feedback – general  
Feedback - specific

g. Assessing/adjusting to student

Using formative assessment  
TC adjusting to S skill level  
TC assessing prior knowledge  
TC checking for correct responses  
TC diagnosing problem Ss are having  
TC diagnosing competencies

h. Using an effective process

Excellent review process and reinforcement of new concept  
TC using review of past learning  
Smartboard use  
Effective sequence for engaging understanding  
Helping Ss make connections  
TC teaching with effective sequence  
Cuing and reinforcing using new terminology

i. Student successful musicking

Students sang new song in tune  
MT id student learning specific to TC teaching

MT id S learned new vocabulary from TC

### **Learning to Plan Instruction**

Planning component – skills/concepts

Misunderstanding of ‘goal’  
Lack of understanding ‘concepts and skills’  
Misunderstanding of ‘skill/concept’  
Unclear or vague goals  
Improved understanding of skill/concept  
Clear understanding of ‘concept’  
TC not clear on meaning of ‘concepts’  
Understanding ‘concepts and skills’  
Skill statement complete  
Skill statement incomplete  
Clearer goals  
Clear goal – beat competence  
Clear goals  
TC plan includes clear goals  
TC plan includes unclear goals  
TC plan includes clear goal for skill development  
MT id TC focus on music skill/concept  
Increasing skill in ‘deconstructing’ the skill or concept  
Student learning specific skill from lesson  
Clear goal – beat competence

Planning component for logistics/materials

Logistical plans lack detail  
Clear logistical plan  
Clear logistical plans  
MT id TC having materials prepared  
Material complete  
Materials incomplete  
Materials of inadequate quality  
Planning for logistics

Planning component: process

Vague process  
TC plan unfocused  
TC plan omitted closure related to goal  
Process lacks necessary detail  
TC process disconnected with goals  
Improved process

Effective processes:

Assess prior knowledge -eliciting student ideas -skill devel.-, practicing skills, performing skills  
Review – teach –analyze as class  
Use of smartboard – eliciting student debate  
Prepare to sing - sing/learn a song - prepare body percussion - combine body percussion with song  
Teach four beat ostinato - have part of the class sing and part speak the ostinato with the goal of maintaining a steady beat  
TC plan incorporates process learned in course  
TC planning to use technique to engage S  
Plan provides scaffolding to support S success  
Plan extends prior enactive to iconic  
Plan extends prior iconic to symbolic  
Engaging Ss in music-making  
Skill with planning - engages Ss in successful learning  
Planning involved much repetition of prior lessons  
TC plan is slight variation of previous lesson  
Creative plan – inventive and fun  
Planning with awareness of student ZPD –prior knowledge



Plan is age appropriate, motivating, and skill focused  
Planning reflected building on S learning from earlier lessons  
Planning improved  
Planning that includes musical doing  
MT id of TC improvement in planning for engagement  
MT id TC created effective lesson plans

Planning component: assessment

Lack of understanding of 'assessment'  
Misunderstanding 'assessment'  
Assessment not in clear behavioral terms  
Assessment to inform instruction  
Clear connection of assessment to goal  
Assessment for individual understanding  
Assessment of effort and participation  
Assessment related to goal  
Assessment through performance  
Assessment through questioning at end of lesson  
Assessment through worksheet  
Assessment unrelated to goals  
Unclear understanding of assessment  
MT id performance assessment used by TC  
Understands assessment of skill by performance

Planning with awareness of Student Prior Learning

Description of PL connects to readiness  
Description of PL unrelated to readiness  
Plan does not address PL  
Plan extends prior enactive to iconic representation  
Plan extends prior iconic to symbolic representation  
TC aware of student growth in comfort  
TC awareness of student capability

Synthesizing lesson ideas from many sources  
Pinterest as a resource  
Books as resource  
Course examples as resource  
TC applying suggestion given in course  
TC finding lesson ideas on Pinterest  
TC found lesson ideas in book  
TC plan incorporates process learned in course  
TC plan includes purposeful listening  
TC plan incorporated song previously taught (repeat)  
TC planning incorporating idea from peer sharing  
TC used own idea in preparation of lesson

Sources for lesson ideas/songs

Choosing music because of 'cool' appeal  
Choosing music to challenge  
Choosing music for aesthetic quality  
Choosing music below grade level  
Choosing strong repertoire  
Choosing simple song to allow focus on concept

Rationales for musical choices

Stick passing  
Playing instrument  
Movement creation  
Solo opportunities  
Being the leader or 'teacher'  
Beginning lesson with echoes from saxophone

Motivating activities

Creating own rhythm compositions  
Analysis using the smart board to move symbols  
Engaging Ss in active learning

Valuing learning processes/strategies

Valuing classroom discussion and debate  
Valuing engaging instructional strategy  
Valuing productive instructional sequence

Making Purposeful Instructional Choices

Growth in Understanding of curriculum of Elem.Mus.  
Purposeful choice of learning activity  
Plan demonstrates misunderstanding of NS  
Plan includes appropriate NS  
Plan involves NS not identified in goals  
TC applying productive tech for skill development  
TC plan includes purposeful warm up activity  
TC plan includes repeat of previous warm up  
TC plan incorporates review  
Productive pedagogical strategies  
    “just do”,  
    teach in seats then move to game,  
    call and response –imitation  
    reviewing literacy concept in innovative way  
    listening/realizing the troubled children need attention

choosing them to do the instrument parts!

TC applying understanding from course  
TC developing own theory of tech  
TC developing own Teacher identity  
TC developing understanding of elementary pedagogy  
TC id growth in comfort  
TC id own growth in confidence  
TC id own passion for teaching  
TC id importance of being a musical model  
TC id importance of process  
TC id positive outcome  
TC id problem with CM  
TC id productive instructional tech  
TC id purpose of learning activity  
TC id Ss' lack of prior experience  
TC id teaching tech as engaging  
TC id technology as mode of engaging  
TC notes importance of planning  
TC notes importance of student effort  
TC noting area to modify in her teaching  
TC problem solving for improved instruction  
TC problem solving for improved instr. Vague  
TC questioning MT approach  
TC satisfied w/lesson  
TC sharing concern about her impact on Ss  
TC problem solving for peer situation  
TC valuing productive technique

Growing Understanding of Students in Groups.

Understanding how one student can change the learning environment.  
Learning that Ss have a different perception than you as the teacher  
Awareness of different levels of classes and need to challenge or simplify  
TC planning for group collaboration

**“Feeling successful”**

Awareness of ability to connect with children  
Awareness of improving the closing  
Aware of clear communication/ enthusiasm

Student success correlated with her improving teaching skill  
 Growing confidence  
 Confidence growing  
 Awareness of engaging S thinking  
 MT id TC confidence  
 Confidence growing  
 “I thought it went really well”  
 “I felt good about it”  
 Teacher identity developing  
 Success measured by S response (“every hand shot up in the air” T)  
 Awareness of self-growth in breaking down the steps

**“Reflective Process – Creating Theory-Testing Theory”**

Questioning MT approaches  
 Questioning challenges of School setting  
 Questioning challenges of special needs children  
 Questioning own processes  
 Questioning MT teaching

Discernment

Challenges with individuals’ behavior  
 Challenges with class behavior  
 Challenge of how to include shy child  
 Challenge of attention span  
 Challenges with attitudes  
 Challenges with students not getting it –  
 Challenges with blind spots –  
 Challenge of lesson not working  
 Challenge of ineffective closing  
 Needing a way to ‘fix’ skill issue

Identifying Challenges - Seeking

Not seeking improvement/not noticing problems Unaware of challenges  
 Self-satisfaction  
 Satisfied with teaching performance

Aware of problem – not seeking solution beyond  
 Aware of problem – relegating behavior issues to external events – out of my hands

