Secondary Music Teachers’ Content Knowledge and Skill Bases:

Implications for Teacher Education

A thesis submitted in partial fulfilment of the requirements for the degree of Masters in Education

University of Canterbury

By

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Abstract

This thesis investigates nine student teachers’ pre-course, through-course, and post-course beliefs about the teaching of secondary school music. The study considers the nine student teachers’ own experiences and views, and bases the points of reflection around their contextual experiences in schools during their one year post-graduate course of study at the Christchurch College of Education. It examines the skills and knowledge bases that the selected cohort of student teachers and their respective associate (supervising) teachers view as being essential for effective teaching and learning to occur in the secondary music curriculum. It also compares these responses to the competencies stated in the Music Education course outlines for the Secondary Programme at the Christchurch College of Education.

The Music Education courses were taught by the researcher, and so a critical action research approach was employed. The research method involved the student teachers in completing three questionnaires, one after each practicum experience. The questionnaires determined each student teacher’s perceived confidence with specific course competencies. Changes during the course of study are discussed and individuals are compared. Each student teacher also participated in a semi-structured interview after each practicum where they reflected on their teaching experiences in more depth. At the end of the course, the student teachers shared their views and reviewed the Music Education courses within the context of a group video, and through written course evaluations.

Associate teachers, who supervised individual student teachers during their teaching practices, commented on student teacher progress through written reports. Other local secondary music teachers participated in a questionnaire aimed at investigating connections in perception between the “expert” and the “novice” music teacher.

This thesis is based on a three dimensional conceptual model for teacher education: a personal dimension, where the student teachers articulate their beliefs, backgrounds and philosophies about music teaching and learning; a practical dimension, where pedagogical content knowing is put into operation; and a political dimension, where social, and cultural factors are considered in relation to their beliefs and practices. Tensions between these dimensions are discussed and analysed.

Conclusions drawn, and recommendations made, focus on this construction of professional knowledge through the convergence of personal and ecological frameworks, and a vision for teacher education curriculum courses is given.
Chapter One

INTRODUCTION
AND REVIEW OF THE LITERATURE

Introduction:

Understanding teacher development involves understanding not only the knowledge and skills that teachers acquire but also understanding what sort of person the teacher is and the context in which most teachers work. Without an understanding of the person; and without the most profound alterations in the bureaucratic, andocentric, control-centred ways in which our schools, school systems (and teacher education programs) are run; specific staff development efforts (or innovative teacher education programs) are likely to prove temporary and localised in their impact, and unsuccessful in their overall impact. (Hargreaves & Fullan, 1992, p.17)

Research into teacher development is often underpinned by the premise that through understanding what teachers do and how they think, improvements can be made to the quality or outcome, that is, more informed students, higher quality schools, and ultimately a better society. Political pressure to review teaching for improved outcomes has been more noticeable in recent years, as market-driven philosophies assume dominance in Western societies.

“There must be a continuous process of educational renewal in which college and universities, the traditional producers of teachers, join with schools, the recipients of the products, as equal partners in the simultaneous renewal of schooling and the education of educators. The sooner the process begins, the sooner we will have good schools.” (Goodlad, 1994, p.2)

Understanding teacher development is a complex task. Changes to existing teacher education and school structures (internationally varied as they are) should be based
on informed discussion rather than on naive, simplistic and expedient ideologies. The variables involved in research into teacher education must include personal, practical and political dimensions which require considerable attention in their own right. Any research that contributes to the debate on teaching and learning is welcomed but it should be based on a comprehensive framework that considers the developmental process rather than a politically driven outcome or product rationale.

Teacher education courses are often at the mercy of prescriptive changes to curriculum, which have been imposed by government policy. In New Zealand, the National Curriculum Framework (1993) has imposed considerable change for schools in interpreting which subjects are to be taught and how these newly clustered ‘essential learning areas’ and ‘essential skills’ for life relate to new national assessment frameworks. The implementation of these changes adds stress to the professional work of teachers in an already overloaded curriculum. The impact on teacher education courses is obvious. The prospective teachers about to enter the profession must be able to facilitate learning to meet national curriculum and assessment requirements. The social, cultural and political dimensions of teaching are strong forces to be reckoned with. Teachers, now more than ever before, are expected to not only teach this curriculum, assess student progress, manage the learning environment, and meet community expectations, but also serve a complex pastoral role in assisting with the socialisation of students. This dimension is often ignored in the research on teacher development, yet is central to what and how teachers teach students in their classes.

To further “understand” teacher development, there needs to be ongoing study of novice and expert teachers’ thinking. This should be based on reviews of relevant literature and founded on secure theoretical frameworks. Through such research, teaching can indeed be seen as a “professional thinking activity” (Calderhead, 1987, p.1), rather than a checklist of technical skills or competencies.

Teachers’ “knowledge” may then be articulated as experiential, and set in particular contexts (Carter & Doyle, 1987); be recognised as problematic in that it is unpredictable and volatile (Doyle, 1977; Nias, 1987); and be described as intentional, value-laden work (Sanders & McCutcheon, 1986) which requires a high level of cognitive aptitude, including the following essential abilities:
- the ability to analyse and interpret complex classroom contexts
- the ability to synthesise new information with past histories (of one’s own, of students and of classrooms)
- the ability to discriminate between significant and non-significant events and to make judgements.

(Doyle, 1977; Schulman, 1987; Nias, 1987; Tom, 1988)

**Rationale for the research:**

As a teacher educator involved in secondary teacher education, I saw the need to reflect on my own practice at the Christchurch College of Education. My desire was to improve the Secondary Programme Music Curriculum courses I offer and to gain a better insight into how student teachers and associate teachers in schools view secondary music education and the processes involved in becoming a competent music teacher. Of concern to me was my collaborative relationship with those involved in music education. I wanted to provide research that was not only for the benefit of the institution for which I worked, but also of value to those people and institutions that are closely associated with the Christchurch College of Education. By raising questions about current practices and ways of knowing in music education, both novices and experts may be supported in their teaching practices and have some confidence in the Secondary Programme Music Education courses being provided at the Christchurch College of Education.

The project was modelled on a critical action research approach where I questioned my own practice in light of the views of both the novices and the experts in the field. I wished to throw my assumptions into question and to investigate my belief that theoretical knowing is not the only valid kind of knowing in teaching. I wanted to find out what the novices (the 1997 Music Education cohort of nine specialist student teachers), and experts (secondary music teachers in the field) thought about the teaching of music, and the courses in secondary music education at the Christchurch College of Education. In particular, it was the student teachers’ direct experiences with their associate teachers in schools, and their subsequent reflection in and action on those experiences that interested me.

In addition, I wanted to analyse the backgrounds and beliefs of the student teachers involved in the research. I suspected that the knowledge gained in previous tertiary
courses and their own music experience backgrounds were of great importance in relation to how and what they were teaching during practicum experiences in schools. Gudmundsdottir (1991) looked at beliefs and experiences acquired through one's own education and his studies discuss how teachers create mindmaps for their teaching of subject content material. This premise supported my research and served as a foundation to the study.

Ball (1988) takes a more content-oriented approach. He considers that what we know about teaching is inextricably tied to how and how well we understand the content we teach. My research questions arising from this view were based around the perceived strengths and weaknesses in content knowledge and skills required for teaching the New Zealand secondary school music curriculum. How do content knowledge gaps in, for example, music theory, performance skills, aural transcription skills etc, impact on classroom teaching? Where do tensions arise in imparting content to pupils? Is how one teaches material of greater personal importance to the student teacher and associate teacher, or what is taught? Who makes the decisions about what is taught and the approaches employed to teach that material? How is the student teacher's knowledge of the music subject area translated into subject matter for students? What are the difficulties experienced in this based around time, space, resources, student behaviour and interest, and the expectations of the associate teacher?

