PRESERVICE EARLY CHILDHOOD, MIDDLE CHILDHOOD, AND LEARNING INTERVENTION SPECIALISTS: PERCEPTIONS OF MUSIC USE IN THE CLASSROOM

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ABSTRACT

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The purpose of this study was to determine what musical skills and activities undergraduate students studying to be early childhood educators, middle childhood educators, and learning intervention specialists perceived to be the most beneficial for their teaching situations, following their participation in a music fundamentals course, and if a relationship existed between the activities they perceived to be the most beneficial and their previous musical experiences. A total of 29 preservice teachers were surveyed about their previous musical experiences and musical skills and activities from the course curriculum. Global curricular concepts addressed in both courses included (a) singing in the classroom, (b) use of classroom instruments, (c) use of guided music listening activities, (d) introduction and reinforcement of musical elements through instruction in recorder playing and throughout course activities and (e) music lesson planning. A total of eight students were interviewed on a volunteer basis, also regarding their previous musical experiences and musical skills and activities from the course curriculum. The interview data informed the survey data.

The survey data were coded, analyzed for themes and the results presented in sections including, (a) previous musical experiences, (b) use of musical activities in the classroom, (c) comfort incorporating musical elements in the classroom and (d) interview data. Overall, preservice early childhood teachers and learning intervention specialists responded that they would be more likely to use music activities in their future classrooms than the preservice middle childhood teachers, with the exception of listening activities. This increases the importance and responsibility of music fundamental courses to include instruction for preservice middle
childhood teachers in the incorporation of music activities into their classrooms, and provide understanding of the benefits of incorporating music into their classrooms. Results also suggest a lack of singing experience in young adult life and that participants were not comfortable incorporating activities centering on pitch, even following participation in the course. This may increase the significance of including and developing singing in secondary classrooms. Rhythm and tempo were the only musical elements that participants felt truly comfortable incorporating. Participation in this skill-based music curriculum did not seem to strengthen the musical identities of participants who had less musical experience, and participants reported having more concrete ideas of how to incorporate music into their classrooms following their participation in the course.
This thesis is dedicated to all my former teachers, both musical and non-musical. Thank you for your guidance, inspiration and love of knowledge and learning.
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Many thanks to my advisor and mentor Dr. Elizabeth Menard, who has helped me to grow as a researcher and educator. Thank you for your time and guidance the past two years. You have enriched my pedagogical knowledge and awakened my passion for teaching. I value the time we have spent together, and will use the knowledge you have shared with me in my future endeavors.

Thank you Dr. Sandra Stegman for your critical eye and inquisitive nature. I value your unique perspective and it has helped me to improve my research skills.

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To all of my previous teachers, both musical and non-musical, you have my most sincere thanks. Thank you for inspiring, challenging, supporting, and guiding me in my education. You have given me so much more than knowledge. You have given me the inspiration to make a difference in the lives of others.

Finally, thank you to my parents and brother for their unfailing love and support in all my endeavors. You have helped me to become the person I am today, and you have taught me that you get back tenfold whatever you invest your efforts in. Thank you for everything.
PREFACE

Originally, I was interested in researching teacher identity, and what qualities make a teacher. Are these characteristics developed, and if so, how are they developed and in what contexts or environments? Or are these qualities innate? These ideas stemmed from my work assisting with two music fundamental courses for preservice early and middle childhood teachers and learning intervention specialists. The courses instructed preservice teachers and learning intervention specialists how to incorporate music into their classrooms. After reading and reflecting on course evaluations and preservice teacher perceptions, I became more interested in what they felt was important for them to learn. After further reflection on the concepts covered in the two courses, I began to question the significance of many of the musical curricular concepts.

This study became personally more important because I wanted to make the courses more meaningful for preservice teachers. I hoped to identify music activities they anticipated using in their future teaching situations, particularly when I considered the impact these preservice teachers would have on their future students. For some students, the only musical learning they may receive may be through their classroom teacher or learning intervention specialist, and if that teacher or specialist did not perceive their music learning experiences to be positive or meaningful, they may be less likely to include music in their classrooms. The severity of this realization increased my desire to provide meaningful music learning experiences for these preservice teachers and subsequently, their future students.
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CHAPTER I: INTRODUCTION

Statement of the Problem

Teacher education programs are faced with preparing teachers for many and varied curricula. These programs have evolved to be more complex, addressing a broad range of concepts for each certification level, and it is fortunate that music is included in many of these programs (Loughran, 2014). Music fundamental courses, which are used to prepare preservice teachers to successfully incorporate music in their classes, are faced with a similar curricular challenge. These courses provide instruction in musical concepts, and how to teach these concepts in non-music classrooms, but they must also provide relevant instruction for planning for and teaching different types of learners. The children they will instruct in their future classrooms will differ in grade, ability and levels of cognitive functioning, and preservice teachers need to be prepared to work with diverse student demographics. There is often only one class to address these issues for non-music majors, and it can be difficult to mold such an extensive curriculum to fit the needs of preservice teachers who will be working with this wide range of students. This can be an incredible amount of curricula to cover in a short fifteen-week semester.

Preservice teachers who are working towards certification to teach different grade and ability levels may be grouped together into large classes, and they may often feel that aspects of the course curriculum are not relevant to the specific grade or ability levels they are becoming certified to teach. A large amount of research has been conducted with music and education courses for preservice early childhood teachers (Burton, 2003, Vannatta-Hall, 2010, Valerio, & Freeman, 2009). However, little research has been conducted with music methods courses that provide instruction for multiple types of preservice teachers in one class setting, such as early
childhood, middle childhood, and learning intervention specialists. Providing instruction to a range of preservice teachers who will be working with students in grades Pre-K through nine is challenging. What may be a musically appropriate activity for first grade students may not be a musically appropriate activity for sixth grade students. Differentiated instructional methods may need to be included in music fundamental courses because preservice teachers are preparing to work with students who range in grade and ability levels.

**Need for the Study**

The need for the present study is to better understand what musical skills are most beneficial for preservice teachers in different concentration areas, who will be certified to work with students of different grade and ability levels. Previous studies have investigated music activities used by early childhood classroom teachers (Kinder, 1987, Saunders & Baker, 1991), as well as high school classroom teachers (Duggan, 2003). However, few have investigated music activities that are perceived to be beneficial by preservice teachers planning to work with students of varying grade and ability levels. Comparing the unique perspectives of the early and middle childhood educators and the learning intervention specialist may help to identify a broader range of music activities that may be used successfully by classroom teachers, while also clarifying which music activities may be better suited for each certification area.

Each age and type of learner offers challenges to the teacher planning instruction. Early childhood learners require simple instruction, heavily guided by the teacher, and using a variety of senses (Anderson & Lawrence, 2014). These students may have short attention spans and are in critical periods of mental, emotional, physical and behavioral development (Hardman, Drew, & Egan, 2011). Students with mild to moderate disabilities may struggle processing information or have poor fine motor muscle development (Hardman, et al., 2011). They can become easily
frustrated with simple tasks and demand increased encouragement and patience from the teacher (Adamek & Darrow, 2010). Students with moderate to severe disabilities may have limited cognitive function, increased limited mobility or in some cases, may even be non-verbal. These students demand individualized attention from a teacher and paraprofessional in order to achieve success in the classroom (Adamek & Darrow, 2010). Understanding which musical activities and skills are best suited for each type of learner may help professionals to design classes that are more meaningful to each certification area, and teacher perceptions may be the strongest indication of activities that they intend to use in their future teaching situations.

**Definition of Terms**

For the purposes of this study, the early childhood concentration will refer to preservice teachers seeking certification for grades Pre-K through third, and the middle childhood concentration will refer to preservice teachers seeking a certification for grades fourth through ninth. Learning intervention specialists will refer to preservice educators who are training to work with students from grades Pre-K through third, who have a range of cognitive, physical and behavioral disabilities from mild to moderate and moderate to severe, as well as students with autism.

**Purpose of the Study**

The purpose of this study was to determine what musical skills and activities undergraduate students studying to be early childhood educators, middle childhood educators, and learning intervention specialists perceived to be the most beneficial for their future teaching situations following their participation in a music fundamentals course, and if a relationship existed between the activities they perceived to be the most beneficial and their previous musical experience. Specific research questions included:
1. What musical skills and activities do preservice early childhood, middle childhood and learning intervention specialists perceive to be the most beneficial for their future teaching situations?

2. What musical elements do they feel most comfortable incorporating into the classroom?

3. How do their previous musical experiences, both inside and outside of school influence these perceptions?
CHAPTER II: REVIEW OF LITERATURE

Teacher education programs are constantly evolving and striving for improvement. During an age where jobs in education are often difficult to come by, preservice teachers may be searching for ways to make themselves marketable. They may accomplish this by declaring specific concentrations of study. Some may choose to work with students with special needs, and others may choose to work with a specific grade level or subject area. Teacher education programs include a wide variety of student concentration areas, often with music methods courses as part of the curriculum. These courses are designed to provide a variety of musical skills and activities for preservice teachers. With this large number of concentration areas, it is important that these music methods courses be adapted to address the many individual specialty areas.

The following literature review presents research, which addresses components of this study including (a) music and special learners, (b) music and secondary learners and (c) music and early childhood learners.

Music and Special Learners

Students with special needs learn and develop at different levels and rates than typical learners. Students with mild to moderate disabilities may struggle to identify patterns, recognizing words when reading and understanding written text. Some students encounter difficulty when focusing on a specific task. Others may experience poor fine motor development and spatial perception. Students with special needs often experience problems with memory, cognitive processing, and difficulties processing sensory areas, such as visualizing information. (Hardman et al., 2011).
Students with moderate to severe disabilities may suffer from multiple disabilities, and this often creates increased challenges in the learning environment. These students struggle with multiple aspects of the learning process including knowledge acquisition, retention and application. Some of these students may be non-verbal and communicate in non-traditional ways. They may suffer from poor muscle tone and have limited mobility. Others may experience permanent vision and hearing loss, and even deafness. Subject areas such as reading and mathematics, are often not the primary curricular areas for these students. Instead, life skills such as communication, telling time, and counting money are emphasized. These students will require extensive attention from both teachers and paraprofessionals in order to experience success in the classroom (Hardman et al., 2011).