**Seeking solutions: Creating theories Strategies**

Suggestion to Set up instruments ahead,  
 Idea for improved logistics  
 Suggestion to choose student partners for them  
 Suggestion to have Students standing in specified place

Idea for addressing student behavior

Suggestion to give student special role,  
 Suggestion to ask student to stop,  
 Suggestion to move students up by T,  
 Suggestion to move students to the back,  
 Suggestion to move students away from friends,  
**Suggestion to notice inappropriate behavior and turn it into positive,**  
 Suggestion to ignore when not disrupting,  
 Suggestion to remove S from music activity  
 Problem solving-for future class

**Ideas for addressing class behavior**

Clap four beat pattern – class echo  
 Respond directly and matter of factly  
 “Nip it in the butt”  
 Asking Ss to “Listen-up”

Reminding Ss of the routine  
'having class reset'  
Remove jackets and return to circle  
Motivate with instruments

Tell them they have three warnings and after the third, lose instruments

Using a calming activity to focus Ss

#### **Ideas for addressing instruction**

Diagnosing reasons for not getting the beat -Matter of focus?  
Identifying and verbally stating target qualities  
Explain more clearly: "I will emphasize..., I will teach..., I will explain."  
Complimenting success/challenging next level  
Incorporate more air practice before mallets  
Provide emotional safety

#### **Idea for short attention span**

Have more activities planned  
Give a "think about" job while listening to music  
Idea for developing rapport  
Trusting individuals with responsibility

#### **Idea for engaging student focus**

"Just do"  
Idea of "talking with" – engaging Ss in discussion and debate  
Getting student ideas for movement  
Having students be "the teacher"  
"Asking rather than telling"  
Less telling more doing  
Improvising solos  
Wordless warmups – follow me  
"Asking them to help me really got them engaged in the lesson."

#### **Testing Theories – What worked**

Solfege echoes were productive  
"just do" worked well  
Having Ss manipulate the pattern on board  
Improvising solos  
"Word of the Day"  
Teaching technique of little speaking and lots of doing  
Including "talking with" as instructional process

Having more things to do "worked"

Choosing off task Ss to play the instruments "worked" – they were engaged

Noticing absence of management issues when Ss are engaged in motivating activity.

Identifying improved process:  
"taking it much more slowly, going step by step, checking for understanding"  
Identifying use of positive feedback to shape behavior  
Identifying use of encouragement  
Engaging at the group level and the individual level  
Set up for sticks (C)  
Song and beat preparation (C)

#### **Independence**

Identifying being yourself - creating own ways  
Changing demeanor purposefully

## Ownership

Incorporating own ideas for lesson content  
Own process for teaching four beat improvisation  
Creating own ideas for ostinato on the fly – using musical knowledge  
Recognizing own abilities in arranging a song with instrumental accompaniments

Affective engagement in student success

## Caring about Ss' growth

Including student as the teacher as instructional process  
Pride and excitement to witness student engagement  
Delight in student success  
“They were really into it too, everybody was listening.” J8  
Genuine empathy for shy child and finding a way to validate her performance/encourage  
Getting excited about teaching related to S success  
Empathy/focus on child needs  
Validating Student efforts  
Favorite part of lesson was letting Ss create (S focus) –  
Identifying competence with teaching skills and breakthrough using new strategy

## PMT Qualities

Beginning Teaching Autobiography  
(Coded July 20, 2015) (Emic)

## Mia

Identity of ‘weirdness’  
Child inside adult body  
Preparing to come into the classroom bring full self  
Intention to bring full self to teaching  
Immense passion for music  
Ready to share passion “with everyone that I teach”  
Every child needs music  
A way to help is to teach  
Every child capable of learning  
Teachers must find the recipe for every child  
Began seeking teaching as a job  
Hand on experiences helped her know she wants to teach  
Doing it led to falling in love with it  
Emulates mother – energy  
Teacher mother – energy  
If Ss learn and have fun – I will be successful  
Will find fulfillment in sparking passion  
Teaching means more than having a secure job

## Ariel

Teaching is learning, sharing, planning, and changing  
Ah ha moment that made her want to teach  
Teaching is a calling  
Teaching is taking responsibility for youth  
Intrinsic fire that the teacher must keep lit  
Must be fueled with passion  
More than just a job  
Teaching requires passion  
Cares about becoming better teacher  
Mind is set on teaching “the way I want”  
Ah ha moment for becoming a teacher  
Emulates a past teacher who exuded music  
Teacher had magic for sharing her passion  
“We hardly noticed learning”  
The teacher’s interaction w/one student impacted her  
Boy with cerebral palsy welcomed into choir but not encouraged to audition  
She believes in all Ss capacity to learn  
Teacher shared her guilt about the boy

Inspired by this teacher  
“There will always be a child who needs guidance and encouragement”  
Moment of satisfaction is when they go on to pursue music  
Strong vocation for teaching music connected with her personal relationship w/teacher  
“My passion will never die”  
Choice of music not appropriate to age  
Competence in technology  
Confidence  
Developing own theories for improving learning  
Inspired by previous teacher  
Lacking in confidence re musical knowledge  
Learned and using all Ss names (UT)  
Personal with Ss (goodbye and high five to each)  
Rapport  
Sharing fears  
Strong planning – details  
Strong emotional/interpersonal leadership  
Values fun as part of the goal of music ed  
Values need for differentiation

Tara  
Passionate about learning  
Important for students to do their best  
Wants to change lives  
Teachers must realize that “best” will vary with what’s happening in life  
Ability to adjust to S needs on the fly  
Belief in all students’ capacity to learn  
Cares about becoming better teacher  
Believes that learning is lifelong  
Each person learns differently  
Believes that Ss learn mostly through experience  
All learn most effectively through experience and repetition  
Some require more repetition or different kinds of repetition  
Very important to keep Ss engaged  
If students are disengaged it means the teacher needs to change something  
Believes teaching is constant revising and learning and trying new ideas to stay passionate  
If the teacher is excited, students will be excited  
Typical teacher characteristics – passion, personality, and comfort talking in front  
Unique characteristics – open minded and non judgemental  
Enjoys getting to know people  
Loves to watch people in their ‘ah ha’ moments for music  
Ah ha moments happen when Ss are making music  
It inspires her to see others connect with music  
Music has always been there  
Emulates former choir director  
Powerful HS experience with music and choir environment of safety  
Had moments of knowing she is meant to teach

James

Who I want to become as a teacher is linked with past teachers who have influence my life  
Best characteristic of T is to care about the content  
Love for the content came from past teachers (MS HS)  
Passion and fire more important than notes on page  
“I am a teacher”  
A teacher who oozes passion for music  
Both parents are teachers in MPS  
Grew up in teacher environment  
Biggest role model is father  
Teaching is making students become good citizens  
Wishes to teach music content but also good citizens

Experience with professional musicians who are also teachers  
Being a musician adds credibility to being a teacher  
Striving to be both professional musician and teacher  
Passion and love for music experienced in own life – wants to share it with others.  
Belief in performance as central to music learning

## Appendix J

### Aggregation and Categorization of Greeting Lesson Data

#### *‘Ways PMTs were being impacted’*

#### 1. Learning about content and building pedagogical skills – (categories and codes)

Applying basic course-prepared pedagogy/ or other basics  
Chunking phrases and demonstrating very important to success (J)  
Used a lot of modeling in beginning of lesson  
Modeling was important part of process  
Moved Ss to circle from row seats /(M, A)  
Clear modeling (A)  
Tech for teaching song (T)  
Used rote technique and repeated until they got it – persistence! (T)  
Had student helpers demonstrate (A, J)  
Checked for understanding  
Explained the plan and demonstrated beat (A)  
Moved to circle and “went over the words” (M)