These, and many other questions, have been dominant in my thinking about teacher education and particularly in my reflection on my own lecturing at the Christchurch College of Education. I wanted to be able to recognise, articulate, analyse and address these issues through a collaborative relationship of narrative inquiry and response. This was to be a triangulation involving student teachers/novices, associate teachers/experts, and myself as lecturer/researcher.

This thesis, therefore, considers the teaching of music in New Zealand secondary schools through critical and reflective frameworks and against the background and personal theories of the research participants. It attempts to focus on what secondary music trainees do actually know and how that knowledge is acquired. It considers perceived levels of student teacher confidence and competence over their one-year training, and evaluates the music teacher education courses that prepare the student teachers for the teaching profession. Tertiary providers, school staff, and ultimately
school students should find the research of interest, particularly with the dearth of research on arts teaching and learning carried out to date in Aotearoa New Zealand.

**Review of the Literature**

Research on teacher thinking, that of both the “expert” and the “novice”, has grown considerably over recent decades. There is an increasing amount of research which investigates reflectivity, particularly with regard to the improvement of teacher education. The notion of “teacher as researcher” and the “reflective practitioner” are now commonplace terms used widely in education circles. Such terms are embedded in a range of theoretical frameworks and research approaches allowing for qualitative methodologies to be employed to great advantage.

Since the writings of John Dewey (1910), the concept of action based on reflection has gained status and momentum. More currently, the work of Donald Schön (1983), with his focus on reflection-in-action, has inspired educators around the world to participate in reflective discourse in relation to their practical situations. Schulman (1986, 1987) expands this notion with his methodology of framing and reframing, that is to say, where an identified problem is interpreted and solved. Experiential learning theorists such as Kolb (1984) have had particular influence in the area of adult learning, while critical theorists, including Carr and Kemmis (1986), have challenged teachers to involve themselves in action research by considering the causes and consequences of the actions they take in the classroom.

Carter (1990, p.291), comments that “for the most part, attention in teacher education has traditionally been focussed on what teachers need to know and how they can be trained, rather than on what they actually know or how that knowledge is acquired”. This process-product model of the past ignored elements that cannot be learned by telling, and it ignored the beliefs, knowledge and skills that student teachers bring with them to teacher education courses. Early studies of teachers' experience considered the effects of training, feedback, and classroom experience through observable teacher behaviours or skills (Glissman, 1984; Peck & Tucker, 1973; Watts, 1987). Here the view was that teaching skills could be taught and learned, and applied and measured in context. Knowledge, beliefs and attitudes were generally not considered in this approach.
However, more recent studies assert that content knowledge and teaching processes cannot be bifurcated. They are inextricably linked. As such, and in keeping with constructivist theorists' thinking on the matter of teacher education, teaching cannot be divorced from learning. In the sense that the student teacher is also a learner, it is important that research into teacher thinking includes aspects of the learner’s background. What the learner brings to the situation is as important as both the content being taught and the teaching processes used to transform that content knowledge.

Current research then, clearly recognises the complexity of teaching by acknowledging that it is not only the imparting of content knowledge that is of great import, but so too the pedagogical, social, and personal issues faced by teachers.

Four of the most influential approaches to research on teacher thinking have been formulated over the past two decades. These approaches can be summarised as follows:

1. The Schema Theory approach (Borko & Shavelson, 1983) which considers how teachers structure knowledge.

2. The Reflection-in-Action approach which is based on addressing, interpreting, reflecting upon, and reframing problematic situations. (Schon, 1983, 1987)

3. The Pedagogical Content Knowledge approach which suggests that teachers transform content knowledge into forms that are pedagogically powerful. (Schulman, 1987)

4. The Practical Argument approach which looks at the principles of practice, perceptions of each interactional situation, and the sense of desirable outcomes as contributing to decision-making. (Fenstermacher, 1986)

All four approaches include information gained from practical experience in the classroom setting as a basic form of knowledge accumulated by the teacher. All see teaching as a process of transforming and restructuring, and all assert that teacher thought leads to considered action. These approaches have formed the basis of
further studies into what and how teachers think, both as experienced practitioners and as novices.

**Conceptualising Teacher Development**

Study of the research on teachers’ knowledge reveals convergences of both personal and ecological frameworks. Studies of teachers’ planning and decision-making have considered three phases associated with teaching i.e. the pre-active or planning phase, the interactive or practical teaching phase, and the reflective or evaluative phase (Parker, 1987). For the novice teacher the translation of knowledge from one form to another, from pre-active to interactive to reflective, may not be a simple process. They may even have difficulty in recognising any divisions at all. Because of this likelihood, and due to the integrated nature of teacher development, repeated practical experiences that synthesise the components are necessary. This can best occur during school-based teaching experiences where “expert” teachers proffer their views. It is through discussions with associate teachers (mentors) who work with student teachers during these practicums that the novices learn many types of knowledge (Feiman-Nemser and Parker, 1990). The role of the associate teacher is therefore critical with the formal and situational knowledge of both the expert and the novice playing as important a part as their respective personal knowledge.

Recent studies develop the expert-novice framework, seeking to understand differing perspectives, skills and knowledge bases (Munby, 1986, 1987, 1989; Russell, 1989; Russell & Johnston, 1988; Russell, Munby, Spafford & Johnston, 1988). Implications for teachers’ knowledge can be drawn from this research. Expert teachers have highly specialised and organised knowledge about classroom patterns, curriculum, and students which enables them to act quickly in specific situations. (Carter, Sabers, Cushing, Pinnegar & Berliner, 1987)

This knowledge is considered to be tacit knowledge that has been constructed from repeated experience rather than from any preset instruction they may have undergone. Novices therefore, cannot simply be told what experts know in order to demonstrate that expertise. Understanding the differences in experience between the novice and the expert requires a conception of *how* expertise is acquired and how reflection on both success and failure assist the development of the teacher (Clift, 1989). Considerations stemming from this perspective raise the questions of how and
what novice teachers learn from their teaching experiences and whether or not understandings change with experience.

The following diagram (Figure 1) presents a developmental model of Pedagogical Content Knowing (PCKg) that depicts four essential components in the preparation of teachers. (Cochran, DeRuiter & King, 1993, p.268)

**Figure 1**

The arrows indicate that the circles expand with experience and changes, or transformations, in understanding. The overlapping of the circles represents the integration and interrelation of the four aspects that create Pedagogical Content Knowing (PCKg). Cochran et al, expect these merging processes to result in change and integration of conceptual understanding. According to the authors, this will eventually create expertise in teaching and become a new understanding, or a different construction of knowledge. It is also noted that the circles may vary in size during the course of study depending on course requirements, hours of study, and the time it takes individuals to develop.
The model is useful for teacher education and realistically fuses theory and practice. What is central to the above model is the place of the school experience or practicum as the most real context for novices to construct their version of reality, making it fit the experiences of that context. What is missing from this model is the personal dimension - the knowledge of self, the beliefs, past experiences, and the reflection in and on action that the beginning teacher brings to and develops during the course of study.

Other recent studies into teacher thinking have considered teachers' personal practical knowledge and theories that include investigation of beliefs and attitudes, the metaphors teachers use and how these change through experience. If the student teacher is to be 'educated' towards pedagogical knowledge and competence, then their conceptions about teaching need to be considered. These beliefs held by novices apparently undergo little or no change during their teacher education programme (Lortie, 1975; Tabachnick & Zeichner, 1984; Feiman-Nemser & Floden, 1986; Zeuli & Buchmann, 1988). Bullough & Knowles (1991) conclude that teacher educators and supervising teachers in schools should support beginning teachers to explore, analyse and clearly articulate the metaphors and images of teaching that they bring with them at point of entry. Robertson (1997) supports and investigates this premise further within a generic, non-curriculum specific framework, and presents a model for conceptualising oneself as teacher based upon three complementary role categories:

- Teacher as Provider/Manager
- Teacher as Facilitator/Motivator
- Teacher as Nurturer/Role Model

This research found that student teachers began to "grasp the fact that teaching involved the integration of a number of 'roles' as exemplified in the categories of conceptions. It was this realisation that helped student teachers to come to grips with modifying their conceptions..." (Robertson, 1997, p. 82). Hollingsworth (1989) endorses this by seeing teacher education as needing to support student teachers adjust their beliefs to better understand the complexities of classroom teaching.