Students with autism will also function on different levels. The concept of time and routine may be important to some of these students, and the slightest changes in routine may cause distress. Once focused on a particular task or concept, these students may experience difficulty transitioning between activities and refocusing their attention on something else. They have a hard time transferring skills across curricular areas. However, their long term memory of factual information may be exceptional. Social skills are typically lacking for students with autism. They may struggle communicating with teachers and other students and reading body language and social cues. These students may be unpredictable and inconsistent both behaviorally and academically (Hardman et al., 2011).

There has been little research conducted regarding music methods courses for preservice learning intervention specialists. However, one related study conducted by Whipple and VanWeeldon (2012) investigated whether preservice music teachers could implement adaptations for middle school students with special needs and sought to identify which
adaptations were most useful in different teaching settings. They surveyed 47 preservice music teachers, participating in an extensive secondary music education course. Course participants received ten weeks of instruction and five weeks of general music teaching opportunities with middle age students with moderate to severe disabilities. Participants completed a survey in which they rated the significance of different adaptations including color coding, visual aids, “echoing” and manual assisting. Results indicated that participants perceived “echoing” (direct repetition or call and response) and pictures to be the most important in general music settings, and “echoing” and other visual aids in ensemble settings. In terms of assessment, participants perceived “echoing” as the least important adaptation and the use of small groups the most important.

**Music and Secondary Learners**

Once they reach adolescence, middle childhood learners begin to develop critical thinking skills and refined motor movement. They develop an awareness of perception and are able to consider others’ perspectives. Middle childhood learners have the ability to focus for longer periods of time, are increasingly detail oriented, and they may problem solve using a sequential step-by-step approach. Their perception of the value of information may determine their attentiveness and level at which the information is retained (Regelski, 2004).

Some research addressing incorporating music into secondary classrooms has been conducted. However, there has been little research involving music methods courses for preservice secondary teachers. One study investigating how middle school teachers perceive and incorporate music into their curriculums was conducted by Lee-Holmes (2008). Lee-Holmes investigated how secondary teachers incorporated music into their classrooms, and also what music-related resources they perceived to be essential. One hundred and thirty-eight middle
school teachers completed a questionnaire, addressing existing methods and resources for incorporating music into the classroom and questioned teachers on their use and perception of the importance of incorporating music into curriculum. Results indicated that the majority of the participants did not incorporate music into their classrooms. Although the respondents felt they had the support of their administrators and colleagues, they did not feel qualified to teach musical concepts, nor did they feel they had the time to plan for such activities. Respondents who included music in their classrooms did so in conjunction with their specific subject areas.

Odena and Welch (2007) researched teachers’ perceptions of creativity as influenced by their life experiences. Six experienced secondary music teachers traced their professional development by completing a “Musical Career Path” questionnaire. To complete the questionnaire, they documented experiences that they felt helped to shape their perceptions of education and music. Participants’ experiences were categorized as (a) “musical,” (b) “teacher education” and (c) “professional teaching.” Participants were also video-taped leading music composition and improvisation activities with students between the ages of eleven and fourteen. The videos were analyzed using content analysis and the teachers were invited to comment on the videos during interviews. The data was analyzed according to how the teachers’ life experiences influenced their perceptions of (a) “creative pupils,” (b) “an environment that fosters creativity,” (c) “the creative process” and (d) “creative musical products.”

The data suggested that the musical experiences category was the most influential on participants’ perception of creativity. Participants who had more previous experience composing and greater knowledge of musical styles were better able to describe a creative environment, and how to access creativity in student work. This may increase the importance of including more creative exploratory experiences with varying musical styles in music methods courses.
Duggan (2003) investigated teacher perceptions of the incorporation of music into high school language arts classes. Responses from surveys, of 235 language arts teachers from South Dakota were used to determine how frequently music was incorporated into their classrooms, how music was incorporated into their classrooms, how teachers felt about incorporating music, and their perceived challenges as they experienced the process. The study also investigated the relationships between language arts teachers and music teachers, and whether factors such as gender, age, experience, training, number of students in the school, number of students in the classes and previous musical experience influenced how music was used in the classroom. Results indicated that language arts teachers most frequently used music in their classrooms as a relaxation aid, to inspire students to write, and to pique students’ interest and understanding when pairing music with literature.

**Music and Early Childhood Learners**

Preschool age students between three to five years of age may be extremely curious. They may often ask questions and follow responses to questions with “Why?” These students learn through creative play, enjoy telling stories and they may be successful working in small groups. They can identify colors and shapes and they may often imitate observed behavior of both adults and peers (Henniger, 2009). As they age, these characteristics begin to change. By the ages of six to eight they begin developing literacy skills including word recognition. They are beginning to read and write, although their reading skills may develop faster than their spelling skills. These students understand sequence and can arrange events in order. They are beginning to add and subtract numbers and they enjoy learning about other cultures and world events (Henniger, 2009).
A large amount of research has been conducted involving music methods courses for preservice early childhood educators. Some of this research investigated teacher confidence for incorporating music into the classroom. One such study involving preservice teachers’ participation in a music methods course, investigated whether the participants experienced increased confidence and perception of their music teaching ability following their participation in the course (Vannatta-Hall, 2010). The course included a practicum component, which involved students leading small teaching episodes. Forty-one early childhood preservice teachers completed a survey on their previous musical experience, as well as a questionnaire assessing their perceived musical ability. Other forms of data included course reflections and focus group interviews. The results indicated a significant increase in participants’ perception of their ability to teach music. Independent teaching opportunities throughout the course were identified as contributing to this increase. Sources of participants’ teaching anxiety were explored, and the majority of participants reported singing as a source of musical anxiety, particularly singing for peers.

Similar research conducted by Valerio and Freeman (2009) involved six female preservice teachers’ perceptions of the influence of the learning experiences from their music methods courses on their personal teaching preparation. Data for the study was collected in the form of questionnaires documenting participants’ previous musical experience, in addition to weekly course reflections. Five of the six teachers participated in focus group interviews, and one teacher was interviewed individually with the researcher because of a scheduling conflict. All the interviews were conducted three semesters after the participants completed the course.

The course met twice per week at a child development center on campus, and students had the opportunity to work with children that ranged from six weeks to five years of age.
Participants received instruction in music and movement activities once per week and time was allotted for students to design musical movement activities to teach during the second class meeting time later in the week. All participants reported an increase in their confidence to teach music, a heightened awareness of students’ musical behaviors and development, and also an increase in their ability to adapt instruction. Many of the participants stated that they were initially uncomfortable when leading musical activities, but that once they experienced students responding positively to activities, they were able to relax and enjoy the experience.

Kinder (1988) surveyed 372 elementary teachers regarding the incorporation of music into their classrooms. Results indicated that half of the surveyed teachers incorporated music in their classrooms through singing, listening activities, activities that integrated music with another subject area, the use of rhythm instruments, practicing for community performances, musical movement games, and activities that addressed rhythm concepts and dynamics. The study also inquired as to what musical skills these classroom teachers felt were significant for them to have and make use of in the classroom. Ninety percent of the surveyed teachers felt that it was important for them to teach musical concepts through musical games or activities, to understand how to incorporate music into holiday activities, to experience music classes taught by a music teacher, to understand how to create accompaniments using rhythmic and melodic classrooms instruments, and to sing.

Saunders and Baker (1991) surveyed 300 Maryland elementary teachers, representing grades kindergarten through five. The purpose of the survey was to identify music activities or skills that these teachers used in their classrooms, and where they acquired these skills. Teachers’ responses were used to improve curriculum design of music methods courses for future preservice teachers. Saunders and Baker received 159 survey responses indicating that
kindergarten, first, and second grade teachers incorporated music more often into their classrooms than did the third, fourth and fifth grade teachers. The teachers’ survey responses indicated nine methods by which they incorporated music into their classrooms: (a) presenting music alongside other subject areas, (b) involving students in innovative musical activities, (c) having students participate in musical movement activities, (d) selecting recordings for students to listen to, (e) selecting classroom songs for students to sing, (f) planning listening activities, (g) singing classroom songs with students, (h) understanding the physical properties of students’ voices, and (i) incorporating classroom rhythm instruments.

Burton (2003) investigated whether participation in a skill-based music course influenced elementary education students’ perceived confidence in teaching music. Four factors were taken into consideration: students’ musical abilities, their perceived musical ability, their perceived musical ability compared to other students in the class, and their previous musical experiences. The study was conducted over fifteen weeks, and fifteen preservice elementary teachers participated. Student work samples including weekly journal entries, pre and post questionnaires and results from the Advanced Measures of Music Audiation (AMMA) test served as the data. Following their participation in the course, participants reported stronger beliefs about the importance and benefits of incorporating music into the classroom. The results also showed that there was an increase in students’ perceived musical ability and perceived confidence in leading music activities. These activities included discussion-based activities of individual music-related concepts, listening activities, activities involving classroom rhythm instruments, singing activities, musical movement activities, and leading musical games. Course characteristics, which were thought to contribute to the increase in students’ confidence, comfort levels and attitudes towards teaching music, included relaxed singing experiences, observations
of general music teachers, modeling by the course instructor, and opportunities for students to create and instruct peers.

The current study examined use of music in the classroom from the perspectives of preservice early and middle childhood teachers and learning intervention specialists. Specifically, the study addressed music activities that these preservice teachers felt they would use in their individual future teaching situations, their comfort levels incorporating different musical elements, and how their previous musical experiences influenced their perceptions. Because these preservice teachers identified their desire to work with students of a wide range of grade and ability levels, examining their perceptions as they participated in similar activities provided an opportunity to compare their perspectives and to perhaps better inform development of music curriculum for the types of learners they hope to teach.
CHAPTER III: METHOD

Purpose of the Study

The purpose of this study was to determine what musical skills and activities undergraduate students studying to be early childhood educators, middle childhood educators, and learning intervention specialists perceived to be the most beneficial for their future teaching situations following their participation in a music fundamentals course, and if a relationship existed between the activities they perceived to be the most beneficial and their previous musical experience. Specific research questions included:

1. What musical skills and activities do preservice early childhood, middle childhood and learning intervention specialists perceive to be the most beneficial for their future teaching situations?
2. What musical elements do they feel most comfortable incorporating into the classroom?
3. How do their previous musical experiences, both inside and outside of school influence these perceptions?