Concern with keeping Ss engaged/attentive  
Goal to keep S attention while in front  
Kept Ss focus through entire lesson  
Successful because Ss were “fully engaged with her” (M)  
Kept 3<sup>rd</sup> graders attention and they enjoyed the song (M)  
“I had eyes on me the entire time” (J)

Adapting  
Modified course-demonstrated process when it didn’t work,  
Adjusted the game to support student success  
Adapted Willowbee/ different chant choice (M)  
Adapted Chant – My name is (A)  
Adapted song from observed lesson (T)  
Adapted Ickle Ockle to setting (J)

#### 2. Learning about students and building rapport (categories and codes)

Beginnings – ‘getting to know’  
Started building relationships (J),  
Spent time talking - getting to know them (A),  
Getting to know S names (A, T)  
Goal of lesson to learn about one another (A)  
Aware of honeymoon affect – Ss interested in new person (J)  
Ss were curious (M),  
Wanted to establish sense of comfort between S and I (J)  
Establishing rapport for future work w/S (J)



Forming relationships with K (M)  
Learned and used Ss' names (A, T)  
Did not learn and use Ss' names (M, J)  
Building relationships (6x)  
Rapport

Strategies used to build relationships/rapport  
Focus on the student (3x)  
Engaging Ss through their ideas (2x)  
Ss got to do solo (J)  
Developing relationship through game/chant  
Using highly motivating activity (M, T)  
Helping Ss make connections (T)  
Differentiating for S needs (A)  
Connecting musical activity to life (A)

### 3. Learning about self as a beginning teacher – (categories and codes)

Learning that I have the ability to adapt  
Ability to adapt (changed because S not getting it) (M)  
Found way to adapt to difficult setting (J)  
Adapting to special needs – did it (J)  
Engaging S through their ideas/  
Rolling w/ S ideas (T)

Valuing relationship/rapport  
Valuing engaging instructional strategy (5x)  
Spent time talking - getting to know them (A),  
Getting to know S names (A, T)  
Engaging Ss through their ideas (2x)  
Focus on the student (3x)  
Building relationships (6x)  
Learned and used Ss' names (A, T)  
Learned and used Ss' names (A, T)

Being surprised  
“Surprised” - Surprised that it went so well  
Surprised that she was not nervous (A)  
Shared fears that kids will go wild and she will ‘hate coming to class’ (A)  
“Worry” - Shared worry re lack of prior experience w/6<sup>th</sup> (A)  
“6<sup>th</sup> graders are so much different than the 4<sup>th</sup> graders we watched” (A)

Feeling Successful  
“Successful” (A)  
Had a lot of fun and *looking forward* to working with MT (A)  
Felt successful (J)  
Felt great w/student response (J)  
Feeling successful because Ss liked activity (M)  
“It went good” (T)

Feeling Excited  
“Excited” (T)  
Had a lot of fun and *looking forward* to working with MT (A)

## ***‘How the course supported PMTs’ learning’***

### **1. Opportunities for practice and adaptation in the classroom** – (categories and codes related to classroom experience as facilitating learning)

Opportunity to Do it  
Needed experience to understand -“Now I know” (J)  
Tried plan/didn’t work  
PMT valued actual experience – teaching (A).

Opportunity to Practice Through Repetition  
Repetition  
Repetition helped: “I taught four 4<sup>th</sup> grade classes on my first day and with each Class I felt better about the outcome” (J)  
Four classes -Felt better about outcome every class,  
Feedback and apply same day

Opportunity to Adapt to Student Needs/situation  
Ability to adjust to S needs  
Adapting to major challenges,  
Adapting to special needs,  
Adapting to support S success

### **2. Reflecting** – (codes related to reflecting)

Questioning MT teaching (4x)  
Discerning (7x)  
Problem solving for future class  
Problem solving as a community

### **3. Community of support** – (categories and codes related to *people* who provided information, models, or emotional support)

Learning and support from UT  
UT commiserating  
UT suggesting PMT can follow MT cm or not  
UT confirming and reinforcing PMTs  
UT suggesting use of falsetto  
Shared thinking process with peers and I (2x)  
Shared thinking process w/peers and I/ (J)

Learning and support from MT  
Learning by observing MT and others (13 x)  
Valuing MT model (17x)  
Watched MT after he taught – decided to adapt  
Feedback and apply same day  
PMT valuing MT feedback  
MT supporting how to talk to Ss  
Observing first – learning from MT re cm (M)  
Talking on phone w/MT before first meeting

Learning and support from Peers  
Connecting experiences and comparing with peers

Talking in the hall sharing experiences  
Problem solving as a community  
Sharing feelings with course community - surprised that it went so well,  
Shared fears w/us (A) worried that she might be too strict  
Shared worry re lack of prior experience w/6<sup>th</sup>  
Shared feelings of success  
Shared thinking process w/peers and I/ (J)

## Appendix K

### Episode 1 Coding and Categorization

#### 1) Learning to Plan and Enact Music Instruction

##### **Mechanics of Writing a Lesson Plan**

Misunderstanding 'goal'/  
Unclear or vague goals  
Clear Goals/////

Misunderstanding 'assessment'//  
Clear connection of assessment to goal/  
Clear logistical plans  
Use of terminology///// (problems with)  
Planning improved (from plan to ref.)  
Effective sequence for engaging understanding/

##### **Basic mechanics of teaching**

Clear Goals/////

Lacking clear directions  
Clear directions//  
Clear directions improved//  
Pacing improved  
Effective sequence for engaging understanding/  
Assessment to inform instruction/

##### **Enacting course-learned PCK**

Applying course learned PCK///

Tech for teaching song//////////  
Tech for teaching singing skills//////////  
Tech for teaching song-game///

Tech for teaching beat competence//  
Musical cuing improved

#### 2) Learning about learners and building relationships

##### **Learning about students and developing relationships**

Learned and used S names///

Rapport////////

Building relationships with Ss  
I-thou/  
Identifying that Ss enjoyed lesson  
Focus on student//////////  
Difficulty due to not knowing S skill level  
Learning the capability of S//  
Frustration with skill level of S  
Identifying what Ss learned from lesson/

##### **Responding to learners' interest and needs**

Effective sequence for engaging understanding  
Needing a way to 'fix' skill issue  
Differentiation for S needs//////////  
Differentiation for prior learning/  
Ability to adjust to S needs on the fly//  
Focus on student//////////  
Using highly motivating activity  
Feedback – specific

Assessment to inform instruction//  
 Awareness of having secondary goals//  
 Helping S make connections  
 Valuing fun as part of the goal of music ed///  
 Valuing productive instructional sequence/  
 Valuing engaging instructional strategy/////////  
 Developing Own Theories of Instruction/////////  
**Learning how to work with groups of students**  
 Establishing routines for each mode of musicking/////////  
 Learned and used S names///  
 CM improved/  
 CM response to individuals//  
 CM response to whole/////  
 Rapport//  
 Differentiation for S needs  
 Clear directions//  
 Clear modeling  
 Clear logistical plans/  
 Focus on student/////////  
 Ability to adjust to S needs on the fly//  
 Feedback – specific//  
 Feedback – general  
 Confidence growing  
 Using highly motivating activity  
 Valuing engaging instructional strategy/////////  
 Values fun as part of the goal of music ed//  
**3) Learning about Self as an Elementary Music Teacher**  
**Values**  
 Cares about becoming better teacher/////////  
 PMT surprise at S capabilities  
 Valuing productive instructional sequence/  
 Values fun as part of the goal of music education//  
 Valuing engaging instructional strategy//  
 Values teaching good character even more than the curriculum  
**Demeanor**  
 Strong professionalism  
 Enthusiastic/////  
 Using enthusiasm/energy to engage  
 Ability to adjust to S needs on the fly//  
 Strong planning – details/  
 Problem solving for future class  
 Frustration with skill level of S  
 Problem solving for future class  
**Relationships**  
 Focus on student/////////  
 Rapport//  
**Growing Confidence**  
 Confidence  
 Feeling successful//  
 Developing Own Theories of Instruction/////////  
**4) Structural supports**  
 Repetition supported improved instruction///  
 PMT valuing repeated classes//  
 UT direct teaching to individual instance/////////  
 Learning by observing MT and others//  
 PMT valuing MT input/feedback  
 Learning by applying CM coursework/  
 Practicing lesson w/peers supported improvement  
 Learning from peer-teaching process  
 Structure provided effective learning progression  
 Structure too constricting