Research therefore supports the view that novice teachers' perceptions of learning and teaching are constructed on personal experiences and are shaped by firmly held beliefs.
One of the more inclusive conceptual frameworks for the construction of professional knowledge can be seen in the work of Barone, Berliner, Blachard, Casanova & McGowan (1996). These authors provide a vision of teacher education that is based on a three dimensional approach toward competence:

1. The articulative dimension, where personal philosophies of teaching are stated.

2. The operational dimension, where competencies, skills and knowledge are put into contextual practice.

3. The political dimension, where the ability to critically analyse social and cultural contexts (including the curriculum content) is demonstrated. This also involves being capable of inspiring and influencing others to respect their ethically based beliefs and practices.

This three-dimensional approach is useful as a framework for understanding decisions made in relation to the teaching and learning of the curriculum. The processes of curriculum selection and the organisation of learning are dependent upon the concepts of 'classification' and 'framing' (Bernstein, 1971). Here, classification relates to the choice of curriculum content and the way activities are planned. Framing refers to the pedagogy and style of teaching. The notion of strong and weak classification and framing relates to the amount of power involved, where 'strong' implies closed boundaries and teacher-directed learning. At the other extreme, weak classification and framing would allow for learner (student teacher if the power lies with the associate teacher, or pupils in the class) input into decisions about curriculum content, and to how and when that content will be learned. Here, both the articulative and operational dimensions merge with the political dimension, in that the boundaries may move depending on socio-cultural perspectives, such as who holds the power to negotiate. Curriculum or prescriptive requirements often dictate the degree to which any such shift may occur, as does the cultural intervention of the school (associate teacher, community). The student teacher holds considerably less power in these decision-making processes. Dilemmas may then arise as they deal with personal and professional tensions between and within the merging dimensions.
As a framework for understanding teacher thinking, this model encapsulates the most important components discussed in this chapter. It provides a coherent structural model for research purposes and can be based on Schon’s reflection-in-action approach as it asks the learner/teacher to articulate and reframe their thinking. It is inclusive in that it provides personal and ecological perspectives within a pedagogical content knowledge structure. It is preactive, interactive and reflective and centred around practical experience. The views and perspectives of self and others are challenged under a more encompassing socio-political umbrella that requires a critical and reflective analysis of contextual and personal importances. It serves as a model for teacher education, encapsulating novice and expert teachers’ thinking.

**Summary:**

The following ‘developed’ model (Figure 2) aims to synthesise the various dimensions and approaches to understanding teacher thinking that have been discussed in this chapter, and is conceptually based around the three-dimensional framework of Barone et al (1996).
Figure 2

Conceptual framework for teacher education

**Personal Dimension**
- image of self/cultural identity
- past experiences
- knowledge of subject matter
- philosophy

**Practical Dimension**
- pedagogical skills eg planning, communication, motivation, management
- subject matter transformation

**Political Dimension**
- curriculum requirements
- college expectations
- school expectations eg associate, pupils, community
- environment and resources available
- feedback on performance

Teacher thinking

Reflection in and on Action through 'practical' and 'theoretical' experiences

Personal Dimension

Practical Dimension

Political Dimension

Confidence and competence
In becoming a competent and confident teacher, the student teacher's knowledge and skills bases need to be articulated and reflected upon before further considered action (teaching) takes place. The personal dimension involves the student teacher in considering their world views, cultural identity, past experiences, particular subject strengths, and beliefs about teaching and learning. The practical dimension requires implementation of skills and knowledge in a particular context. Tensions that arise between these dimensions are based around what they know and how to apply it in that set context.

As student teachers are placed in practicum settings, they are expected to teach in particular ways – those they have developed at college and those that associate teachers require of them. Tensions are created when the student teacher is faced with dilemmas of reproducing what exists, or introducing their own methods and materials (innovation). The power relationships are clearly critical, with particular tensions caused through external “forces” such as national curriculum requirements, school resourcing, and institutional expectations. This political dimension is often neglected in discussions on teachers’ knowledge. However, it is as important to analyse this dimension as it is the personal and practical dimensions. The conflict for student teachers is significant when faced with external restrictions that may be at odds with their personal beliefs. Tension then arises between developing expected professional qualities to fit the political expectations, and in developing personal beliefs and understandings. Balancing the dimensions, shifting comfortably within and between them, is a difficult task for a beginning teacher. In this writer’s view, student teachers should be encouraged to recognise, analyse and articulate the three-dimensions and their respective elements. This is the key to teacher education and the way toward “strong professionalism”. As such, the “developed” model presented could serve as a paradigm for future teacher education programmes or courses of study. It has been specifically designed as the overriding conceptual framework for this study.

**Conceptualising Secondary School Music Teaching**

Having asserted a generic theoretical framework, drawn from the most relevant literature on teacher thinking and teacher development, it is now important to consider components that are specific to the teaching of music.
Literature that considers the teaching of music in schools is largely focused on the nature of music itself.

I am concerned that music is too powerful a subject to compromise its individuality to educational theory. (Fletcher, 1987, p. v)

It is evident however, that theorising does form a basis for the discussion around what and how music is taught. “Theories are not the opposite of practice but its basis” (Swanwick, 1988, p. 7). Teacher thinking in music education can be analysed within the generic model provided and through the influential definitions of composition, performance and audition (‘listening’), and through the aesthetic, historical, cultural and structural elements of the music itself.

Music teaching can be framed by using the generic model developed in Figure 2. Through this three-dimensional framework it is possible to interpret music teaching and learning and to gain some insight into what, how and why music is taught.

The personal dimension is powerful in the teaching of music. It determines the very specific backgrounds, beliefs, philosophy, skills and knowledge bases that the teacher brings with them to the task of teaching. Teachers’ beliefs about which aspects of the music curriculum need particular emphasis, for example, a performance-oriented approach, determine the instruction they provide students. How much time given to particular instruction, the selection of genre or musical style and the teaching philosophy are all founded in this dimension.

The practical dimension draws on not only the pedagogical skills of the teacher but also on the particular skills and knowledge transformations that are uniquely musical. The musical procedures of the practical dimension have a life of their own. This is where information is reinterpreted and transformed by teachers and learners. It is, for example, where jazz and rock chords are listened to and their musical systems explored. Activities and approaches to this learning will be based on the symbolic forms of music. The context is less obvious than the direct experience of the symbolic forms relating to the particular genres selected.

In the political dimension, music teaching may be described as social enculturation for it is here that teachers respond to, manipulate and define cultural reality.
Aesthetic response and the expression of value are culturally loaded and individualistic. Music teachers clearly play a critical role in helping students to enjoy, analyse and understand the music and the roles it plays in societies. It is in this dimension that curriculum requirement, and school and student needs must be met.

Music Education in New Zealand - an overview

In order to fully understand the nature of current music teaching in secondary schools, and to encourage informed debate on music teaching and learning in relation to this thesis, it is important to briefly review the history of music education in New Zealand.

Since the 1850's New Zealand school music education has based its programmes of study on overseas models, notably that of Britain. The growth from a moral-based singing programme, to the inclusion of instrumental activities supported by tuition in school and in the community, has seen the standards of performance rise to international acclaim. In the 1960's New Zealand began to recognise its unique cultural heritage and place in the world, and national curriculum documents and educational reviews reflected innovation growing out of the relative physical isolation. With the advent of the 'age of technology', the late twentieth century has seen New Zealand move into the global economy. The new curriculum initiatives of the 1990's bear testimony to this focus on industry and economy.