Research Design

This study is designed as a multiple case study with embedded units. The case studies comprise three different concentration areas that these preservice teachers identified as the class settings they hope to work in: (a) early childhood, (b) middle childhood, and (c) learning intervention specialists. In each case, the embedded units of analysis were (a) survey data, which provided both quantitative and qualitative data, (b) preservice teacher interviews, and (c) class artifacts, such as assignments and reflections. Data from qualitative interviews informed the quantitative survey data, and was analyzed for themes that support the study research questions. I
chose the multiple case study model with the added embedded units because of the expansive nature of the data I was able to collect. Not only was I working to identify participants’ perception of use of specific musical activities in their future teaching situations, but I was also seeking to understand how their previous musical experience affected their perceptions. According to Yin (2009), “…mixed methods research can permit investigators to address more complicated research questions and collect a richer and stronger array of evidence than can be accomplished by any single method alone,” (p. 63).

**Human Subjects Review Board**

Bowling Green State University (BGSU) requires researchers to submit a protocol detailing the study to the University’s Human Subjects Review Board (HSRB). Protocol components submitted to obtain HSRB approval included (a) survey questions, (b) interview questions, (c) procedures for ensuring confidentiality of participants’ identities, and (d) consent documents. The study was approved by the BGSU HSRB on October 14, 2014. All approval documents are provided in Appendix A.

**Participants**

Participants for this study ($N = 29$) included preservice teachers from two music fundamentals for teaching courses. Preservice early childhood teachers ($n = 4$) and learning intervention specialists ($n = 13$) participated in one course, teaching music fundamentals for both concentration areas, and preservice middle childhood teachers ($n = 12$) participated in a separate music fundamentals course. To better understand the perceptions of these preservice teachers, it was important to have an awareness of their previous musical experiences, as teachers may draw knowledge from personal experiences to use in their instruction. The previous musical experiences of these preservice teachers ranged from attending live performances to active
participation in various musical ensembles. Although the delivery of instruction differed slightly between the two courses, similar global music curricular concepts were covered in both classes including (a) singing in the classroom, (b) use of classroom instruments, (c) use of guided music listening activities, (d) introduction and reinforcement of musical elements through instruction in recorder playing and throughout course activities and (e) music lesson planning.

**Procedure**

As part of the multiple case study, both quantitative and qualitative data were collected. The quantitative data were collected in the form of a survey, which was given to participants two weeks before the end of the semester. The qualitative data were collected through interviews, which were conducted the last two weeks of the semester, as well as analysis of classroom artifacts. I chose to survey and interview students towards the end of the semester, after they had experienced all of the music activities and concepts taught throughout the semester. The remaining two weeks of classes involved class projects designed to implement these musical concepts.

Students were informed of the study in mid-November, during their respective classes. I explained the study procedures and distributed a consent letter addressing participation in the survey. (See Appendix B for consent letters.) Students were assured that participation in the study was voluntary and that their participation would have no effect on their course grade. All students were provided with the opportunity to ask questions, read and sign the consent documents. All students enrolled in the course signed consent documents to participate in the survey portion of the study. A sign-up sheet was presented to students who were interested in participating in the interview process.
Survey Instrument Development

I designed the survey to address three pre-established areas: (a) student perceptions of the musical activities and skills addressed throughout the course curriculum, (b) student understanding and perceptions of teaching musical elements, which is part of the course curriculum and (c) previous musical experiences of the students that were common both inside and outside of school.

To address these areas, the survey consisted of three main sections. The first section required respondents to provide background information including age, year in degree program, concentration and the grade level they intended to teach in their future teaching situations. The second section addressed respondents’ music listening habits and previous musical experiences by listing examples of music experiences both inside and outside of school in the form of a checklist. Examples of previous musical experiences included events such as “attending general music classes,” “singing in a school choir,” and “performing in a musical or play” for the following three grade levels: Kindergarten through five, six through eight, and nine through twelve. The third and final section presented a list of musical activities and skills from the curriculum of the two courses. Respondents were asked to describe the likelihood that they would incorporate these specific musical activities into their future classrooms. Each activity or skill was followed by the following response choices:

- I am not sure what this means
- Not likely – I would not use this in my classroom
- Likely – I would use this in my classroom
- Definitely – I would use this in my classroom
The twenty-three question survey was conducted during class time, and took between ten and twenty minutes for students to complete. Names were not included on the survey forms, and students’ identities remained confidential. Space for free response was provided, and these comments were analyzed quantitatively (See Appendix C for survey questions).

**Interview Instrument Development**

I developed the interview questions based on the survey, and with the intent that the interviews would be used to inform the survey data. I used the questions to guide the interview, however, I often asked additional questions to obtain more information from a participant’s response. I chose the semi-structured interview model for this reason; so that participants could respond without feeling restricted, and so that I could adapt my questions based off of their responses.

**Interview Process**

Following my description of the study to the preservice teachers, I passed around a sign-up sheet during class time, and asked them to write their name on the sheet if they were willing to be interviewed outside of class. The nine participants who volunteered to be interviewed were contacted via e-mail, and individual interview times were established. The semi-structured interviews were audio recorded and conducted individually in a private office at the university. Interview participants were provided with a separate consent document to sign at their specified interview time and before the interview began. The participants interviewed included three early childhood preservice teachers, four middle childhood preservice teachers, and two preservice learning intervention specialists. One interview participant was a visiting student from Japan, and because she was planning on returning to Japan to teach in their educational system, her interview transcript was not included in the results.
Interview questions addressed (a) participants’ previous musical experiences both at home, and inside and outside of school, (b) favorable previous musical experiences, (c) positive class experiences, (d) negative class experiences, (e) the musical skills or activities that participants felt they would be most likely to use in their future classrooms and why, and (f) the musical skills or activities that students felt they would be least likely to use in their future classrooms and why. The interview lengths ranged between nine and twenty seven minutes. Responses were transcribed, and analyzed for themes that inform the research questions. See Appendix D for a complete list of interview questions.
CHAPTER IV: RESULTS

This chapter is organized into two main sections. The first presents results of the survey data in three subsections, addressing guiding research questions of the study. These subsections are (a) previous musical experience, (b) use of musical activities and skills, and (c) use of musical elements in the classroom. Each subsection presents the data by concentration area (early childhood, middle childhood and learning intervention specialists). Twenty-nine participants completed the survey: early childhood ($n=4$), middle childhood ($n=12$), and learning intervention specialists ($n=13$). The second section presents vignettes describing the previous musical experience of four interview participants.

Demographic Data

Table 4.1 provides demographics of the participants. The majority of the preservice teachers and learning intervention specialists were females in the third year of their programs. Out of the 29 participants, there were more students studying to be learning intervention specialists than there were students studying to be early or middle childhood teachers.

Table 4.1

Participant Demographics

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>% of Respondents</th>
<th>EC</th>
<th>MC</th>
<th>LIS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gender:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>24.1%</td>
<td>2</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Female</td>
<td>75.9%</td>
<td>2</td>
<td>11</td>
<td>21</td>
</tr>
<tr>
<td><strong>Year in Degree Program:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sophomore</td>
<td>13.8%</td>
<td>0</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Junior</td>
<td>72.4%</td>
<td>4</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Senior</td>
<td>13.8%</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
</tbody>
</table>

Note: EC = Early Childhood; MC = Middle Childhood; LIS = Learning Intervention Specialist
Previous Musical Experiences

Respondents were asked to describe their previous musical experiences by checking items on a list (see survey questions in Appendix C). The list organized musical experiences as both inside and outside of school, and according to ranges in grade level. These ranges included kindergarten through 5th, 6th through 8th, and 9th through 12th. Some of the items in the checklist included activities such as attending music classes, singing in a choir, performing in a musical or play, taking instrumental lessons, performing in a band or orchestra, and attending a live performance.

In grades kindergarten through five, one hundred percent of the preservice early childhood teachers, 92.3 percent of preservice middle childhood teachers, and 91.7 percent of preservice learning intervention specialists responded that they attended general music classes. These percentages decreased for attendance in music classes for grades 6th through 8th and an additional decrease was seen in grades 9th through 12th (see Table 4.2).

Singing experiences seemed to vary among concentrations with intervention specialists indicating the largest levels of in-school singing experiences. It is interesting to note however, that the majority of singing for all three concentrations occurred in school. All respondents reported having fewer singing experiences outside of school (see Table 4.3). More preservice middle and early childhood teachers reported singing in a school choir in grades 6th through 8th than they did in grades K through 5.
In an examination of instrumental music experiences, preservice middle childhood teachers reported having the most previous instrumental musical experiences, both inside and outside of school. In general however, respondents reported having the most instrumental experiences inside of school including taking private instrumental music lessons and performing in a band or orchestra (see Table 4.4).
Table 4.3