## Appendix L

### Episode 5: Coding and Categorization

#### I. Building competence:

##### A. Building planning skills

###### Writing goals:

Not understanding Skills and Concepts//

Clear goals

Writing goals in terms of activities (J)

Confusion about how to write concept/goal statements

###### Writing process:

Vague process – stringing activities (J)

Vague process – only three steps (J)

Clear plan for logistics

Effective planning for engaging S in skill development and understandings (T)

###### Writing assessments:

Assessment clearly focused on attainment of skills (M)

Assessment based on effort only (J)

Assessment descriptive of skills students will demonstrate (M)

Clear understanding of and plan for assessment

##### B. Building responsive enactment

###### Learning about Students

Learning the capability of S//

Learner ability awareness (T) - - that children need the song pitched higher

Identifying what S learned from lesson//

Developing own theories for improving learning/////

Noticing S responsiveness

Students get excited about creating their own (J)

Some Ss like to lead the class (J)

Some Ss like to observe – be attentive (J)

Ss liked the relaxation exercises – felt calm (J, M)

Ss did well – all participated in vocal exploration (T)

Ss achieved success

Noticing how Ss respond to different activities

Noticed positive results of reinforcing (T)

Noticing shy Ss (A)

Engaging Ss by asking about them (A)

Coming to Understand Ss (A)

###### Emerging awareness of relationship between pedagogy and *student engagement*

Valuing engaging instructional strategy////////

Values fun as part of the goal of music ed///(A)

Developing own theories for improving learning///// (A)

Idea of giving Ss the teaching role – (A)

Smartboard allows Ss to be the leader (A)

Noticing how Ss respond to different activities (J)  
Assessment to inform instruction//  
Effective planning for engaging S in skill development and understandings (T)

**Emerging awareness of relationship between pedagogy and student learning**

Valuing productive instructional sequence//////////  
Developing own theories for improving learning////(A)  
Assessment to inform instruction// (T)  
Assessment of Ss understanding before lesson (T)  
Effective planning for engaging S in skill development and understandings (T)  
Ss learned to collaborate\* (J)  
Connecting instructional process with S understanding or skill attainment (A)  
Identifying what S learned from lesson/ (A)  
Lesson engaging for Ss and targeted skills needed by S (awareness of learner needs)(J)  
Focused inquiry on what Ss were learning (T)  
Description of lesson stated in terms of what Ss were doing to learn (how) and what they were learning (what) (T)  
Technique was helpful (T)

**C. Building independence**

**Application Level:**

Application of course-presented PCK//////////  
Technique for teaching singing skills//////////  
Technique for teaching singing melodies//  
Technique for teaching song//  
Technique for teaching reading melody//(A)  
Technique for teaching reading rhythm (A)  
Tech for having Ss create their own  
Having Ss learn through experience  
Sang melody on ooo (T)  
Learning from MT – reinforce singing voices (J)

**Expanded-application Level:**

Ss collaborated in creating the rollercoasters (extension of my demo) (J)  
Expanded course presented idea (T)  
Applied course learning and expanded with own ideas. (A)

**Independence Level: Creating own pedagogies and theories**

Developing own theories for improving learning////  
Creating technique for teaching listening (A)  
Idea of giving Ss the teaching role – (A)  
Smartboard allows Ss to be the leader (A)  
“If you show them they can, they will” (T)  
Own pedagogical ideas (T) (Halloween characters and vocal timbres)

**II. Building Understanding:**

**Learning About Learners**

Learning the capability of S//  
Identifying what S learned from lesson///  
Developing own theories for improving learning////(A)  
Students get excited about creating their own (J)  
Some Ss like to lead the class (J)  
Some Ss like to observe – be attentive (J)  
Ss liked the relaxation exercises – felt calm (J, M)  
Ss did well – all participated in vocal exploration (T)  
Ss achieved success (T)  
Noticing how Ss respond to different activities  
Noticed positive results of reinforcing (T)  
Noticing shy Ss (A)  
Coming to Understand Ss (A)

Student success included process (A)  
Assessment demonstrated S success (T)

### **III. Building Relationships:**

#### **Building Rapport**

Rapport (A)  
Comfort and rapport with Ss (A)  
Listening to Ss (A)  
Engaging Ss by asking about them (A)  
Coming to Understand Ss (A)

#### **Learning How to Work with Groups of learners**

Classroom Management in response to whole group  
Feedback – specific/////

Classroom Management in response to individuals/  
Learning by applying CM coursework//// (A)  
Taking the step to respond to individuals – CM (J)  
Learning from MT – classroom awareness (J)  
Learned about energy w/students (J)  
Learned to be attentive to all class (J)  
Took the step to reinforce expectations (J)  
CM skills were called to test in this lesson (A)  
Met the challenge – whole group and individually (A)  
CM response to individuals (A)  
CM improved (A)  
Feedback specific/ (A)

### **IV. Building understanding of self in the role of music teacher**

#### **Values:**

Valuing productive instructional sequence//////////  
Valuing engaging instructional strategy////////  
Values fun as part of the goal of music ed//  
Values collaboration in learning  
Values having students create their own product  
Values collaboration in learning (J)  
Values having Ss create their own product (J)

#### **Developing teacher-identity:**

Strong vocation for teaching children/ (A)  
Cares about becoming better teacher//  
Learning about how personal energy affects the class  
Teacher identity developing (A)  
Weakness in musical preparation (A)  
Competence in technology//(A)  
Lacking in confidence re musical knowledge (A)

#### **Gaining Confidence**

Felt successful (J, A)  
Developing own theories for improving learning/////

Assessment to inform instruction//  
Met the challenge – whole group and individually (A)  
Took the step to reinforce expectations (J)

### **V. How learned – direct teaching/feedback/support from mentors**

Learning from fellow PMT sharing/feedback//  
UT direct teaching to individual instance/////

UT direct teaching re set up for collaboration (J)  
Learning from MT feedback//////// (A, )  
MT supported by adding elements to PMT lessons//(A)  
Learning by observing MT and others//(A)  
Learning from MT – reinforce singing voices (J)  
Learning resulting from practicum teaching//  
Learning by applying CM coursework////



## Appendix M

### Categorized Codes from MT Exit Interviews

#### Theme I: Building Competence in Planning and Enactment

##### Complexity/ multiple musical pedagogies:

Tech for teaching singing melodiesA  
Tech for teaching rhythmic competenceA  
Tech for teaching compositionA  
Tech for teaching beat competence//A/T  
Tech for teaching instrumental accompanimentA  
Tech for teaching singing in roundsA  
Tech for teaching rhythmic ostinato///A  
Tech for teaching reading rhythmA//T  
Tech for teaching compositionA  
Tech for teaching ensemble/A  
Tech for teaching singing melodiesA  
Tech for teaching singing skillsM////////J  
Tech for teaching instrument playing technique//A/J  
Tech for teaching song/J  
Tech for teaching vocabularyJ  
Tech for teaching improvisation//J  
Application of course-presented PCKA//M

##### Skills of planning and enactment:

Planning:  
Clear GoalsM  
Insufficient level of planning/J/////M  
Planning improved/M  
Strong planning – detailsM//T  
Preparation improved//M/T  
Weakness in preparation/M