The notion of music education for every student, exemplified in New Zealand schools by the study of music as a "core" subject, have been the bases for syllabus documents and school programming since the 1940's. Prior to that, singing had been a compulsory school activity. As with England, the syllabus in music had for some time favoured the spontaneous and creative approach centred around the elements of music.

National secondary school prescriptions in music dictated the teaching and learning programmes leading to School Certificate, University Entrance, and University Bursaries music examinations. It was not until 1993, however, that performing and composing gained status within new prescriptions which were designed to be, for the most part, internally assessed with some external examination and moderation.
components. Performing and composing were to take precedence over the listening and knowing aspects that had dominated the courses of study for nearly fifty years. The emphasis was now on doing and creating, on knowing of music as well as about music.

New Zealand has, until the year 2000, a music syllabus for schools. The overall aim of this syllabus for music education is to “involve people in the active, creative processes of making and listening to music, in ways that promote individual aesthetic growth and fulfillment.” (Syllabus for Schools; Music Education Early Childhood to Form Seven, Department of Education, 1989, p.6). Schools have translated the syllabus into programmes of study and school schemes that acknowledge the paradigms of ‘create, re-create and appreciate’ music. From the year 2000 a new Arts Curriculum statement will be implemented replacing the existing syllabus for music education. This will have a significant impact on the teaching and learning of music in New Zealand schools.

**Specialist Teaching for Secondary School Music**

Secondary school music programmes are taught by specialist teachers who have specialist teacher training. Most have tertiary qualifications in music and have undertaken a post-graduate teacher training course specific to the pedagogy of music education.


Not all secondary schools have been able to recruit teachers with these qualifications. The Office has found that the provision of art, music, and drama programmes in schools is, not surprisingly, dependent on the school’s ability to attract these highly specialised teachers. Some schools away from the main centres have had difficulty making appropriate appointments. There is also difficulty recruiting qualified teachers in larger schools in which decisions made by the board of trustees show
that a low priority has been accorded to arts education. (ERO Report, 1995, p. 20)

The report goes on to say that without the support of school boards of trustees and senior management for resources, buildings, and staff development for often isolated individual staff members, recruitment and retention of high performing teachers is unlikely. Specialist teacher training in music education is clearly critical to the survival and development of secondary school music.

It is hoped that this thesis will add to the debate about the specialist nature of music teaching and the complexity of teaching. Through the research into music teachers’ thinking and development, specialist music teacher education courses can be reviewed and continue to assist in the provision of “teachers with a high level of expertise and specialisation.” (ERO Report, p. 20)

**The Research Questions:**

Having considered the literature on teacher knowledge, developed a conceptual framework for understanding this, and examined the issues surrounding secondary school music education, the key questions for this research evolved to be:

1. How do student teachers view the process of learning to teach the secondary music curriculum?

2. What content knowledge and skills bases do the research participants consider necessary for the effective teaching of secondary school music?

3. What conclusions can be drawn that impact on preservice teacher education and the teaching of music in New Zealand secondary schools?
Chapter Two

RESEARCH METHOD

Attempts to improve teacher education, particularly recently, have often been motivated by political or ideological concerns rather than by a thorough understanding of the nature of teachers' work ... Exploring the various aspects of professional development that research has highlighted, seeking a fuller understanding of the processes of learning to teach and identifying factors that facilitate or impede that learning are tasks that can further our appreciation of teacher education and provide a reasoned and supported basis for its future development. (Calderhead & Shorrocks, 1997, p. 19)

Critical Action Research – The Approach

The purpose of this research was to investigate the effectiveness of the Secondary Programme Music Education courses at the Christchurch College of Education in terms of their impact on the subject-matter preparation of secondary music teachers for the teaching profession. If subject matter is an essential component of teacher knowledge then what, when, how and why that knowledge is developed are important considerations for initial teacher education.

Other considerations embedded in the study also needed to be explored in order to gain a deeper insight into the complex task of finding out how teachers learn to teach music effectively. The beliefs already held by the student teachers at the beginning of their course of study, and the development (or not) of these views through the year-long course, were important aspects. So too were the student teachers' interpretations of how they were transforming their subject-matter knowledge into forms suitable to the learners in classes that they taught during the teaching practicum experiences. The influence of the associate, or supervising teachers during these teaching practices, and any tensions experienced during those practicum experiences, would also emerge as important themes to explore.
The critical action research approach allowed me, as a participant observer/researcher, to involve myself in active and reflective study into what can too often simply be preactive course writing followed by naive implementation. As lecturers, we assess and review the student teachers’ “performance” at various points throughout their year of study. If we are to practise what we preach, then we too should take part in similar reflective activities that inform us about our own practice.

**Secondary Programme One-Year Postgraduate Course of Study at the Christchurch College of Education**

The following model (Figure 3) summarises the overall course of study and unit weightings allocated to the various course components which total 132 credits.

**Figure 3**

**Diploma of Teaching (Secondary)**

- **Education Studies**
  - 8 Credits
- **Teaching Studies**
  - 20 + 8 Credits
- **Professional Studies**
  - 28 Credits
- **Teaching Practice**
  - 48 Credits
- **Selected Studies**
  - 16 Credits
- **Māori Studies**
  - 4 Credits
Teaching Studies is a central component of the one-year post-graduate teacher education programme at the Christchurch College of Education. Student teachers specialise in a subject area or areas based on their degree qualifications, or equivalent. Their curriculum courses (Teaching Studies) are not necessarily content-based, but rather focus on the implementation of knowledge and skills already developed through previous tertiary study. The Music Education courses are, therefore, based in this Teaching Studies category.

Education Studies provide theoretical links and critical analyses of the teaching and learning processes, while Selected Studies provide student teachers with the opportunities to develop other curriculum and personal strengths in support of their qualifications and teaching interests. Professional Studies is a core course and includes Māori Studies (which is also supported in other courses, as is required under the Treaty of Waitangi), and Educational Technology competencies. Teaching Practice, the critical contextual experiences that support student teachers to demonstrate their skills and understandings, links most directly with Professional Studies in that the generic competencies of teaching are encompassed in this professional and pastoral course. During the three teaching experiences in schools (Teaching Practice), both the pedagogical skills and subject knowledge bases acquired are put to the test.

Student teachers develop at different rates, and, in relation to Christchurch College of Education Secondary Programme Music Education course competencies, they vary in both competence and perceived confidence through the course of study. Perceptions of this confidence and competence are affected by the beliefs and backgrounds of those involved in analysing the student teacher’s development, namely, course lecturers, associate teachers and most importantly the student teachers themselves.

My own perceptions and beliefs about the teaching of music in New Zealand secondary schools, (based on years of experience in classroom teaching, pre-service and in-service teacher education, and in national curriculum writing), led me to write Music Education courses for initial teacher education based on the following end of course competencies:

- Select and develop suitable teaching resources
- Design and plan lessons and units of work
Teach and evaluate lessons and units of work
Manage practical classes
Demonstrate knowledge and skills required for teaching students from years 7 to 13 to create (compose, improvise), re-create (perform), and appreciate (listen to music, aurally transcribe music, understand the theoretical, historical and cultural perspectives of music from a wide range of settings and genres)
Understand the role of the itinerant music teacher
Incorporate the music of the tangata whenua and other cultures
Understand the tasks involved in running a music department
Understand the tasks involved in running co-curricular activities in the performing arts
Arrange music for voices
Arrange music for instruments
Lead and direct musical groups
Use music technology

(See Appendix A for the Secondary Programme Music Education course outlines).