*Singing Experience Inside and Outside of School*

<table>
<thead>
<tr>
<th>Singing Experience</th>
<th>EC</th>
<th>MC</th>
<th>LIS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>In School:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing in a school choir in grades K-5</td>
<td>50%</td>
<td>58.33%</td>
<td>84.61%</td>
</tr>
<tr>
<td>Perform in a musical or play grades K-5</td>
<td>25%</td>
<td>25%</td>
<td>76.92%</td>
</tr>
<tr>
<td>Sing in a school choir in grades 6-8</td>
<td>75%</td>
<td>66.66%</td>
<td>69.23%</td>
</tr>
<tr>
<td>Perform in a musical or play in grades 6-8</td>
<td>25%</td>
<td>41.66%</td>
<td>38.46%</td>
</tr>
<tr>
<td>Sing in a school choir in grades 9-12</td>
<td>50%</td>
<td>50%</td>
<td>53.84%</td>
</tr>
<tr>
<td>Perform in a musical or play in grades 9-12</td>
<td>0%</td>
<td>33.33%</td>
<td>53.84</td>
</tr>
<tr>
<td><strong>Outside of School:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing in a choir in grades K-5</td>
<td>25%</td>
<td>8.33%</td>
<td>46.15%</td>
</tr>
<tr>
<td>Perform in a musical or play grades K-5</td>
<td>25%</td>
<td>16.66%</td>
<td>38.46%</td>
</tr>
<tr>
<td>Sing in a school choir in grades 6-8</td>
<td>25%</td>
<td>16.66%</td>
<td>23.07%</td>
</tr>
<tr>
<td>Perform in a musical or play in grades 6-8</td>
<td>0%</td>
<td>16.66%</td>
<td>7.69%</td>
</tr>
<tr>
<td>Sing in a school choir in grades 9-12</td>
<td>25%</td>
<td>25%</td>
<td>30.76%</td>
</tr>
<tr>
<td>Perform in a musical or play in grades 9-12</td>
<td>0%</td>
<td>8.33%</td>
<td>7.69%</td>
</tr>
</tbody>
</table>

*Note:* EC = Early Childhood; MC = Middle Childhood; LIS = Learning Intervention Specialist
### Table 4.4

_Instrumental Experience Inside and Outside School_

<table>
<thead>
<tr>
<th>Experience</th>
<th>EC</th>
<th>MC</th>
<th>LIS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>In School:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participate in group or private instrumental music lessons in grades K-5</td>
<td>50%</td>
<td>58.33%</td>
<td>23.07%</td>
</tr>
<tr>
<td>Perform in band or orchestra in grades K-5</td>
<td>0%</td>
<td>41.66%</td>
<td>30.76%</td>
</tr>
<tr>
<td>Participate in group or private instrumental music lessons in grades 6-8</td>
<td>50%</td>
<td>58.33%</td>
<td>53.84%</td>
</tr>
<tr>
<td>Perform in a band or orchestra in grades 6-8</td>
<td>25%</td>
<td>58.33%</td>
<td>38.46%</td>
</tr>
<tr>
<td>Participate in group or private instrumental music lessons in grades 9-12</td>
<td>25%</td>
<td>50%</td>
<td>23.07%</td>
</tr>
<tr>
<td>Perform in band or orchestra in grades 9-12</td>
<td>0%</td>
<td>58.33%</td>
<td>23.07%</td>
</tr>
<tr>
<td><strong>Outside of School:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participate in group or private instrumental music lessons in grades K-5</td>
<td>25%</td>
<td>58.33%</td>
<td>23.07%</td>
</tr>
<tr>
<td>Perform in band or orchestra in grades K-5</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Participate in group or private instrumental music lessons in grades 6-8</td>
<td>25%</td>
<td>25%</td>
<td>7.69%</td>
</tr>
<tr>
<td>Perform in a band or orchestra in grades 6-8</td>
<td>0%</td>
<td>8.33%</td>
<td>0%</td>
</tr>
<tr>
<td>Participate in group or private instrumental music lessons in grades 9-12</td>
<td>0%</td>
<td>25%</td>
<td>15.38%</td>
</tr>
<tr>
<td>Perform in band or orchestra in grades 9-12</td>
<td>0%</td>
<td>8.33%</td>
<td>0%</td>
</tr>
</tbody>
</table>

*Note: EC = Early Childhood; MC = Middle Childhood; LIS = Learning Intervention Specialist*
Use of Musical Activities in the Classroom

In section three of the survey, respondents were asked to describe the likelihood that they would incorporate specific musical activities into their future classrooms. Each activity or skill was followed by the response choices listed below:

- I am not sure what this means
- Not likely – I would not use this in my classroom
- Likely – I would use this in my classroom
- Definitely – I would use this in my classroom

I assigned each response a specific point value: one point for “I am not sure what this means,” two points for “Not likely – I would not use this in my classroom,” three points for “Likely – I would use this in my classroom,” and four points for “Definitely – I would use this in my classroom.” I summed the points for each activity and divided by the number of responses, calculating the means by type of learner.

Preservice early childhood teachers responded that they would be most likely to use music to supplement another subject area and to choose a classroom song to teach musical concepts in connection with a book read to the class. Middle childhood preservice teachers responded that they would be most likely to use an activity using classroom instruments and to teach rhythm concepts with clapping and counting syllables. Learning intervention specialists responded that they would be most likely to use an activity involving keeping a steady beat while singing, chanting or listening to music, and to use movement activities with singing or another form of music.

Overall, preservice early childhood teachers and learning intervention specialists responded that they would be more likely to use music activities in their future classrooms than
the preservice middle childhood teachers, with the exception of listening activities (see Table 4.5). Overall, preservice teachers reported a preference for the rote teaching method over the immersion teaching method, and they reported that they would not use activities with solfege singing. For these classes, the rote teaching method involved learning individual song phrases through repetition of call and response. In the immersion teaching method or the whole song method, students heard the song sung to them several times, while focusing on other tasks, and it is through this repeated aural exposure that they learned the song.

Preservice teachers of all three different types of learners felt positive about incorporating an activity with classroom instruments, and they would also teach a rhythm concept with clapping and counting syllables. Although all three concentrations reported that they would have students listen and answer questions about an excerpt of music, preservice middle childhood teachers felt the most positively of the three concentrations about incorporating this activity.
Table 4.5

Incorporating Music Into the Classroom

<table>
<thead>
<tr>
<th>Activity</th>
<th>EC</th>
<th>MC</th>
<th>LIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching a classroom song by rote</td>
<td>3.5</td>
<td>2.17</td>
<td>3</td>
</tr>
<tr>
<td>Teaching a classroom song by immersion</td>
<td>2.75</td>
<td>2.17</td>
<td>2.54</td>
</tr>
<tr>
<td>Teaching a chant using either rote or immersion</td>
<td>3</td>
<td>2.25</td>
<td>3.08</td>
</tr>
<tr>
<td>Keep a steady beat while singing, chanting or listening to music</td>
<td>3.5</td>
<td>2.83</td>
<td>*3.31</td>
</tr>
<tr>
<td>Use manipulatives in a singing activity</td>
<td>3.5</td>
<td>2.25</td>
<td>2.85</td>
</tr>
<tr>
<td>Activity with solfege singing</td>
<td>2.25</td>
<td>1.75</td>
<td>2.15</td>
</tr>
<tr>
<td>Activity with classroom instruments</td>
<td>3.25</td>
<td>*3.08</td>
<td>3</td>
</tr>
<tr>
<td>Teach a rhythm concept with clapping and counting syllables</td>
<td>2.75</td>
<td>*3</td>
<td>2.92</td>
</tr>
<tr>
<td>Rhythm activity with classroom instruments</td>
<td>3</td>
<td>2.67</td>
<td>2.85</td>
</tr>
<tr>
<td>Singing a classroom song and adding classroom instruments</td>
<td>3.25</td>
<td>2.75</td>
<td>2.92</td>
</tr>
<tr>
<td>Movement activity with singing or another form of music</td>
<td>3.5</td>
<td>2.83</td>
<td>*3.23</td>
</tr>
<tr>
<td>Listen and answer questions about an excerpt of music</td>
<td>2.5</td>
<td>2.75</td>
<td>2.62</td>
</tr>
<tr>
<td>Use music to supplement another subject area</td>
<td>*3.75</td>
<td>2.75</td>
<td>3</td>
</tr>
<tr>
<td>Choose a classroom song and teach musical concepts in connection to a book</td>
<td>*3.75</td>
<td>2.25</td>
<td>2.85</td>
</tr>
</tbody>
</table>

Note: EC = Early Childhood; MC = Middle Childhood; LIS = Learning Intervention Specialist

\(^a\) Range of possible score from 1 to 4

\(^b\) * Denotes the two activities each concentration would be most likely to use
Comfort Using Musical Elements in the Classroom

In the third section of the survey, respondents were presented with a list of musical elements and asked to mark the elements they felt comfortable incorporating into their future classrooms. The list included: rhythm, pitch, dynamics, tempo, timbre, form, texture, and none of the above. I analyzed this portion of data by the frequency of participants’ responses. For each concentration area, I tallied the number of times participants indicated comfort incorporating each musical element.

Of all the musical elements listed, rhythm and tempo were most often reported by respondents as elements they felt comfortable incorporating into their future classrooms, (see Table 4.6). One preservice early childhood teacher and one learning intervention specialist did respond that they were not comfortable incorporating any of the musical elements. In general, preservice early childhood teachers responded that they were the most comfortable incorporating rhythm and form. Both preservice middle childhood teachers and learning intervention specialists responded that they were the most comfortable incorporating rhythm and tempo. All respondents reported low comfort levels for incorporating pitch, dynamics, timbre, texture and form in comparison to their comfort levels for incorporating rhythm and tempo. Respondents reported being most uncomfortable incorporating texture into their future teaching situations.
Table 4.6

Musical Elements and Degree of Teacher Comfort

<table>
<thead>
<tr>
<th>Musical Elements</th>
<th>EC</th>
<th>MC</th>
<th>LIS</th>
<th>Total Frequency of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td>3</td>
<td>12</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td>Pitch</td>
<td>2</td>
<td>8</td>
<td>7</td>
<td>17</td>
</tr>
<tr>
<td>Dynamics</td>
<td>2</td>
<td>5</td>
<td>8</td>
<td>15</td>
</tr>
<tr>
<td>Tempo</td>
<td>1</td>
<td>10</td>
<td>9</td>
<td>20</td>
</tr>
<tr>
<td>Timbre</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Form</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Texture</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>None</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Note: EC = Early Childhood; MC = Middle Childhood; LIS = Learning Intervention Specialist

a Participants n = 29

Interview Data

The interview data identified possible connections between participants’ perceptions of the musical activities and skills, which would be most beneficial for their future teaching situations and perceptions of their previous musical experiences. In order to better understand the importance of previous musical experiences in the lives of these preservice teachers, I have shared vignettes of four purposefully selected interviewees, which describe their perceptions of their music backgrounds and class experiences. I selected these participants because of the wide range of their previous musical experiences. For example, one interview participant had limited exposure to music even in childhood, while another had ample musical exposure, but little
formal training. One participant experienced extensive exposure to music in the home, but little if any formal musical training, and another experienced extensive exposure and formal musical training, both inside and outside of school. Pseudonyms are used to protect the identity of the participants.