##### Enactment:

Clear directions improved///A//M//T//J  
Clear modeling/J  
Musical cuing improved/A///J  
Pacing improved T  
Assessment to inform instruction/A

##### Strength as a musical model:

Weakness in musicianship//A//J  
Strong musical preparation//T  
Strong Musical ModelM/T

##### Responsive planning and enacting:

Choice of music not appropriate to age/A  
Identifying what S learned from lesson///A//J  
Differentiation for prior learning//J/A  
Differentiation for S needs A/M///T/J  
Assessment to inform instruction/A/T/J

Lessons were too difficult for KM

**Theme II: Building Understanding of students**

Differentiation for S needs A/M///T/J  
Differentiation for prior learning//J/A  
Assessment to inform instruction/A/T/J  
Identifying what S learned from lesson///A/J

**Theme III: Building Relationships**

**Rapport/Respect:**

Rapport///A/M///T/J  
Rapport improved/M///J  
Feedback – specific  
Feedback – general/J  
Ability to adjust to S needs on the flyT  
Learned and used S names/A/M  
Did not learn and use names of S/J  
Not adjusting when losing S attention

**Learning to work with groups of learners:**

Classroom management:  
CM improved ///A/M/T////J  
CM response to whole groupA///T/J  
CM response to individualsA/T/J  
Using enthusiasm/energy to engage/A/M  
Using demeanor to calm classT//J  
Feedback – specific  
Feedback – general/J

**Theme IV: Building Confidence**

Teacher identity developing///A/T  
Confidence growing/A//J  
EnthusiasticA /M  
Valuing engaging instructional strategyA  
Professionalism lacking//M  
Strong professionalismT  
Low level of investment////////J  
Motivation improved when requirements removedJ  
Elementary music teaching not professional goalJ

**Theme V: Community of Support** (relationship between MT and PMT)

Human support:  
Learning from MT feedback///M///T///J  
MT felt honored to provide support//M///T  
Learning by observing MT and othersT  
MT supported by adding elements to PMT lessons///A  
PMT sharing S success with MTT

Structural support:

Structure provided effective learning progressionA  
Repetition supported improved instruction//A///M/T/J  
Learning by sink or swim - MT stepping backM  
Structure provided ease for MTA/M/T  
Structure supported MT's curriculum///A//T  
Structure - feedback and apply same dayA/J  
Application of course-presented PCKA//M  
MT noting her preST mostly observation/A/J  
Structure provided curricular variety and depth of experience/////A  
Structure provided effective learning progression///A  
Necessity of authentic practicum experienceA

Structure and content confirmed by MT/M//J  
Rubrics and communication supported MTT  
Learning resulting from practicum teachingT  
PMT taught one extra time - seemed to be motivated by being able to perform/demonstrate jazz./J

**Concerns and Suggestions for improvement of course structure**

Suggest need for observation at beginning//A//J  
MT suggesting full days/ beginning better/A//J  
MT suggesting that Practicum needs to be more challenging//J  
MT suggesting that time be geared to indiv. PMTA  
MT suggests that PMT be at site 10 min earlyM  
Practicum is not real experienceT  
Perception that course models were not fitting for age levelA//M  
Too much repetition – redundancy//J  
MT having divergent approach from UT//J

## Appendix N

### Final Unit Codes and Categorization

#### Theme I: Building competence

##### Category 1 – Building planning skills

1) Clarifying learning goals

Clear Goals/T/A/ M/J

Clear directions improved T

Unclear or vague goals/ A

2) Aligning goals, process, and assessment

Planning improved T/M/

Clear modeling M

Growth in understanding of curriculum of Elem. Mus

Valuing productive instructional sequence//

Goals connected to prior learning J

Applied sequence leading from physical experimentation to instrumental performance J

3) Identifying student learning (new subcategory)

Identifying what S learned from lesson/

Learning the capability of S

Focus on the student

T)Performance assessments:

Ss were able to state the historical facts and were excited to show their knowledge

Ss were successful performing as an ensemble

Ss sang Bach's "Minuet" with historical words, class-created movements, and instrumental accompaniment.

Ss learned about Bach

J) Performance assessments:

Ss wrote descriptions while listening to three examples of jazz improvisation.

Ss performed a song with good pitch and "passion"

Ss performed four beat question-answer rhythm phrases on percussion instruments.

Ss used proper singing voice/

Ss learned performance importance

M) Performance assessments:

Ss sang new folk song in AB form on pitch.

Ss played mallet instruments on the steady beat.

Ss played mallet instruments with hands together and also with alternating hands.

A) Performance assessment:

Students sang a folk song from Mexico.

Ss added instrumental parts to accompany themselves singing.

Ss enjoyed the experience and were proud of their performance.

Singing is fun/ Every part is important

## **Category 2 - Building responsive enactment**

1) Learning about and supporting students' emotional needs

Learning about and supporting students' learning needs

(T)

Identifying what S learned from lesson/

Learning the capability of S

Focus on the student

(J)

Differentiation for prior learning /

Focus on the student/

Assessment to inform instruction

Questioning their memory of word of the day from prior week

Questioning their understanding of the word "improvise"

Helping S make connections/

(A)

Learning the capability of S

Focus on the student/

Using names

(M)

Assessment to inform instruction/

Learning the capability of S

2) Responding to learner's interests and building trust

Ability to adjust to S needs on the fly///

Focus on the student//

Using names

Differentiation for prior learning /

Values fun as part of the goal of music ed.

2) Enacting responsive pedagogical sequences to affect student learning

(T)

Assessment to inform instruction

Differentiation for S needs

Values need for differentiation

(J)

Connecting learning to prior week experience

Reading their responses aloud – confirming

Supporting individual's risk taking

Helping S make connections/

(M)

Assessment to inform instruction/

(A)

Ability to adjust to S needs on the fly///

Focus on the student//

Using names

Differentiation for prior learning /

Valuing engaging instructional strategy

## **Category 3 - Building independence and facility with complexity**

1) Application level: planning and enacting PCK learned in course

T- Application of course-presented PCK

PCK - using movement to cement memory

2) Expanded application level: Expanding on PCK learned in course  
M – Expanding course-learned PCK

3) Independence level: Creating and testing own pedagogies

(T)

Teaching Bach

Teaching dynamics

Teaching performance – ‘tell the story’

(J)

“Word of the Day”

Tech for teaching listening

Telling a ‘small amount of information’ about Jazz artists

(M)

Developing own theories for improving learning

(A)

Teaching Mariachi band

Teaching Mexican folk song

Creating and teaching own accompaniment parts

4) Applying multi- PCK /Putting it all together:

(T)

Pedagogical skills for elementary music (go back and break out!)