Participants in the Research

In February 1997, I asked the cohort of students studying the Secondary Programme Music Education courses at the Christchurch College of Education if they would be willing to participate in my research. All nine agreed to be involved and, after gaining University of Canterbury Human Ethics Committee approval, I sought written consent. Participants were assured anonymity and were always provided with the opportunity to withdraw from the study if they so wished.

Of the nine student teachers participating in this research, five were male and four were female, all under the age of thirty. Two were Christchurch Polytechnic Jazz School graduates and both male. Another student, female, had completed a two-year Certificate in Jazz Studies at the Jazz School, and had also completed a Bachelor of Music Degree at the University of Canterbury. Two of the three other female participants had Music degrees from Canterbury University, as did two of the males. Another student teacher, female, had a Bachelor of Arts degree majoring in Music from Southampton University, in England. The ninth student teacher, male, had a Bachelor of Music with Honours from Victoria University. All were, to some extent,
performers and/or composers. Many had considerable experience in teaching and performing music prior to entry into the course of study at the Christchurch College of Education. Their individual profile details are discussed and compared in Chapter Three. One student teacher was selected as a case study representing a novice’s view of music teaching, in Chapter Four.

Other participants in the research were secondary music teachers from around New Zealand who had been associate, or supervising teachers, of each of the student teachers during their school-based experiences. The views of these teachers were sought through their written reports on individual student teachers’ development for each practicum. A sample of responses is included in the novice/student teacher case study of Chapter Four.

A more general selection of secondary music teachers in the Canterbury region contributed to the research by participating in both group and individual questionnaires. This involved fifteen teachers who voluntarily attended a meeting in November 1997, under the auspices of the Christchurch Secondary Music Teachers’ Association. Questionnaires were completed in support of this study at that meeting. A sample of responses is included in Chapter Four in the form of an expert music teacher’s view and is presented as a case study.

**Position of the Researcher**

My own participation should also be noted as the researcher, lecturer of Music Education and Professional Studies courses at the Christchurch College of Education, and member of the Christchurch Secondary School Music Teachers’ Association.

Having taught and been the Curriculum Co-ordinator for Teaching Studies in Music Education at the Christchurch College of Education since 1991, I felt the need to review the competencies I had determined as essential requirements for the teaching of secondary school music, particularly as we cope with an ever-changing curriculum in the rapid move toward the next century. Was I meeting the needs of schools and their students, that is, were the outcomes satisfying the “market”?
As a gatekeeper and facilitator of learning for student teachers, particularly of those who specialise in music education, my position as researcher would seem to have been in conflict. In my role as lecturer at the College, my role was to assist student teachers' development by helping them to reflect, improve their skills and knowledge, and provide counsel. In order to do this effectively, I saw it as important to have an in-depth understanding of the backgrounds, beliefs, and knowledge bases of each student teacher. As their mentor, it would therefore be relevant for me to have an image of the student teacher as a person as well as a teacher-to-be.

**Data Collection**

The data collection revolved naturally around the structure of the year-long teaching diploma course in the Secondary Programme at the Christchurch College of Education. The course of study was structured around three practicum experiences and four "blocks" of College-based courses. The year began, therefore, with a five-week block followed by a four-week school experience. This was then followed by another five-week block of College-based study and another school section, this time being five weeks in length. The latter pattern then repeated, with a final five week College block to end the academic year (refer to Appendix B).

Data collection began on the first meeting with the nine student teachers who were specialising in music education. At this point in time each student was asked to articulate her/his beliefs about music teaching. Questions were based around why music should be taught in New Zealand secondary schools, what such teaching should be in terms of content, and how it should be taught. Completed questionnaires were collected a week later so that the students were not tempted to change their thinking based on my teaching, or "correct" their initial responses perhaps in an effort to win favour with the lecturer (refer to Appendix C).

The second data collection point was after the first school-based experience. Each student teacher was asked to complete a questionnaire and to undergo a semi-structured interview with the researcher/course lecturer based on that experience and on their reflection of how well they felt prepared for the experience through their music education studies at the College. This format was repeated at the third data collection point, after the second teaching experience. The final collection of information from the student teachers involved a third questionnaire after the third
and final teaching experience, and concluded with a group interview which was video-recorded. The questionnaires and interview schedules are included in the Appendices. (Appendix D and Appendix E respectively)

At the conclusion of the College course of study students were asked to complete formal written evaluations on the quality of Music Education course content and delivery, as is the usual practice at the Christchurch College of Education. (Appendix F)

Associate teachers in schools completed reports on individual student teachers after each practicum (Appendix G). A wider group of secondary music teachers, who were not all associate teachers but also classroom and Itinerant teachers from the Canterbury region, completed individual and group responses to questions for this research on secondary music teaching (Appendix H). They were asked to discuss what they considered essential skills and knowledge bases required of a secondary school music specialist, based on their practical and personal experience. They were also asked to comment on the strengths and weaknesses they perceived in the student teachers they had worked with. The input of these music teachers allowed me to investigate similarities and differences in expert and novice views on developing the secondary music teacher. It also allowed me to compare their views with my own in terms of how my courses aligned themselves with comments made.

Table 1 summarises the data collection points, method employed to gather data, and focus involved in the research process.
<table>
<thead>
<tr>
<th>Data Collection Points</th>
<th>Method Employed</th>
<th>Research Focus</th>
</tr>
</thead>
<tbody>
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<td>1.1 Block 1</td>
<td>Survey</td>
<td>Student teacher beliefs about music teaching and learning held at the start of the course</td>
</tr>
<tr>
<td>1.2 Block 2</td>
<td>Questionnaire 1</td>
<td>Background information gathered Perceptions of confidence in music teaching centred around the first school-based experience and college block 1 music courses</td>
</tr>
<tr>
<td>1.3 Block 2</td>
<td>Semi-structured individual student teacher interviews</td>
<td>Reactions to, and reflection on, first teaching practice experience and to college music courses (in more depth)</td>
</tr>
<tr>
<td>1.4 Block 2</td>
<td>Report forms</td>
<td>Perceptions of student teacher competence as monitored by associate teachers/mentors during school placement/section</td>
</tr>
<tr>
<td>2.1 Block 3</td>
<td>Questionnaire 2</td>
<td>Developed view of confidence in teaching music by student teachers</td>
</tr>
<tr>
<td>2.2 Block 3</td>
<td>Semi-structured individual student teacher interviews</td>
<td>Reflection on second teaching experience and on college block 1 and 2 courses, and comparison with previous section</td>
</tr>
<tr>
<td>2.3 Block 3</td>
<td>Report forms</td>
<td>Perceptions of student teacher competence as monitored by associate teachers/mentors during school placement/section</td>
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<tr>
<td>3.1 Block 4</td>
<td>Questionnaire 3</td>
<td>Developed view of confidence in teaching music by student teachers</td>
</tr>
<tr>
<td>3.2 Block 4</td>
<td>Group video-recorded interview</td>
<td>Reflection on music teaching and blocks 1, 2 and 3 college music courses in relation to that perception</td>
</tr>
<tr>
<td>3.3 Block 4</td>
<td>Report forms</td>
<td>Perceptions of student teacher competence as monitored by associate teachers/mentors during school placement/section</td>
</tr>
<tr>
<td>4.1 Block 4</td>
<td>Survey</td>
<td>Associate teachers' own and shared views on what skills and knowledge bases are needed to be a specialist secondary school music teacher; role of the mentor; perceived strengths and weaknesses of current music trainees; recommendations for college music courses</td>
</tr>
<tr>
<td>4.2 Block 4</td>
<td>Course evaluations</td>
<td>Student teacher written evaluations of music courses at the end of the course of study</td>
</tr>
</tbody>
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Chapter Three

DATA PRESENTATION

Introduction

It is my role, as Secondary Programme Music course tutor at the Christchurch College of Education, to hear the student teacher’s voice, as well as to listen to what teachers in the field have to say. Ultimately, I need to enable student teachers to hear their own voice and to learn to listen to that of others. To this end, tracing the processes of how and what ‘knowledge’ is acquired is vital.