**Madison.** Madison was an early childhood education major. She grew up actively listening to pop music and singing at home with her karaoke machine. Madison shared a vivid memory of musical experience in her family:

> Throughout my childhood, I remember driving my brother crazy, because I would listen to Britney Spears and NSYNC. I would blast the music and sing very loudly in my karaoke machine because I knew that it would bother him that much to hear me sing (class artifact, September 4, 2014).

Madison has also attended performances of the Lion King and Peter Pan on Broadway. I asked her if she had ever performed in a musical, and she responded: “No. I can’t sing, for the life of me. I just like watching them like dance performance. I’m more the arts type of person, not musical,” (personal interview, December 5, 2014). Although she indicated that she did not feel confident as a singer, Madison enjoys singing along with the radio and at her sorority ceremonies. Music is important to her and she utilizes it as an outlet for emotional expression. She explained:

> Even though I sing occasionally, I feel that music is an important part of my life because, if I am just doing homework, or frustrated with a class I could always put my headphones in and listen to my favorite songs and I’d know that I’d feel better about life (class artifact, September 4, 2014).
Madison enjoys listening to music, and she does so often. She was exposed to her father’s love for Led Zeppelin, and she currently enjoys listening to her favorite stations on Pandora Radio.

Outside of attending general music classes in elementary school, Madison did not have any other formal musical training, and because her school did not require her to take any music classes in high school, she did not participate in any.

Reflecting on her general music experience, Madison shared:

I would always enjoy when the music teacher would come into our classroom and started to play his or her musical instruments. I enjoyed every minute of it, because I could play an instrument such as the drums and I could move around the classroom because that was the song we were learning how to play (class artifact, September 4, 2014).

Before her participation in the college music fundamentals course, her only instrumental experience was trying the trumpet. Madison did not enjoy learning to play the recorder. She was overwhelmed with learning to read music and so she struggled to play larger segments of music. While reflecting on her experience with recorder she said:

I can’t play instruments - it confused me. Reading music confuses me, and applying it to staying on a beat and going really fast, like going through the song. If we did little segments, I could do that, but making sure what my finger placements were and what the correct note was, was completely confusing for me. I struggled with that, (personal interview, December 5, 2014).

After indicating a lack of confidence in singing and playing instruments, Madison identified more positive class experiences was participating in a steady beat extension activity using finger puppets, to a song that was learned in class. Students sat in a circle and practiced
passing finger puppets around a circle on the steady beat using different tempos. She enjoyed the activity because of the movement component, and as a preservice teacher who hopes to work with preschool or kindergarten age students, movement is something Madison feels strongly about: “...Movement is important in having them enjoy school. It’s also really important as long as they get up and have some movement in the classroom they’re going to work better,” (personal interview, December 5, 2014). Movement was the area she seemed to enjoy the most, and felt the most comfortable in.

**Molly.** Molly was a preservice middle childhood teacher who experienced a rich musical upbringing, particularly in terms of her formal instrumental training. She started piano lessons in first grade, and she received private instruction in dulcimer playing for three years. In late elementary school, she began playing the trumpet, which she would continue playing for eight years. Later, Molly joined the orchestra, playing the horn. She expanded her instrumental experience through participation in other ensembles at school including jazz band, pep band and marching band. Outside of her instrumental experience, Molly also performed in some of her high school musicals. She explained: “So I loved my senior year. I was Bloody Mary in South Pacific, and that was so much fun for me! That whole experience was great,” (personal interview, December 5, 2014). Her favorite previous musical experience however was participating in marching band. She enjoyed the social aspect that the experience provided, and mentioned that it was through this experience that she made many of her friends.

As part of her middle childhood certification, Molly has declared a concentration in math and social studies. She is passionate about other cultures, and enjoys listening to African music. Growing up, she attended cultural festivals, encountering experiences such as Native American ceremonies. She intends to talk about music of other cultures with her future students, and she
has even considered a project in which students create an instrument from another culture. When describing a similar project idea, she said:

I really want to do a project in a social studies class with creating older musical instruments and or any musical instrument. The kids have to find out you know, who was the first to like create this or have this idea, and then who are the well-known players and stuff like that. Then they have to make one, kind of their own, or find one, (personal interview, December 5, 2014).

Molly enjoyed relearning to play the recorder and using the rhythmic classroom instruments, particularly the conga drums. While reflecting on her experiences with classroom instruments in her previous school general music classes, she mentioned:

That was a lot of fun because at my school, we didn’t really have classroom instruments. We didn’t really do a whole lot of that kind of stuff. That was neat. I really liked seeing all the different kinds of instruments (personal interview, December 5, 2014).

When I asked Molly if she felt more likely to incorporate music into her classroom after having taken the course, she said:

I have more ideas that would be better for middle grades so they can be a lot better executed then the ones I had before. I guess they were kind of broad and you know, now I have more of a narrowed idea of what my kids can handle and so I think it’d be easier after this course (personal interview, December 5, 2014).

When I asked her what activities she would use in her future classroom, Molly shared a personal experience from a math class, in which her math teacher incorporated singing and chant into the classroom. “…with math I always remember the like, the fraction song, and just like
stuff I learned from my childhood too, like the multiplication tables. We always did it to like a rhyme and a rhythm…” (personal interview, December 5, 2014). With more previous musical experience, Molly seemed to feel more confident about incorporating singing and creating instrument activities.

**Trisha.** Also planning to be a middle childhood teacher, Trisha experienced a much different musical upbringing. She attempted playing guitar, piano, harmonica, and trombone. However, the only instrument she continued to pursue was the ocarina. Trisha struggled to play music, and she described to me the difficulties she encountered in her previous instrumental experiences:

Well, I attempted to play several instruments, but I couldn’t read notes, so they all failed, and I couldn’t keep a rhythm or a beat. But I could play the ocarina…but I still struggled with beats so I quickly stopped doing that (personal interview, December 8, 2014).

I quickly became aware of Trisha’s struggles during the recorder instruction portions of the class. I recognized that she could not read music, and that she was struggling to learn to play the recorder. She never came to me for help, although in my interview with her, she did share with me memories from her early experiences struggling to read music in her school general music classes.

They put stickers on the instruments and you just tapped them, and I could remember the orders because I have a photographic memory, but I always cheated the way I learned notes. I would color a note like green and pink and I would know which one was it. I never really took the time to understand the order because I’m dyslexic so everything gets flipped (personal interview, December 8, 2014).
On reflecting upon her experiences with learning to read music and playing the recorder in this fundamental music class, she said, “Well as horrible as it was, the recorder really did help because I learned how to read music. But it was torture and I cried a lot, but I figured it out,” (personal interview, December 8, 2014).

Although she didn’t particularly enjoy playing the recorder, Trisha did enjoy participating in composing a rhythmic duet, and also working with the egg shakers and conga drums. As part of her middle childhood certification she is concentrating in math and science, and in her interview she often related fractions to music concepts.

I like those big drums I think. I want those drums and egg shakers. I’d definitely use those…I feel like 4th graders or 5th graders would really like to learn fractions with egg shakers because I did and I’m a college student so why not? (personal interview, December 8, 2014).

Trisha’s singing experience was also slightly sparse, having only participated in chorus for one semester. She described how she found singing physically taxing, and how anxious it made her:

I do not like talking because I’m very quiet so when I talk loudly, like especially singing, it kind of scares me because I’m not used to my voice being that loud. I sang so quietly only the mice could hear me. I’ve been with my boyfriend for almost six years and I have never sung in front of him. The most I’ve ever sung in front of is my car when I’m alone, (personal interview, December 8, 2014).

Trisha’s musical exposure in the home was limited to Christian Bible tapes and children’s television shows. Her father did not identify his musical tastes to be appropriate for his children, so there was little other music playing in her home. When I asked her if she liked to listen to
music, she commented: “On occasion. I don’t get music stuck in my head very often because I always have thoughts of arts. I’m more of an artistic type,” (personal interview, December 8, 2014). I followed this question with how many days a week or times a day she listened to music, and she responded that she listened for two hours each week when she was running. She explained, “I like calming music that has a nice beat. I can’t listen to pop while running because it’s just really repetitive. I need something I can think about - like actively think. So sometimes I listen to Dubstep because you can run to the beats of Dubstep,” (personal interview, December 8, 2014).

When I asked Trisha if she felt more comfortable incorporating music into her classroom now, after having participated in the course, she responded positively.

Oh yeah. I had no music knowledge at all. I didn’t know where sound came from. I knew like the slightest idea, but I’m more comfortable where I could teach it, and I feel like I could use it now. I also understand what measures are and notes are, which is very, very useful…it’s just a very concrete idea to use with fractions. I keep going to fractions but it’s like, music is all fractions, and when I look at music now, I see math and science and I don’t think music (personal interview, December 8, 2014).

Shortly afterwards, I asked Trisha if she had ever thought about incorporating music before she took the course, and she responded:

I knew it was my weakest point and I needed to use it as a teacher because I remember in middle school and high school when they used music or any little concept of it, I could remember it better, and I didn’t want to…not use it because I felt like I was cheating my children, so I needed to learn music so I didn’t cheat them in that aspect…(personal interview, December 8, 2014).
Trisha seemed to feel more comfortable about incorporating classroom instruments following her participation in the course.

**Whitney.** Whitney was a preservice learning intervention specialist, and she experienced a musically rich home environment. Her parents and younger brother were avid music listeners, and so she was exposed to a variety of music from a young age. Her father played trombone in school, and so did her younger brother. She fondly remembers singing in her church choir, at home and in music classes in school. She has attended several Broadway musicals, and identified the Lion King as one of her favorites. Her favorite previous musical experiences are singing along with Disney movies at home, and singing in school. She explained:

> My mom would like put on Disney movies and they’re just full of songs. So I’d just sit down and sing my little flippin’ heart out, and that was just fun because I didn’t care and my parents, they were not going to kill my dreams. They were like “Oh you sound really great,” and I was like “Yeah, yeah right?” (personal interview, December 12, 2014).