Application of course-presented PCK

Tech for teaching vocabulary/

Tech for teaching movement sequence

PCK - using movement to cement memory

Ability to adjust to S needs on the fly///

(J)

Clear directions improved////

Clear modeling/

Tech for teaching rhythmic competence

Tech for teaching improvisation/

Musical cuing expert

Tech for teaching song/////

Uses falsetto to support their singing

Tech for teaching singing skills

Strong Musical Model

Growth in use of singing voice

(A)

Tech for teaching instrument playing technique/

Tech for teaching ensemble

Tech for teaching singing skills/

Tech for teaching song/

Tech for teaching ensemble

Weakness in musical preparation

Weaknesses in musicianship//

Strong Musical model

(M)

Valuing productive instructional sequence/

Tech for teaching singing skills/

Tech for teaching song/

Tech for teaching instrument playing technique/

Tech for teaching beat competence

Tech for teaching ensemble

Tech for teaching song-game/  
Pedagogical skills for elementary music/  
Clear modeling

## **Theme II: Building Understanding about Learners**

### **Learning about learners**

**(T)**

Identifying what S learned from lesson/  
Learning the capability of S  
Focus on the student

**(J)**

Focus on the student//  
Assessment to inform instruction  
Questioning their memory of prior learning  
Questioning to probe understanding

**(A)**

Learning the capability of S

**(M)**

Assessment to inform instruction/  
Learning the capability of S

Narratives:

Learning the capability of S  
Ability to adjust to S needs on the fly///  
Focus on the student/

## **Theme III - Building relationship – “having them really with me” – In vivo**

### **Category 1 - Building rapport**

- respect  
- engaging interests

**T**

Using demeanor to calm class

**A**

Rapport

**J**

Rapport – students want to please him

Enthusiastic engaging demeanor

**M**

Rapport

Focus on the student///

Using names

### **Category 2 - Providing clear expectations and reinforcing group and individual respectful behavior**

**(T)**

PCK/CM requiring effort and focus to play instruments

PCK/CM - having group sit down to think

CM improved/

CM response to whole group/

CM response to individuals

Using demeanor to calm class

**(J)**

Blending MT routine with own twist  
 “Just do” approach (no teacher talk)  
 Values clear routines and expectations  
 Values repetition and feedback/  
 Applies ‘reset’ approach used by MT  
 CM response to whole group  
 CM response to individuals  
 Feedback – specific////  
 Feedback – general  
 Enthusiastic engaging demeanor  
 Using enthusiasm/energy to engage  
 Active pacing  
 Engaging activities  
 Rapport – students want to please him.  
 (A)  
 Rapport  
 CM response to individuals/  
 Unclear or vague goals/  
 CM improved/  
 (M)  
 Using demeanor to calm class  
 Rapport  
 Narratives:  
 CM improved////  
 Using demeanor to calm class  
 Ability to adjust to S needs on the fly///  
 Values clear routines and expectations  
 Establishing routines for each mode of musicking/  
 Feedback – specific/

#### **Theme IV: Building Confidence as a music teacher**

##### **Category 1: Beliefs and values about teaching: (Identity)**

Valuing engaging instructional strategy  
 Belief that S learn mostly through experience  
 Valuing productive instructional sequence  
 Belief in all students' capacity to learn  
 Values teaching good character even more than the curriculum  
 Belief in performance as central to music learning  
 A- Values fun as part of the goal of music ed/

##### **Category 2: Growing confidence as a music teacher:**

Confidence growing/////M/A/  
 Proud of how lesson went J  
 Enthusiastic  
 Inspired by previous teacher

##### **Category 3: Building ‘care’ about students’ learning and emotional needs:**

Cares about becoming better teacher/////A-  
 A- Pride in Ss’ accomplishments

#### **Theme V: Interaction and continuity within a community of support**



## Learning from and being supported by community

A- Learning from UT  
PMT not valuing course models as hypothetical Elem. S  
PMT valuing course models as hypothetical Elem. S//  
A - Learning from MT feedback/  
J - Learning from MT feedback  
A- Learning from fellow PMT sharing/feedback  
Learning from fellow PMT sharing/feedback///  
Practicing lesson w/peers supported improvement//  
Learning from peer-teaching process//  
PMT valuing peer sharing after teaching///

## Learning through Interaction and continuity

### Planning:

UbD instruction focused final lesson

### Teaching:

Learning resulting from practicum teaching////////  
T- Learning resulting from practicum teaching  
-Necessity of authentic practicum experience  
A- Learning resulting from practicum teaching  
M- Learning resulting from practicum teaching

### Repetition and feedback in Community:

PMT valued opportunities for repetition and feedback:  
Repetition supported improved instruction//  
PMT valued peer teach - teach – reflect///  
PMT valuing L-C-Pt-T-R over breadth of semester/  
Values repetition and feedback

## Appendix O

### Card Questions and Responses for Final

- 1 card – Describe lesson in one or two words
- 1 card – Learning in course that prepared this lesson
- 1 card – Learning from prior knowledge that prepared the lesson
- 1 card – Learning from MT that prepared
- 1 card – Something learned about the kids
- 1 card – Something the kids learned
- 1 card – Your professional goal in two years

#### Card responses

Describe lesson in one or two words:

- T: Goals/essentials
- A: Full of excitement/Fast
- M: Engaging/ Fun to perform
- J: Finished product/Performance

Learning in course that prepared this lesson:

- T: How to lesson plan/useful resources
- A: Instruments – telling them how to use/walk through all steps with them/classroom management
- M: Instrument technique/ instrument etiquette/new folk songs
- J: Peer teaching

Learning from prior knowledge that prepared the lesson:

- T: Kids respond well to each other/ teach in many ways
- A: La Cucaracha/ Knowing levels of my students
- M: How to pace the lesson
- J: Jazz and improvisation – established in this class

Learning from MT that prepared the lesson:

- T: Your tone sets their mood/ Always use correct terminology
- A: Discipline is okay
- M: Different processes that work and didn't work
- J: Classroom management/ classroom set up

Something you learned about the kids:

- T: They will say and do the unexpected
- A: Everyone can learn/ be patient
- M: They never stop learning/ They are capable
- J: So much excitement/They want to succeed

Something the kids learned:

- T: They learned about Bach/Had performance experience
- A: Singing is fun/ Every part is important
- M: Having one year experience already, I hope everything is smoother (May be talking about eminent Student Teaching)
- J: Proper singing voice/ performance importance

Your professional goal in two years:

- T: Teaching elementary music in Montana
- A: To be teaching in either a music classroom or Spanish classroom

M: Teaching somewhere where I can make a difference.

J: In my second year of grad school/ Hope to have Cruise ship experience (performing)/ Find jazz group to tour or play with

## Appendix P

### Self Reflection of Field Experience-Micro-Lesson – 2013/2014

2013

#### Process of planning lesson

1. Explain your process in creating this lesson.
  - a. What were your goals?
  - b. Where or how did you come up with your ideas?
2. What were the strengths of this lesson? Explain what parts of the lesson were strong and why.
3. Discuss what you will do to improve the lesson.

#### Teaching process

4. Describe what was most effective in your teaching.
5. What will you change?
6. What specifically will you do differently?

2014

#### Process of planning lesson

1. Explain your process in creating this lesson.
  - a. What were your goals?
  - b. Where or how did you come up with your ideas?
2. What were the strengths of this lesson? Explain what parts of the lesson were strong and why.
3. Discuss what you will do to improve the lesson.

#### Teaching process

4. Describe the strengths of *you* in implementing the lesson - what was most effective in your teaching.
  - a. What will you change?
  - b. What specifically will you do differently?
5. How well did the class succeed in accomplishing the skills or understandings intended?
6. How did the students show their understandings/skills?

## **Appendix Q**

### **Card Interview for Interview #2**

Notecards written in at beginning of interview, before discussion - (Non-leading questions to protect validity)

1. 1 -2 Cards: word(s) that describe your lesson.
2. 1 - 2 Cards: a word(s) that describes learning in the course that prepared this experience.
3. 1 - 2 Cards: word that describes learning from your MT in connection with the lesson.
4. 1 - 2 Cards: something you learned about the children
5. 1 – 2 Cards: something you learned about yourself
6. 1 - 2 Cards: something your students learned.

After writing – ask PMT to touch lightly on each (Dr. Zidon, personal communication, August, 17, 2014)

## Appendix R

### Criteria for Final Unit

Final 2-day Lesson Sequence: Lesson 9 and 10

The two-day lesson must include one new folksong or artsong and active musical experiences that lead to a final student performance of music at an expressive level.

The lesson may also include dramatics, movement, instrument playing, composition, improvisation, and/or listening.

The design of the lesson has two - three clear goals that require a two-day sequence to complete.

The clear goals include developing musical skills and new (something not worked with in previous lessons) musical concepts.

The lesson keeps the students engaged (singing, moving, playing instruments, creating, listening) for each full class.