The course in secondary teacher training at the Christchurch College of Education is relatively brief, being a one-year post-graduate programme of study. The content knowledge and skills acquired pre-College, and the student teacher’s own experience in music curriculum and in music itself, would seem to form the bases of their beliefs about music teaching. As learners, some of the student teachers may not have studied music in the secondary school curriculum, and the tertiary study that they have undertaken before attending the College is not largely connected to school curriculum. Their views and beliefs, therefore, may well be formed by more aesthetic principles, such as their own passion for the subject, or their ability as practising musicians.

This chapter outlines the student teachers’ backgrounds, initial beliefs, and responses to the three questionnaires. The data is presented in the chronological order in which it was collected. Student teachers’ responses are individually profiled for each of the data collection points. The group of student teachers is compared and contrasted over time, in order to identify the emerging themes for further discussion.

The three questionnaires represent the development of competencies as they were encountered in the music education courses at College. Core competencies are presented in the graphs, with developing competencies and their respective responses being independently discussed. The data is not intended to be valid in a quantitative sense, especially with such a small sample. Rather, they are a measure of a perceived
level of confidence for independent competencies in relation to the student teachers’ background knowledge, courses of study, and practical teaching experiences.

SECTION 1 - Student Teacher Profiles

Profile 1: “JW”

Biography:

JW is a male who came to the Christchurch College of Education from the Christchurch Polytechnic Jazz School where, at the age of 25, he graduated with a three year Diploma in Jazz Studies. This is a degree-equivalent course of study and JW majored in Performance with the guitar as his performance instrument. He had been born in the United States of America and moved to Northland in New Zealand when he was a child. JW had taught guitar and jazz harmony at various courses and summer rock schools before attending College. He also had some experience as an itinerant guitar tutor at a local Christchurch secondary school. JW was a talented musician with considerable skills in rock group/jazz band performing.

Initial Beliefs about Music Teaching and Learning:

JW saw music as a global, holistic, and essential aspect of society. His goal was to make music education enjoyable and entertaining for his students. His specific goals were to “encourage small rock/pop/funk bands and to maintain a balance between theory and practice”. He wanted to teach and dissect contemporary music and to “open the minds of students”. Music, he said, must be “approachable, user-friendly, and socially acceptable to the adolescent”.

Perceived Levels of Confidence in Music Teaching

The following graph illustrates JW’s perceived levels of confidence in the core music course competencies over the three teaching practices.
After the first teaching experience in a secondary school, JW had identified areas in which he felt 'mostly confident', and others where he felt much less confident. He saw the need to develop his knowledge in the area of classical music (I), in managing practical classes (d), and in understanding curriculum materials covered in College music courses (e). His particular weaknesses were seen to be in senior music prescription composition (h), musical knowledge (i) and aural aspects (j), while performance (g) rated as 'quite confident'. JW was confident in his planning (b), teaching and evaluating lessons and units (c) for the junior school, and (probably more due to his experience as a guitar tutor than in College Music course coverage) in understanding the role of itinerant music teacher.

By the end of the second teaching experience, JW’s confidence had generally increased. In the areas he felt less confident after the first experience, he now had become more confident. The additional question (not included in the graph), on incorporating the music of the tangata whenua and other cultures, revealed JW’s lack of confidence in this area, recording a ‘not very confident’ response.

JW’s third questionnaire showed an interesting decrease in confidence in some of the core competencies as given in the first two questionnaires. The decreases were evident in preparing resources (a), and in the planning aspect (b). He also showed a decrease in confidence in the senior curriculum aspects of performance (g),
composition, (h), and musical knowledge (l). The decrease in confidence in the generic competencies could have been due to the fact that his third teaching placement was at the Christchurch Polytechnic Jazz School. As this course does not encompass any secondary school music curriculum, as such, he would not have had the opportunity to develop these skills and knowledge bases any further, and thereby gain more confidence. Without the secondary school experience he would seem to have lost some confidence to teach in that classroom setting. JW had increased in confidence in teaching aural (j), and in understanding the role of itinerant music teacher (k).

Incorporation of music of the tangata whenua and other cultures now rated ‘mostly confident’. Additional comments supported this shift, and JW felt that College Music course coverage had provided him with “a basis for further development”.

The newly encountered College Music course competencies (covered in blocks 2 and 3), seem to have supported him in feeling able to deal with these aspects of school music teaching, e.g. operating a music department, arranging for vocal and instrumental ensembles, and leading or directing musical groups. JW viewed himself as ‘mostly confident’ in each of these questions.

Summary:

JW finished the course of study feeling more confident in many areas. After the third teaching practice, he had lost some confidence gained in the second practicum, notably in the senior music prescription aspects that demanded considerable musicianship, performance and composition skills. His planning skills were the most surprising shift, as, by the third questionnaire they were lower than after the first teaching practice. Clearly, the third teaching placement, at the Jazz School, had provided him with a different experience from the first two placements. This section had placed him back in his former environment, and the secondary music teaching competencies could not be further developed in that context.

In reviewing the year course of study, JW felt the need for more observation of different “expert” teachers in the classroom, as three teaching practices with one mentor per section seemed too few. College Music courses were seen to be appropriate: “Nothing was over-laboured - there wasn’t time to over-do anything”!
Profile 2: “JT”

Biography:

JT is a 24 year-old male who, like JW, studied at the Christchurch Polytechnic Jazz School, graduating with a Diploma in Jazz, and majoring in Drum Performance. Unlike JW, JT had little previous teaching experience, except in a private capacity as a drum tutor. His performance strengths were well recognised in the Christchurch ‘band’ community, and he performed regularly in an established rock group. As with JW he had little, if any, experience or understanding of classical music - its history, harmony, stylistic features, instrumentation, and so on.

Initial Beliefs about Music Teaching and Learning:

JT initially saw music as a medium for self-expression. He believed in a “hands-on” approach for students “to keep up enjoyment and enthusiasm for the subject”. JT believed that in teaching music, “anything goes as long as students are enjoying themselves and learning at the same time”. His philosophy was that “you are only limited if you don’t experiment and look outside of yourself”. JT planned to keep up-to-date with adolescent listening preferences and desired to incorporate “their music” into his lessons: “It’s finding out what common themes that people like, and tap into that as a tool for teaching”.

Perceived Levels of Confidence in Music Teaching

The following graph illustrates JT’s perceived levels of confidence in the core music course competencies over the three teaching practices.
After the first teaching practice, JT rated himself as ‘quite confident’ in most aspects of secondary school classroom music teaching. This was, in his view, due to his teaching practice experience where he felt confident only when planning (b), and teaching (c) lessons that utilised his strengths in using percussion instruments and concepts. Other areas identified as needing development were noted as melodic and harmonic composition techniques (h), and aural transcription skills (j). He commented that his confidence had increased due to College Music course assignments that extended his musical knowledge into styles and genres other than jazz and rock. JT also noted that access to the peer resources compiled and trialled in College classes, had given him a secure basis from which to develop. JT felt that with more practical classroom experience he would learn to apply new knowledge and skills with increasing confidence, and more suited to the levels at which the students in his classes were working.

After the second teaching practice, JT had raised his levels of confidence in planning units of work (b), that he was teaching and assessing (c). Despite having “almost hated” teaching junior music on this section, he felt ‘mostly confident’ about managing practical junior music classes (d). A significant shift in confidence was evident with understanding senior music assessment requirements (f) and the comment was made that this was the result of having “covered it lots at College”. JT
had also gained confidence in teaching and assessing performance as an aspect of the senior prescriptions (g), noting that he was now certain he could employ the knowledge and skills he had in his own instrumental specialisation and translate that across other instruments.