Whitney’s previous instrumental experience was minimal. She took piano lessons in middle school and quit them shortly afterwards. She shared with me that she regrets this decision now, and wishes she had continued. She remains musically active performing in community musicals, stage readings and cabarets.

Whitney also enjoyed the finger puppet and steady beat extension activity, and she felt that she would use it. “I think definitely the finger puppet activity was a fun one only because I feel like I might have those students that even though they’re older, they’re still functioning at that first grade or second grade level,” (personal interview, December 12, 2014). Another favorable class experience was composing a short piece for recorder. She enjoyed making
musical decisions and the process of transcribing melodies she had in mind. When describing this creative composition process to me, she said:

That was really cool because it literally just gave me time to sit down… I don’t know music like super, super well, but I was able to sit down… and from that I would think, “Okay what’s the melody that’s going through my head? How am I feeling about this?” and then I was able to look at the music and be like okay… hum out what I wanted and… count out how many I needed like time signature wise… (personal interview, December 12, 2014).

When I asked Whitney if she had thought about incorporating music into her future classroom before taking the course she responded:

I’ve thought about having a musical aspect in my class because music is a part of who I am, and so I feel like if I had a classroom, music would definitely be a part of what my classroom would be… having students experience different kinds of music (personal interview, December 12, 2014).

Whitney commented that she enjoyed participating in the course, and that she now had a better understanding of how to teach music to children after having participated in the course. She shared: “I honestly just thought, you know, you just show kids to music and they’ll just automatically just get it,” (personal interview, December 12, 2014). She seemed to feel more comfortable about incorporating movement activities with manipulatives.
CHAPTER V: DISCUSSION

The discussion is organized according to the research study questions, which are as follows:

1. What musical skills and activities do preservice early childhood, middle childhood and learning intervention specialists perceive to be the most beneficial for their future teaching situations?

2. What musical elements do they feel most comfortable incorporating into the classroom?

3. How do their previous musical experiences, both inside and outside of school influence these perceptions?

Use of Music Activities in the Classroom

Results of the study indicated that preservice middle childhood teachers felt less likely to use music in their future classrooms than did preservice early childhood teachers and learning intervention specialists. The reason for this is unclear. Perhaps they do not recognize the value in incorporating music into their secondary classrooms, or they may still be unsure of how to successfully incorporate music. Is it possible that preservice middle childhood teachers felt that some music activities introduced in the class were too elementary for the middle childhood learner. More research may be needed to fully understand teachers’ perceptions of music use in the secondary classroom. This increases the importance and responsibility of music fundamental courses to include valid instruction designed for preservice middle childhood teachers to improve confidence in use of music activities in their classrooms, and provide understanding of the benefits in incorporating music into their classrooms.

When questioned about the likelihood of their use of music to supplement another subject area, preservice early childhood teachers responded that they felt more likely than the other
concentrations to do this. In general, it is important to note that preservice middle childhood teachers and learning intervention specialists did not feel more likely to use music to supplement another subject area. As classroom teachers who teach multiple subject areas, using music to supplement these other subject areas may be the most suitable method for incorporating music into their classrooms.

It is interesting to note that the activities the preservice teachers perceived to be the most beneficial for their future teaching situations are perhaps the best suited for the grade and ability levels they hope to work with. Preservice early childhood teachers responded that they would be most likely to use music to supplement learning in another subject area and to choose classroom songs to teach musical concepts in connection with a book read to the class. This could include having students chant repeated sections of text from the book, assigning different classroom instruments to represent characters in the book and having students play the instruments when they hear the character mentioned in the story. This could also include teaching rhythm patterns using syllables of text or having students play rhythmic patterns of text on classroom instruments. By teaching musical concepts in connection to a book, students are not only listening and processing information from the book, but they are also responding to this information in a musical way.

Preservice middle childhood teachers responded that they would be most likely to use an activity using classroom instruments and to teach rhythm concepts with clapping and counting syllables. Playing instruments requires muscle control and coordination, (Anderson & Lawrence, 2014). For students who already possess muscle coordination, and cognitively function at a typical middle school level, using instruments to supplement other subject areas can challenge and interest students in learning (Anderson & Lawrence, 2014). Musical concepts such as
harmony and timbre also present learning opportunities with classroom instruments, and are better suited for older students because of the nature of their complexity (Anderson & Lawrence, 2014).

Learning intervention specialists responded that they would be most likely to use an activity involving keeping a steady beat while singing, chanting or listening to music, and to use movement activities with singing or another form of music. Rhythm is a natural element of the human experience, and all humans experience rhythm in the earliest stages of physical development and infancy (Anderson & Lawrence, 2014). According to Anderson and Lawrence:

A child’s body, mind, and emotions are integrated into natural rhythmic expression and that through guided experiences involving movement children will learn to identify what they hear with what they do, thus stimulating their interest in and developing their skill with every facet of musical learning, (Anderson & Lawrence, 2014, p. 225).

For students with special needs, this becomes even more important because they may have disabilities that hinder their physical, cognitive and emotional functioning, (Hardman, et al., 2011). For these students, movement with music where possible can help unify and strengthen these facets of learning.

According to survey data, all three concentrations felt positively about the use of classroom instruments in their future teaching situations. Bridget, a preservice learning intervention specialist, commented: “I think, special you know, special needs kids would love that…I’m double majoring in mild to moderate, moderate to intensive, and the moderate to intensive kids love that.” Another learning intervention specialist commented in their survey, “Who doesn’t love playing an instrument? It’s fun and gets the students more involved.”
When instruments were referenced in interviews, however, some participants assumed I was referring to symphonic instruments such as flute or violin, rather than the classroom instruments they had experience playing throughout the course. I found this particularly interesting because the only time non-classroom instruments were referenced in the course was in the context of instruction in guided listening activities. Throughout the course, students received instruction in playing a variety of rhythmic classroom instruments, pitched percussion instruments including xylophones, glockenspiels, and recorder.

Analysis of interview data suggested that participants misunderstood the purpose of the recorder instruction provided in the class. Many interview participants responded that they would not use recorder playing in their future classrooms. Early in the semester, preservice teachers were informed of the purpose of the recorder instruction. The recorder served as vehicle for instruction in music reading and understanding other musical concepts. It helped preservice teachers to learn how to read music in the context of a musical instrument so that they experienced these concepts in addition to learning about them. It is clear that the purpose of the recorder instruction may need to be reinforced frequently throughout the entirety of the course, so that preservice teacher perceptions are clearer.

All three concentrations felt that they would not use solfege singing in the classroom. Solfege instruction was provided as part of the curriculum to aid in vocal development and like recorder, not included as a component to be taught in future non-music classrooms. Only in its most basic elements of sol, mi and la would the use of solfege benefit these teachers. However, perhaps by eliminating solfege instruction, class time may be better spent reinforcing other curricular concepts. In their survey, one of the learning intervention specialists commented, “I feel that reading [as a core subject] and other topics are a little more important and this is
something the music instructor should do.” Bridget, a preservice learning intervention specialist, mentioned that she might use an adaptation of solfege using numbers rather than syllables, but that she would be hesitant to use solfege with students with disabilities because of the challenges she observed her classmates experiencing when learning the system.

When asked if they felt more likely, and more comfortable incorporating music into their future classrooms after having taken the course, the majority of the interview participants responded positively, saying that they felt they had more concrete ideas of how to incorporate music following their participation in the course. Kirsten, an early childhood preservice teacher, mentioned that she had thought about incorporating music into her future classroom before taking the course, but that she was unsure how. “I didn’t really know how to do it before, and now that I have these experiences and the tools I guess to do it, I definitely would,” (personal interview, December 10, 2014).

**Comfort Using Musical Elements in the Classroom**

The musical elements including rhythm, tempo, pitch, dynamics, form, timbre and texture form the foundation of musical knowledge, and can reinforce other curricular skills such as problem solving, recognizing patterns, multiple layers of cognitive processing, and aural recognition. Instruction in these musical elements served as a basis for planning musical goals for Pre-K – 12 students. This increases the significance that teachers incorporate and reinforce the musical elements in their classrooms. It is important for children to have many and varied experiences with the musical elements early in their cognitive development, to increase reinforcement and development of their musical abilities (Anderson & Lawrence, 2014).

Rhythm and tempo were the only musical elements that participants felt truly comfortable incorporating. Does this suggest that students’ comfort level is a result of ample rhythmic
instruction throughout the course, and a lack of instruction in the other elements? Or is this due to the simplistic nature and adaptability of rhythm activities? Perhaps participants felt the most comfortable incorporating rhythm because rhythm is something all humans experience, even as early as a heartbeat in utero (Hodges & Sebald, 2011). Infants experience rhythm when rocked to sleep and while breathing, and people experience rhythm in synchronizing movements and gesticulations when in conversation with others (Hodges & Sebald, 2011). It may not be unexpected for preservice teachers to feel the most comfortable incorporating rhythm into their classrooms because it is a natural part of life.

Unlike rhythm, pitch is a musical element that many preservice teachers reported not being comfortable with. This is somewhat disheartening, particularly considering that a large portion of the course curriculum for these classes is devoted to singing classroom songs, and developing activities around these songs. Throughout the course, preservice early childhood and learning intervention specialists sang classroom songs, participated in models of rote teaching and immersion teaching activities, solfege singing exercises, and completed a rote teaching project in which they taught a classroom song by rote to their classmates. Preservice middle childhood teachers received less overall singing instruction, however, they did participate in learning classroom songs by rote. Yet even after participating in these singing experiences, preservice teachers were still not comfortable singing in their classrooms. In her interview with me, Madison said, “No I can’t sing…for the life of me,” (personal interview, December 5, 2014).