Song(s) are memorized by you and taught using rote technique so that the class experiences success in performing correct pitches, rhythms, and expression.

Each lesson includes a sequence of several parts that are clearly related so that the children see the connection. The sequence develops over the two lessons.

At the culmination of the two lessons, the children will demonstrate that they have improved the skills or understandings identified as the goals of the two-day lesson.

A short clip of audio or visual recordings may be used (no more than 5 minutes of the class period) – but, must support meeting the lesson goals. Please, no work sheets in the body of the lesson.

Note: Every lesson should include music making.

1. Children need to experience music by making music!
2. Keep in mind the big picture goal of children experiencing themselves being successful in making music and in achieving understandings about music.
3. Have ways to keep them engaged and focused on only 1 or 2 concepts that come *out of the fabric of real music.*

## **Appendix S**

### **Instructions for Final Lesson Reflection (Change from Previous)**

Shortened reflection for final unit – lessons 9 and 10:

1. What were the goals of your lesson?
2. What did you do to create an environment for your students' success?
3. What were your strategies for building toward concept understanding or skill development? In other words, what was the process?
4. What classroom issues came up? How did you handle them?
5. What did your students learn? How do you know?

## Appendix T

### Final Narrative and Final Presentation Prompts

#### Final Narrative

A final narrative will synthesize your professional growth over the semester.

Include:

- **Read** your original teaching autobiography. Has anything changed in regards to who are you as a teacher? Regarding unique characteristics that you bring to teaching – did new strengths of you emerge? How has what you believe about learners changed?
- Include also how your perception of “effective teaching” changed over the semester.
- Identify three qualities that describe you as a teacher. Explain each briefly.
- Have you experienced personal improvement as a teacher over the semester? If the answer is yes, what specifically have you improved? If the answer is no, please be candid in sharing your thoughts.
- Regarding the following design (which we have used throughout the semester), which aspects of the process were most helpful to your growth as a music educator?
  1. Study: Read about, observe in classrooms, teacher and students modeling of specific strategies for teaching (beat, rhythm, melody, singing, playing instruments, use of ostinato for creating texture, movement, listening)
  2. Create lesson plan and practice in hypothetical setting
  3. Share feedback/reflect
  4. Practice same revised lesson plan in live classroom
  5. Get feedback/reflect.
    - How – or in what way was it helpful?
    - What would you change to improve this sequence?
    - How would you improve the class?

#### Final Presentation

1. What you did - what were the goals of your lesson?
2. How it went - as planned?
3. What classroom issues came up? How did you handle them?
4. What you did that set the students up for success. - What strategies did you use to build toward concept understanding or skill development?
5. What were the strengths? - lesson plan strengths, your teaching strengths?
6. Video clip - 2 -3 minutes.
7. How you have grown as a teacher this semester.



## Appendix U

### Final Rubric for Lesson Enactment and Lesson Plans

Rubric for Final Unit Lesson Delivery  
Levels of Achievement

Criteria	Sophisticated	Competent	Not Yet Competent
<b>LESSON DELIVERY</b>			
<i>Content</i>	4	2-3	1
	Lesson includes song and active musical experiences that led to s. performance at an expressive level.	Lesson includes song and active musical experiences that led to s. participation at a competent level.	Lesson includes song and active experiences but ineffective teaching resulted in not achieving basic competence.
	Lesson design is delivered in a way that provides a clear learning progression.	Lesson design is delivered in a mostly clear learning progression.	Lesson design is incomplete and lacks a clear progression.
	Teacher communicated clear instruction, transitions, and expectations for behavior. behavior.	Teacher provided appropriate instruction, transitions, and expectations but did not follow through with reinforcement.	Teacher was not effective in providing clear instruction, transitions, and/or expectations for behavior.
	Lesson is based on a “quality” song that has expressive value for the child.	Lesson is based on a song that may be effective for teaching a concept.	Lesson is not based on “quality” music or songs that develop a concept.
	Lesson kept students engaged for full 30 minutes.	Lesson kept students engaged for most of the class period.	Lesson had moments of student engagement

The song and musical activities were age and skill appropriate.

The song and musical activities were age or skill appropriate.

The song and musical activities were either below or above the age and/or skill level.

*Expressive presentation*

---

Teacher demonstrates excellent interpersonal skills including eye-contact, animated facial expression, and engaging vocal modulation.

Teacher demonstrates effective interpersonal skills including eye-contact, facial expression, and vocal modulation.

Teacher is developing effective interpersonal skills.

Songs were taught with an effective technique that supported student success in performing song with correct pitches, rhythms, and expressivity.

Songs were taught with a technique that led to basic competence in pitches and rhythms.

Songs were not taught using an technique that resulted in basic competence.

Teacher demonstrates excellent music skills in leading musical responses (includes correct terminology)

Teacher demonstrates developing music skills in leading musical responses.

Teacher demonstrates beginning skills in leading musical responses.

Lesson included singing and movement/instruments /some form of student creativity.

Lesson included singing or movement or instrument playing or student creation.

Lesson included mostly teacher telling information and students passively listening.

Lesson included two parts that were related in some way.

Lesson included two parts that were unrelated.

Lesson included one part.

Lesson demonstrated a clear sequence - developed through the 2 lessons

Lesson demonstrated a sequence but the focus was unclear.

Lesson did not demonstrate a sequence.

**Comments:**

Rubric for Final Lesson Plan

Levels of Achievement (Out of 10)

Criteria	Sophisticated	Competent	Not Yet Competent
<b>LESSON PLAN</b>			
Content	2	1	1/2
	Lesson plan includes all required elements-relevant National standards, objectives, materials, process, assessment, and citation of sources. (Include song and notation)	Lesson plan includes all required elements but lacks details (sub-standards of NS, clear step by step process)	Lesson plan is not complete.
	Lesson is based on “quality” music that has expressive value for the child.	Lesson is based on music that may be effective for teaching a concept.	Lesson is not based on “quality” music or songs that develop a concept.
	Lesson gives the class both challenges and successes appropriate to the age and stage levels of the group.	Lesson is appropriate for the specific age and stage levels of the group.	Lesson is too difficult or too easy for age and stage of the group.
<b>Quality of Structure of Plan</b>			
	Lesson flows in a clear progression from objective – warm up-process – assessment.	Lesson flow makes sense but may have too many objectives or an assessment that does not fit the goals.	Lesson is disjoint and does not flow - activities have little connection to objective.
	Assessment supports the student in clearly identifying learning successes and ways to further improve.	Assessment does little to support the students identifying their successes in the activity.	No assessment.

## Appendix V

### Mentor Teacher Schedule and Directives

Dear Mentor-teachers,

Thank you for sharing your classes with our teacher-candidates. Having the opportunity to work with real children in a school setting is so important to their success as future teachers. Teacher-candidates will visit the same classes each time they visit and be in your classroom for two hours each time they visit. The total time will be 20 hours. The Practicum schedule will be structured as follows:

- Friday, Sept. 5 - Teacher-candidates will introduce themselves and teach a song to 3 - 4 class between 9 and 11 AM (5 to 10 minutes each class). They will observe you teaching and take notes for the remainder of each of the classes that day.
- Friday, Sept. 19 – (Same time) Teacher-candidates will teach a short lesson that includes teaching a song-game. *Please help them videotape themselves while teaching this lesson.* They will have already taught the lesson in methods class. The lesson will be short, so they will observe you teaching for the remainder of each class period and take notes. Sharing of materials to accompany your lesson are appreciated but not expected.
- Friday, Oct. 3 - Teacher candidates will teach a short lesson on beat-competence. (They will observe as before for the remainder of the time). They will bring a rubric for you to provide feedback.
- Wednesday, Oct. 15 – (Changed from Friday due to Teacher’s convention) Teacher candidates will teach a short lesson that focuses on rhythm (Again, they will observe you for the remainder of that class). Rubric and written feedback appreciated.
- Friday, Oct. 24 - Teacher candidates will teach a short lesson involving rhythm reading and/or writing. *Please help them videotape themselves for this lesson.* Please take the class back over when they have completed their lesson.
- *Friday, Oct. 31 - Teacher candidates will teach a lesson based on vocal skills/melody. Lesson should last between 15 and 20 minutes in length. Please take the class back over when they have completed their lesson. added 8/14*