As with questionnaire 1, composition (h) was commented upon as being an area that was of concern. He had, however, marked the ‘mostly confident’ response column for this question with an additional comment that he thought he had “some talent for guiding people through composition rather than doing it for them”. Musical knowledge (i) was seen as a strength, supported by the statement that prior knowledge learned at College had put him “on track for section”. JT again said that his aural skills (j) were a personal weakness and an area to develop for himself and for his students. The ‘not very confident’ column had been marked for the question regarding the incorporation of the music of the tangata whenua and other cultures (l). He felt more College time was needed on this aspect to feel confident enough to implement it into his teaching.

The third questionnaire was an interesting mix of responses, with a decline in confidence in some aspects. These results may, in part, have been affected by JT’s third section placement - he had returned to his hometown of Invercargill to teach in a Polytechnic music course, as a drum tutor. He therefore did not have the opportunity to teach the secondary music curriculum, nor to apply and develop the co-requisite knowledge and skills. This may account for some loss in confidence, especially in terms of the senior music prescriptions and assessment question (f).

Questionnaire 3 responses indicated that JT now saw himself as ‘quite confident’ to incorporate the music of the tangata whenua (l). He felt ‘mostly confident’ about the wider specialist role of the music teacher (m), and for instrumental arranging (o). JT recorded a ‘not very confident’ response for his vocal arranging skills (n), and only ‘quite confident’ to lead and direct ensembles (p). His comment supporting this response was significant in that he said he had “opted for the middle ground”, he was “very confident in the areas of jazz and rock, but not very confident in classical areas”.
Summary:

JT’s confidence grew with experience, yet he clearly identified his concerns in the aspects of music teaching that required skills and knowledge specific to instruction in the classical tradition. In addition, vocal arranging and leading or conducting musical groups (other than rock) were entirely new skills that JT had not encountered before in his own music education. He noted that, as a drummer, vocal writing techniques such as the use of melisma, close harmonisation, rhythmic and melodic interplay, and syllabification were foreign musical experiences that he had difficulty in coming to terms with. He had commented in his general reflection on College Music courses and teaching experiences, that his strengths were in rhythmic and percussive composition, performance and aural transcription. Tasks demanding melodic and harmonic interpretation were “areas for considerable development”. He seemed daunted by the amount of skill and knowledge that needed to be developed in order to be a confident and competent specialist music teacher.

When JT was teaching to his strengths in using the drum kit, however, he had a high level of confidence. This confidence grew over the first two teaching experiences where he had opportunities to extend and implement his pedagogical planning and management skills. His ability to transform his knowledge into activities suitable for his classes, had strengthened as the year progressed.

JT’s beliefs about music teaching were put to the test on his teaching practices. After the third teaching experience, JT made the decision to become an itinerant drum tutor in secondary schools, and not to apply for any positions as a classroom music teacher. He planned to further his own performance skills and to study overseas in the near future. Despite successful teaching experiences his passion for his own instrument and professional growth had overridden his desire to enthuse and enlighten adolescents in New Zealand secondary schools.

His comment regarding College Music courses stated that he thought they prepared him well for sections, and enhanced his personal and professional musical growth.

The only gaps were in my own knowledge, like the aural and arranging skills. Not being up on the chord and melodic side of music was hard but I decided to make a change to all that and take it from here...build up my skills and knowledge. It’s sort of
this jigsaw that you put together a piece at a time. It’s my puzzle but you helped me see the big picture. Everywhere you go, it’s going to be different, so you have to take the knowledge that you have and see if your puzzle fits. You have to find out what pieces are missing, and where to and how to fill the gaps.

Profile 3: “AL”

Biography:

AL is a 25 year old female who graduated from the Christchurch Polytechnic Jazz School with a Certificate in Jazz Performance. This was a two-year course of study. She also held a Bachelor of Music degree from the University of Canterbury and had completed some papers towards an Honours degree in Music Education. AL’s performance skills were high on both viola (her stage 3 performance instrument) and the piano (the Jazz course study instrument). AL had taught violin and piano privately for seven years before entering college and came from a family of teachers, one who was a secondary school music teacher in Christchurch.

AL had studied music as a subject when she herself attended secondary school. She was very familiar with music curriculum issues, having completed an Honours level research paper on adolescent preferences in music, carried out at local high schools. At university, AL had studied music education theorists, particularly the work of Zoltan Kodaly, and had undertaken some action research on the music of the Samoan community. Her views, understandings and experience of music were already diverse.

Initial Beliefs About Music Teaching and Learning:

AL saw music as a means of “expressing oneself”. She included a cultural perspective in her interpretation of what music is, discussing the place of song and dance, as well as the more scientific discussion of music being the organisation of pitch and rhythm. AL saw performance as the central aspect of the music curriculum, along with a strong desire to make music learning interesting for students in her classes. Her rationale for teaching music focused on music as a basis of society:
“Music is a means of expressing and recognising, and appreciating cultural perspectives...to know who you are and where you come from, and to understand where other people come from and who they are”. AL planned to teach music largely through improvisation as a means of learning the skills of composition and performance. This links directly with her own learning experiences and knowledge bases. AL also commented that she did not want to be an “uncool” teacher as she saw this as the reason for students disliking music as a subject.

Perceived Levels of Confidence in Music Teaching

The following graph illustrates AL’s perceived levels of confidence in the core music course competencies over the three teaching practices.

AL’s questionnaire responses

AL’s responses to the first questionnaire revealed general confidence in teaching music. Musical knowledge (i), performance (g), and aural aspects (j), saw her as being ‘mostly confident’, yet composition (h) rated lower at a ‘not very confident level. AL had not studied composition in her previous tertiary courses and senior secondary music prescriptions have changed considerably since her own time at high school. Now composition and performance are considerably weighted as aspects of
study in all national senior music prescriptions. AL’s experiences, therefore, have not supported study in composition and may account for her doubts about teaching it.

The second questionnaire saw a significant shift in confidence. AL was now feeling ‘very’ or ‘mostly’ confident in all but one question response, that being ‘understanding the role of itinerant music teacher’ (k) which she felt ‘quite confident’ about understanding. AL responded as ‘mostly confident’ in incorporating the music of the tangata whenua and other cultures (l) at this point in the year. Her additional comments praised the associate teacher with whom she was placed for the second teaching practice, stating that he was extremely supportive, particularly in the teaching of composition. This experience had boosted her confidence markedly (h).

AL’s third teaching placement was to a secondary school in Rarotonga where music was not taught as a subject. Her teaching programme consisted of English and social studies teaching, with music as an extra-curricular activity. AL’s responses showed some declines in confidence in the areas of developing resources (a), teaching the syllabus to Form 4 level (e), and in senior assessment (f), and performance (g) aspects. Other areas remained the same, however none increased in confidence after this third teaching experience, except for the question regarding the incorporation of the music of the tangata whenua and other cultures (l). AL now felt ‘very confident’ in this area commenting that this was directly as a result of her experience in Rarotonga, where she was “thrown in the deep end and had to live cultural difference”.

In the other music teaching competencies included in the third questionnaire, AL did not feel confident to lead and direct groups (p). She made the comment that she had not experienced this on any of her teaching placements “in any formal sense”, and that workshops at College had highlighted her “uncoordination” in conducting.

**Summary:**

AL’s confidence increased when she worked alongside an encouraging and supportive associate teacher on her second teaching practice. When she had been provided with teaching experiences and resources that developed her own skills and knowledge bases, she flourished. Conversely, in areas where she had identified her professional weaknesses (and practical experiences had not been provided), her
confidence level was predictably lower. AL completed the year feeling an overall
certainty in all aspects. Her initial ‘cultural perspective’ on music, and its impact
on society, had been reinforced by having a unique teaching experience in Rarotonga
for her final placement. Her initial views of music teaching did not change
throughout the year. She still wished to teach music in a practical way and based
around students’ own backgrounds and experiences. AL wanted to teach “for the
students”, and to develop a curriculum which was not simply “copying something
off the board about music”.