Trisha, a preservice middle childhood teacher, was unsure of whether she would use singing in the classroom. When asked what musical activities she would be least likely to use in her future classroom, she said: “Well singing…I don’t know if I would use it because I cannot
think about a tune and sing it because I lose it. I can’t think of a song and describe it,” (personal interview, December 8, 2014).

How then can we incorporate more singing experiences for preservice teachers? Perhaps more field experience is needed with actual students, rather than just singing with peers. When practicing in front of peers, the context of the singing experience is much different. As all the preservice teachers experience singing in front of their peers in a class situation, the students can relate and sympathize with one another. When singing with actual students, teachers need to be animated and show enthusiasm for what they are teaching. The context of the learning experience may be the issue in this case. How then might course time be allotted for preservice teachers to work with actual students in classroom settings, and what instruction is needed to better prepare preservice teachers for these singing experiences? Some students may require additional individual attention with singing skills, including differentiating between their speaking and singing voice, finding their “head voice” or high singing voice, finding their “chest voice” or low singing voice, and matching pitch. These skills may be addressed outside of class time, and individually with the course instructor. In order to allot time for a field experience component, curricular concepts may need to be prioritized, and perhaps some excluded from the design of the curriculum. These courses often have large numbers of students who are not specializing in music, which limits field experience placements for them.

**Previous Musical Experiences and Perceptions of Beneficial Activities**

The data from this study did not identify a conclusive relationship between the activities the students perceived to be the most beneficial and their previous musical experience. However, some indications of a relationship were provided through the interview data. Some of the participants referenced musical skills from their previous musical experiences when questioned
about the activities they felt they would use in their future teaching situations. While many preservice teachers seemed hesitant to use singing in their future classrooms, Brittney, a preservice middle childhood teacher, with an extensive musical singing background responded: “I definitely planned on, like I said, the singing and the songs, because that’s just what I’m comfortable with,” (personal interview, December 4, 2014). Alice, a middle childhood preservice teacher with years of choir experience also mentioned that she would use singing in the classroom, to teach songs as a memory aid. She shared:

I’m going into social studies, which has a lot of dates, events and people to remember that are just basic things like the Preamble, and I talked about that in the survey as well. I’ll definitely use the school house rock song for that because I still remember it and I learned it in 5th grade, (personal interview, December 10, 2014).

Trisha, a middle childhood preservice teacher with little previous musical experience commented: “I want to try and at least sing the formula songs I learned when I was a kid because those are really helpful to remember,” (personal interview, December 8, 2014). When I asked Bridget, a learning intervention specialist, if she would use solfege with her future students, she shared that she would use it, or an adaptation of solfege, using numbers instead of syllables. She shared:

I learned from solfege when I was little, like younger. That’s how they taught us, and I think it helps. Solfege helps me. Maybe if not solfege then the thing that they were talking about 1, 2, 3, 4, or whatever (personal interview, December 17, 2014). To reinforce this concept, I share again a comment from Molly, a preservice middle childhood teacher, with concentrations in math and social studies:
With math, I always remember the fraction song, and just stuff I learned from my childhood too, like the multiplication tables. We always did it to a rhyme and a rhythm. Yeah, that’s definitely stuff I’m going to look more into and finding the best way to execute (personal interview, December 5, 2014).

**Previous Musical Experiences and Musical Identity**

There are obvious connections between participants’ previous musical experiences and the activities they intend to use in their future teaching situations. However, what may be more important are participants’ previous musical experiences and the role they play in development of musical identity, and comfort levels for incorporating music into the classroom. On the first day of the music fundamentals course, the instructor polled students to discover how many identified themselves as musicians. Dishearteningly, very few hands were raised. What are musical identities? Macdonald, Heargreaves, and Miell (2002) suggest that music may be one way by which we identify ourselves: “Music can be used increasingly as a means by which we formulate and express our individual identities…This concept of identity enables us to look at the widespread and varied interactions between music and the individual”.

It is my perception that individuals, who identify with music, perceive themselves as possessing and exercising skills to listen, create, appreciate and respond to music. Based on statements made in their interviews, Molly and Whitney seemed to perceive themselves as having strong musical identities. After Molly described a plethora of previous musical experience, such as private instrumental lessons, performing in various school instrumental ensembles and musicals, I acknowledged how much she was involved with musically. She responded by saying: “I was busy with that kind of stuff, but I liked it a lot,” (personal interview, December 5, 2014). Whitney identified music as part of herself and she pursued outside
opportunities to make music by performing in community musicals and cabarets. She shared: “I’ve thought about having a musical aspect in my class because music is a part of who I am,” (personal interview, December 12, 2014).

I asked Brittney – a preservice middle childhood teacher – what musical skills she felt she would use in her future classroom, and she shared: “Definitely singing because I like to sing. I think I’m good at it. It’s something that I could do well for them, and I think that’s something they’ll like,” (personal interview, December 4, 2014). Alice, a preservice middle childhood teacher with extensive experience singing up through the collegiate level, commented: “I can’t say there was ever like a defining moment that I was introduced to music because it was just always a part of my life when I was growing up,” (personal interview, December 10, 2014). Brittney and Alice are able to identify with music because they had positive previous musical experiences throughout their childhoods and young adult lives.

Based on statements they made in their interviews I do not believe Madison and Trisha perceived themselves as having strong musical identities, even after their participation in a music methods course. Interestingly, these two participants identified themselves as being artists, but they did not perceive music to be part of the arts. Madison commented: “No. I can’t sing, for the life of me. I just like watching them like dance performance so…I’m more the arts type of person, not musical,” (personal interview, December 5, 2014). Trisha commented: “I don’t get music stuck in my head very often because I always have thoughts of arts. I’m more of an artistic type,” (personal interview, December 8, 2014). It is likely that these students do not identify themselves as having musical ability because they lack positive previous musical experience. As the results indicated in research by Odena and Welch (2007), it is important for music educators to develop ease and comfort in musical experiences, such as singing and playing instruments, so
that they may provide more meaningful music learning opportunities for their students. It is important for preservice teachers to also develop these skills, so that they may provide more meaningful music learning opportunities for their future students.

**Limitations of the Study**

This study used a small number of participants because of the number of preservice teachers enrolled in the music methods courses provided by the university. It would be important to continue this research by examining a larger population of preservice teachers in each of the concentration areas. However, the current study does provide a basis for this future research. Another concern may be the lack of interview data provided by male preservice teachers. The male preservice teachers seemed hesitant to participate in the interview process. It would be important to compare the male preservice teacher perspectives with that of the female preservice teachers because they may have a unique perspective to offer.

It may be helpful to conduct pre and post questionnaires, asking preservice teachers to rate and describe their perceived musical ability, and whether or not they identify themselves as musicians. Discovering ways to improve musical identity in these preservice teachers may also improve their confidence in introducing music activities and musical elements in their future classrooms. I would be interested to see if preservice teachers perceived their self-identity differently following their participation in the course, and if this newfound identity would increase their confidence and comfort levels teaching music in the classroom.

**Implications for the Field of Music Education**

In order for one to identify as a musician, they must experience music in some form. This may include simply listening to and appreciating music, to performing in a school or community ensemble or even formal musical training. Having many positive experiences with music may
result in a stronger sense of musical identity, and according to Macdonald, Heargreaves, and Miell, (2002) music is part of most personal identities. This increases the importance that Pre-K - 12 students are exposed to music and presented with meaningful music-learning and music making opportunities, both when they are young and beginning to develop a sense of self-identity, and also later as young adults, as their self-identity changes. As a field we need to re-evaluate Pre-K-12 student musical goals and aim to design curriculum for preservice teacher fundamental music courses that provides instruction for accomplishing these goals. Based on the results of this study, if preservice teachers are to become more comfortable singing in their future classrooms, it may be necessary to reestablish singing as an important component of Pre-K - 12 curricula. Therefore, it is crucial that preservice teachers receive instruction and field experience in how to include music successfully and appropriately with the types of learners they hope to work with.
REFERENCES


APPENDIX A: HUMAN SUBJECTS REVIEW BOARD APPROVAL LETTER

DATE: October 14, 2014

TO: Katelyn Cross, Seeking MM
FROM: Bowling Green State University Human Subjects Review Board

PROJECT TITLE: [656428-3] Preservice Early Childhood, Middle Childhood, and Intervention Specialists: Perceptions of Music Use in the Classroom

SUBMISSION TYPE: Revision

ACTION: APPROVED

APPROVAL DATE: October 14, 2014
EXPIRATION DATE: September 20, 2015

REVIEW TYPE: Expedited Review

REVIEW CATEGORY: Expedited review category # 7

Thank you for your submission of Revision materials for this project. The Bowling Green State University Human Subjects Review Board has APPROVED your submission. This approval is based on an appropriate risk/benefit ratio and a project design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

The final approved version of the consent document(s) is available as a published Board Document in the Review Details page. You must use the approved version of the consent document when obtaining consent from participants. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that you are responsible to conduct the study as approved by the HSRB. If you seek to make any changes in your project activities or procedures, those modifications must be approved by this committee prior to initiation. Please use the modification request form for this procedure.

You have been approved to enroll 40 participants. If you wish to enroll additional participants you must seek approval from the HSRB.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office. All NON-COMPLIANCE issues or COMPLAINTS regarding this project must also be reported promptly to this office.

This approval expires on September 20, 2015. You will receive a continuing review notice before your project expires. If you wish to continue your work after the expiration date, your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date.

Good luck with your work. If you have any questions, please contact the Office of Research Compliance at 419-372-7716 or hrsb@bgsu.edu. Please include your project title and reference number in all correspondence regarding this project.
APPENDIX B: LETTERS OF INFORMED CONSENT

Informed Consent for Students

1) Introduction: My name is Katelyn Cross, and I am a second year graduate student in the Music Education program. I work closely with my advisor Dr. Elizabeth Menard. I am conducting a study in fulfillment of my Masters thesis, researching musical skills and activities that preservice early childhood educators, middle childhood educators, and intervention specialists would be most likely to use in their future classroom situations. You are being asked to participate in this study because you are enrolled in one of the following courses: Music for Early Childhood or Music Teaching Skills for the Middle Childhood Teacher.