- Friday, Nov. 6- Teacher candidates will teach a lesson involving reading melody. Lesson should last between 15 and 20 minutes in length. Please take the class back over when they have completed their lesson.
- Friday, Nov. 14 – *Teacher candidates will use previously learned songs/or new songs or poem to teach an ostinato accompaniment (using instruments). Lesson should be 20 + minutes in length. As before, please take over any remaining portion of the class when they have completed the lesson. Changed 8/14*
- Friday, Nov. 21 - Teacher candidates will review songs they have taught the class and teach a listening and movement lesson. This lesson will last the full 30-minute class.
- Friday, Dec. 5 and Monday, Dec. 8 - Teacher candidates will teach a sequence of 2 full-length lessons (30 min. each) over two days. These days can be arranged at a time that works best for you and the teacher candidate, but I have set aside Friday, Dec. 5 and Friday, Dec. 12. *Please help them videotape themselves through both days of the lesson sequence.*

Preservice music teachers are expected to demonstrate professional demeanor at all times and should communicate with you to make sure you know they are coming. If the TC is sick and cannot make it to a prearranged class, it is his/her responsibility to let the mentor-teacher know well in advance. A missed day will need to be made up.

Requests to the mentor teacher:

Please **do not** do lesson plans for the students. If you can share ideas, that is wonderful, but not expected. They are expected to come prepared with their own lesson plan that fits the skill-level of your class.

Beginning on the third visit, the teacher-candidate will give you a rubric. Please rate each lesson as honestly as you can. This feedback will help guide their progress. Student's grades are *not* affected by the rubric. You are also welcome to make suggestions or give comments on the rubric or in person.

If you have any questions, please call me at 426-2039.

Thank you so much for allowing the MSU music students to come and teach in your classroom!

Rebecca Petrik

## Appendix W

### Categorization of MT and PMT Summative Materials

#### Values of the Structure

1) PMTs valued learning from peers, peer teaching, and sharing after teaching:

Practicing lesson w/peers supported improvement/A

Learning from fellow PMT sharing/feedbackAMT

PMT valuing peer sharing after teachingM/A///

2) PMTs valued learning from MT

Learning from peer-teaching process/M

Learning from MT feedback//A

3) PMTs valued learning from UT

Learning from UTAT

PMT valuing course models as hypothetical Elem.//T

MT identifying application of course-presented PCK (A//M)

4) MTs valued ease of process and/or content congruence with their teaching goals:

Structure provided effective learning progression (///A)

Structure provided ease for MT (A/M/T)

Structure supported MT's curriculum (///A//T)

Structure and content confirmed by MT (/M//J)

PMT taught one extra time (/J)

Rubrics and communication supported MT (T)

PMT sharing student success with MT

Necessity of authentic practicum experience (A)

5) MTs valued structural supports for PMT growth

Repetition supported improved instruction(//A//M/T/J)

Learning by sink or swim - MT stepping back (M)

Structure - feedback and apply same day (A/J)

Necessity of authentic practicum experience (A)

Structure provided curricular variety and depth of experience (/////A)

Learning resulting from practicum teaching (T)

Learning by observing MT and others

Learning from MT feedback///M///T///J

MT noting her preST mostly observation/A/J

#### Suggested improvements for the structure

1) Need for 'more':

Suggest need for observation at beginning//A///J

MT suggesting full days/ beginning better/A/J

MT suggesting that Practicum needs to be more challenging///J

MT suggesting that times be geared to indiv. PMTA

MT suggests that PMT be at site 10 min earlyM

PMT would appreciate more teaching

2) Need for authenticity:

MT noting practicum not real experience

MT having divergent approach from UT///J

3) Need for course changes

PMT not valuing course models as hypothetical Elem. J/A

PMT suggestion to loosen format of reflection

MT Perception that course models were not fitting for age levelA//M

PMT suggestion to include K-6 curriculum progression

MT suggestion that PMTs be at site 10 minutes early

## Appendix X

### Mentor Teacher Responses

Excellent	Very good	Satisfactory	Needs Improvement	
	✓			Grabbed students' attention to open the lesson
	✓			Actively involved learners throughout
	✓			Interacted with learners throughout - working on names/rapport
✓				Maintained eye contact with the students - had poem or song memorized.
	✓			Asked clear, direct questions
	✓			Gave clear directions
	✓			Reinforced the music concept and key musical terms
✓				Used procedures and equipment in a way that enhanced learning and did not distract from it
✓				Used accurate pitches for songs
	✓			Used correct rhythms
		✓		Closed lesson effectively

\* reading is left to right - for the teacher, that is right to left as you face your students

\* careful as your voice increases in intensity as the student voices get louder. This only reinforces their crescendo.

\* great use of chips

\* In your directions, please tell your students what your expectations are. When you tell them what not to do, they will.

## Appendix Y

### Mentor Teacher Response

Rubric for Lesson Delivery			
Levels of Achievement			
Criteria:	Sophisticated	Competent	Not Yet Competent
<b>LESSON DELIVERY (circle area that best fits teaching performance)</b>			
<i>Content</i>			
<p>Teacher involves children in active experiences throughout lesson.</p> <p>Teacher leads students through clear learning progressions.</p> <p>Lesson has a clear focus that is developed from beginning to end of the lesson.</p> <p>Lesson leads to clear progress in learning new concepts or developing a new skill(s). Highest level is for lesson to result in "aesthetic" responsiveness.</p> <p>Lesson kept students engaged for full 30 minutes.</p>	<p>Teacher involves children in active musical experiences.</p> <p>Teaching process includes clear learning progressions.</p> <p>Lesson has a clear focus that is developed through part of the lesson.</p> <p>Lesson leads to student learning and/or skill development.</p> <p>Lesson kept students engaged for most of the class period.</p>	<p>Lesson includes mostly talk about music.</p> <p>Teaching process lacks learning progressions.</p> <p>Lesson lacks a clear focus. (children are doing activities that are unrelated.)</p> <p>Lesson does not result in students having gained an understanding or a skill.</p> <p>Lesson had moments of student engagement</p>	
<p>Comments:</p> <p style="text-align: right; margin-right: 100px;"><i>normal for this to happen</i></p> <p style="text-align: center;"><i>When students (rush the beat) you did well to stop them and re-direct and start again.</i></p>			



Lesson presentation

Teacher demonstrates excellent interpersonal skills including eye-contact, animated facial expression, and engaging vocal modulation.	Teacher demonstrates effective interpersonal skills including eye-contact, facial expression, and vocal modulation.	Teacher is developing effective interpersonal skills.
Teacher demonstrates skill in leading musical responses. (directs start and stop) (gives pitches) (song memorized)	Teacher demonstrates developing skills in leading musical responses.	Teacher demonstrates beginning skills in leading musical responses.
Teacher uses correct terminology and has mastery of the materials he/she teaches.	Teacher uses correct terminology and knows her/his material.	Teacher has not done necessary preparation.
Teacher sets forth clear expectations for student participation. Teacher reinforces expectations.	Teacher sets forth expectations for student participation.	Teacher is unclear as to expectations for student participation.
Teacher knows student names and is developing a positive rapport.	Teacher is getting to know the students by name and uses a few names along with some pointing.	Teacher is still pointing to students for response.

Comments:

*exhibits classroom leadership as if she has been teaching for years. Good attitude*

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