2) Purpose: The information from this research may be used to improve skill-based music classes for preservice teachers. Understanding which musical activities preservice teachers believe to be more appropriate for their individual concentrations, (early childhood, middle childhood, and intervention specialists) may inform curriculum development in higher education classes designed to teach these activities. It may be important to identify the role that previous musical experience plays in this process. There is no direct benefit to you personally for participating in this study.

3) Procedure: You will complete a survey during class time, with questions asking about the following: a) your previous musical experience; b) the relevance of the musical activities that you learned through participating in either Music for Early Childhood or Music Teaching Skills for the Middle Childhood Teacher, and c) which musical activities you feel that you would be most likely to use in your future classroom. I will leave the room as you complete the survey, and I will ask a student volunteer to collect the completed surveys in a manila envelope. The survey should take no longer than ten minutes to complete. Names will not be included on the survey forms; your identity will remain confidential.

4) Voluntary Nature: Your participation is completely voluntary. You are free to skip questions or withdraw from survey participation at any time. Deciding to participate or not will not affect your grades or your relationship with Bowling Green State University.

5) Confidentiality: Information you provide will remain confidential and your identity will not be revealed. The paper surveys will be stored in Dr. Menard’s office under lock and key. Only she and I will have access to these documents. Upon analysis of the surveys, the information will be stored on my personal computer under password protection. Following the completion of my thesis, the surveys, interview audio recordings and transcriptions will all be destroyed.

6) Risk: The risks involved participating in this study are minimal, and no greater than those you encounter in your daily life.

7) Contact Information: I can be contacted via e-mail at crosskm@bgusu.edu or at 518-593-7428. Dr. Menard can be reached at menard@bgusu.edu or at 419-372-2625. Please contact me if you have any questions or concerns about the research or your participation in the research. You may also contact the Human Subjects Review Board at 419-372-7716 or at...
hsrb@bgsu.edu, if you have any questions about your rights as a participant in this research. Thank you for your time.

I have been informed of the purposes, procedures, risks and benefits of this study. I have had the opportunity to have all my questions answered and I have been informed that my participation is completely voluntary. I agree to participate in this research.

Participant Signature                        Date
Informed Consent for Students

1) **Introduction:** My name is Katelyn Cross, and I am a second year graduate student in the Music Education program. I work closely with my advisor Dr. Elizabeth Menard. I am conducting a study in fulfillment of my Masters thesis, researching musical skills and activities that preserve early childhood educators, middle childhood educators, and intervention specialists would be most likely to use in their future classroom situations. You are being asked to participate in this study because you are enrolled in one of the following courses: Music for Early Childhood or Music Teaching Skills for the Middle Childhood Teacher.

2) **Purpose:** The information from this research may be used to improve skill-based music classes for preservice teachers. Understanding which musical activities preservice teachers believe to be more appropriate for their individual concentrations, (early childhood, middle childhood, and intervention specialists) may inform curriculum development in higher education classes designed to teach these activities. It may be important to identify the role that previous musical experience plays in this process. There is no direct benefit to you personally for participating in this study.

3) **Procedure:** In individual interviews, I will ask questions that address a) the musical skills or activities that you felt you would be most likely to use in your future classrooms and why; b) your previous musical experiences and if these influenced your choices in any way. The interviews will be recorded and transcribed, and your identity will be kept confidential. The interview should last between fifteen and twenty minutes. If you are willing to participate, please print your name and e-mail address on the sign-up form. I will contact you via e-mail to set up the interview time. The interviews will be conducted in an office in the College of Musical Arts.

4) **Voluntary Nature:** Your participation is completely voluntary. You are free to skip questions or withdraw from interview participation at any time. Deciding to participate or not will not affect your grades or your relationship with Bowling Green State University.

5) **Confidentiality:** Information you provide will remain confidential and your identity will not be revealed. The audio recordings and transcriptions of the interviews will also be stored on my personal computer under password protection. Dr. Menard and I will be the sole viewers of this data. Following the completion of my thesis, the surveys, interview audio recordings and transcriptions will all be destroyed.

6) **Risk:** The risks involved participating in this study are minimal, and no greater than those you encounter in your daily life.

7) **Contact Information:** I can be contacted via e-mail at crosskm@bgsu.edu or at 518-593-7428. Dr. Menard can be reached at emenard@bgsu.edu or at 419-372-2625. Please contact me if you have any questions or concerns about the research or your participation in the research. You may also contact the Human Subjects Review Board at 419-372-7716 or at
hsrb@bgsu.edu, if you have any questions about your rights as a participant in this research. Thank you for your time.

I have been informed of the purposes, procedures, risks and benefits of this study. I have had the opportunity to have all my questions answered and I have been informed that my participation is completely voluntary. I agree to participate in this research.

Participant Signature _______________________________ Date _______________________________
APPENDIX C: STUDENT SURVEY QUESTIONS

Background Information:

1) How old are you? ______

2) What year in your degree program are you currently in? Please circle one.
   Freshman
   Sophomore
   Junior
   Senior

3) What area/concentration and grade level will you be certified to teach following the completion of your degree?
   Area/Concentration:_____________________________________
   Grade Level:_________

Musical Experience:

4) Please describe your musical experience. Check all that apply:
   — Listen to the music on the radio or another audio device
   — Sing with the music on the radio or other audio device
   — Attend a live concert as an audience member

What artist(s) or group(s) have you seen perform? (List performers)
______________________________________________________________________________
______________________________________________________________________________
In School:
- Attend general music classes in grades K-5
- Sing in a school choir in grades K-5
- Participate in group or private instrumental music lessons in grades K-5
- Perform in band or orchestra in grades K-5
- Perform in a musical or play grades K-5
- Attend music classes in grades 6-8
- Sing in a school choir in grades 6-8
- Participate in group or private instrumental music lessons in grades 6-8
- Perform in a band or orchestra in grades 6-8
- Perform in a musical or play in grades 6-8
- Attend music classes in grades 9-12
- Sing in a school choir in grades 9-12
- Participate in group or private instrumental music lessons in grades 9-12
- Perform in a band or orchestra in grades 9-12
- Perform in a musical or play in grades 9-12
- Participate in collegiate level music courses or lessons
- Play in a collegiate level performing ensemble
- Perform in a musical or play at a university
- Perform in a community musical or play
- Write or arrange music

Outside of School
- Attend music classes in grades K-5
- Sing in a choir in grades K-5
- Participate in group or private instrumental music lessons in grades K-5
- Perform in a band or orchestra in grades K-5
- Perform in a musical or play grades K-5
- Attend music classes in grades 6-8
- Sing in a choir in grades 6-8
- Participate in group or private instrumental music lessons in grades 6-8
- Perform in a band or orchestra in grades 6-8
- Perform in a musical or play in grades 6-8
- Sing in a choir in grades 9-12
- Participate in group or private instrumental music lessons in grades 9-12
- Perform in a band or orchestra in grades 9-12
- Perform in a musical or play in grades 9-12
- Participate in private collegiate level music lessons
- Perform in a community musical or play while attending college
- Write or arrange music while attending college
- Perform in an ensemble outside of school
  # of years: ________________ Instrument or Voice: ____________________
- Learn to play an instrument on your own Instrument: ____________________
- Write music
5) If you play or used to play a musical instrument(s), please specify what instrument(s) and for how long you have been playing or did play:
   o Instrument or Voice:_____________________________________
   o # of Years:________

6) a. How many days per week do you listen to music? (Please check the response that best describes you.)
   — One to three days
   — Four or five days
   — Six or seven days

   b. What types of music do you prefer to listen to?

   __________________________________________

   c. Who is your favorite artist or group?

   __________________________________________
Incorporating Music in the Classroom:

Please check the option which best describes the likeliness that you would use each of the following activities in your future classroom situations, and explain why you would or would not be likely to use that particular activity:

7) Teaching a classroom song by rote:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

8) Teach a classroom song by immersion:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

9) Teach a chant using either the rote or immersion methods:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
10) Have students keep a steady beat while singing, chanting or listening to music:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

11) Use manipulatives, such as finger puppets, in a singing activity:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

12) Lead an activity that uses solfege singing:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
13) Lead students in an activity involving classroom instruments:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

14) Teach a rhythm concept using clapping and counting syllables
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

15) Lead students in a rhythm activity using classroom instruments
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
16) Lead students in an activity that involves singing a classroom song and adding instruments
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

17) Lead students in a movement activity involving singing or another form of music
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

18) Have students listen to an excerpt of music and answer questions about it
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
19) Use music to supplement another subject area
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

20) Choose a classroom song and teach musical concepts in connection to a book:
   — I am not sure what this means
   — Not likely – I would not use this in my classroom
   — Likely – I might use this in my classroom
   — Definitely – I would use this activity in my classroom

Comments:
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

21) Please check musical elements that you feel comfortable incorporating into a future classroom:
   — Rhythm
   — Pitch
   — Dynamics
   — Tempo
   — Timbre
   — Form
   — Texture
   — None of the above
22) Before taking this course, did you intend to incorporate music into your future classroom situation?
   — Yes
   — No

23) a. Now that you have taken this course, do you intend to incorporate music in your future classroom?
   — Yes
   — No

   b. Why or why not?
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
APPENDIX D: SEMI-STRUCTURED INTERVIEW QUESTIONS

1) Before participating in this course, what was the extent of your musical experience?

2) Which musical activities or experiences from your past did you enjoy the most?

3) Which musical activity or skill from this course did you enjoy the most?

4) Which musical activity or skill from this course did you enjoy the least?

5) Which musical activities or skills would you be most likely to use in your future classroom and why?

6) Why do you feel these activities or skills are best suited for your particular specialty area?

7) Which musical activities or skills would you be least likely to use in your future classroom and why?

8) Why do you feel these activities or skills are not suited for your particular specialty area?

9) Do you feel that you will be more likely to incorporate music into your classroom now having taken this course? Why or why not?

10) Do you have any other thoughts or comments you’d like to make regarding the content or usefulness of this course?

11) If you could see one major change made to this course, what would it be and why?