Profile 4: “RG”

Biography:

At 21 years of age, RG (a male) had completed a Bachelor of Music degree at the
University of Canterbury. His specialisation at university has been in Music History
with a stage 3 paper in Conducting. His performance instruments were double bass,
classical guitar, and bass guitar, the latter of which he played in a “gigging” rock
band. RG had also studied chemistry to stage 2 level. RG had no previous music
teaching experience. He had attended a single sex secondary school where music was
considered “a bit of a pansy’s subject”. RG commented that he had been attracted to
music because it put him in a “small, exclusive/different group away from the rest”
and that this provided him with the opportunity to develop “special/secret skills and
responsibilities”.

Initial Beliefs About Music Teaching and Learning:

RG viewed music as a “series of sounds” based on “tension and relief with a sense of
progression”. He thought the most important aspects of the music curriculum should
be “enjoyment and achievement through performing music”. RG wished to introduce
students to many types of music, “other than pop”, to enhance perception and to
widen knowledge. He believed that “many people (including musicians) completely
miss the plot with music because it is intangible in its finished form, and expressed
in a code in its intermediate form”. He felt that people “do not bother to develop their
ears and brain so they miss so much ‘stuff’ in the music itself”. RG’s goal, therefore,
would seem to have been to enrich people’s lives by introducing them to the inner workings of music itself.

**Perceived Levels of Confidence in Music Teaching**

The following graph illustrates RG’s perceived levels of confidence in the core music course competencies over the three teaching practices.

![RG's questionnaire responses](image)

RG’s first questionnaire responses contained a range of confidence levels, with ‘not very confident’ marked for several aspects, such as senior music assessment (f) and composition (h), and for teaching music to Form 4 (year 10) option level (e). In his comments, he attributed these lower confidence levels to a lack of experience/encounter during the first teaching practice. He also commented that he might well have had a higher expectation of secondary school students at Form 4 level than was realistic. The shift from university to teaching in a secondary school, and the subsequent transformation of knowledge acquired to suit students’ needs, was problematic for RG at this stage. He noted that, although ‘mostly confident’ in designing and planning lessons (b), he needed to structure lessons in a more “episodic framework rather than a lecture mode”.

Questionnaire 2 saw RG increase levels of confidence in many areas, particularly in the senior music curriculum aspects. Composition (h) was now an area RG felt ‘mostly confident’ to teach, while planning (b), teaching and evaluating lessons and units (c), were rated as ‘very confident’ aspects of RG’s music teaching. He also felt very confident in teaching the aural aspect (j), but did not feel confident in including music of the tangata whenua and other cultures in his teaching at this stage (l).

By the end of the third teaching practice RG had become quite confident with teaching ‘cultural’ musics. Other aspects were seen as being ‘mostly’ or ‘very’ confident aspects of his teaching, despite his comments that he had not had the opportunity to teach some aspects at all, during his teaching practices, for example, senior aural (j). RG felt ‘mostly confident’ in arranging for and directing musical groups (n,o,p), and was confident in his understanding of the wider role of the music specialist (m).

**Summary:**

At the end of the course, RG reinforced his initial belief statement that music teaching is about introducing students to “new” genres which, “more than likely, would not get any mainstream attention without help”. He thought it important for a music teacher to value the significant place that music has in society and to encourage students to actively participate in knowing of and about music so that they become “more complete human beings”. RG emphasised that music teachers should be seen to be enjoying their subject and that this positively affects students in their classes. His final comment was that he felt he now had a “good solid basis on which to tackle new problems”.

**Profile 5: “NG”**

**Biography:**

NG was a 21 year-old female with a licentiate in piano teaching from the Trinity College of Music, London (L.T.C.L), and grade 8 flute performance. Her degree qualification was a Bachelor of Music from the University of Canterbury, where she
majored in Music Education. Other stage 3 papers taken were in Conducting and Music History. NG had previous experience in teaching piano and flute as a private tutor, and had conducted and trained a performing choir for the Canterbury Choral School.

**Initial Beliefs About Music Teaching and Learning:**

Music to NG was seen as being “any sounds which are appreciated by people and express meaning to them”. She thought that Music as a school subject was an important medium for people to “express themselves and their world - relating to people’s creativity and emotions”. As a social activity, NG believed music promotes understanding between diverse people in a way that no other human activity can”.

NG had a strong belief in providing a ‘core’ teaching programme, where music would be available to all students. The music programme that she promoted would “encourage students to listen to and appreciate music of all cultures and types, including performances by other students”. She was eager to let students discover music through listening and through making music, both “conventionally and unconventionally”.

NG’s planned teaching approach was to “meet pupils at their own level”, and to “teach people to experience and enjoy music”. Her beliefs about music teaching were then, that music is a powerful, expressive medium for all to share and enjoy.

**Perceived Levels of Confidence in Music Teaching**

The following graph illustrates NG’s perceived levels of confidence in the core music course competencies over the three teaching practices.
After NG's first teaching experience, she saw herself as being ‘mostly confident’ in her planning (b) and resource preparation (a). Teaching and evaluating lessons and units (c) scored slightly lower with the supporting comment that junior classes were more difficult to evaluate as levels could not easily be determined in mixed ability classes, especially as a student teacher with no prior knowledge of the students or teaching programme. NG commented that, at junior level, she was “unsure what the students already knew and therefore had difficulty pitching lessons at the right level”.

NG was confident in senior music aspects, although she did not have the opportunity to teach performance (g), which she rated as ‘mostly confident’, or composition (h), which she rated as ‘not very confident’. Conversely, musical knowledge (l) and aural (j) were taught daily and they were marked as ‘very confident’ teaching aspects.

Questionnaire 2 responses remained the same in the planning and resourcing of lessons and units (a, b), and in teaching some senior aspects, such as composition (h) and assessing student work (f). Musical knowledge (l) and aural aspects (j) showed a decrease in confidence to ‘mostly confident’, while ‘managing practical junior classes (d) also dropped a level to ‘quite confident’. A comment supported this latter response, stating that “all classes went well except one” which seems to indicate that the difficulty experienced left her in some doubt as to her ability to manage more challenging classes. NG’s response to the teaching of composition (h) remained at
‘not very confident’ signalling a perceived weakness and perhaps little practical experience on the second teaching practice. The final question, not included on the graph, scored ‘not very confident’ and this related to teaching the music of the tangata whenua and other cultures.

In the third questionnaire, NG felt ‘mostly’ or ‘very’ confident in the majority of areas. There was an increase in confidence recorded in the ‘cultural’ music question (l), and in the composition question (h). NG saw herself as mostly confident in arranging for (n,o) and leading groups (p), and in understanding itinerant (k), and specialist music teacher roles (m).

**Summary:**

The last section of the third questionnaire highlighted NG’s developed view of music teaching. Her comments at the end of the third questionnaire, focused on her role as music teacher rather than her earlier focus on students. She now felt that a music teacher “should not necessarily be an expert in one field but must be competent in many different areas”. She said she felt as prepared as she could be after one year of teacher training: “The only way to improve now is to actually get some continuous experience”. With every positive experience on teaching practices, NG’s confidence grew. Without those positive experiences, she lost confidence. For NG, music teaching in a secondary school would be ongoing professional development.

**Profile 6: “SS”**

**Biography:**

SS, a 23 year-old male, held a Bachelor of Music degree from Canterbury University. He had completed stage 3 papers in Music Education, Composition, and Music Research, the latter based in the area of Music History. He had not had any previous teaching experience before entering College. SS’s instrumental skills were in piano, and he was a singer in the university choir. SS did not consider himself to be a performer, and acknowledged his lack of practical experience and knowledge in the genres of rock and jazz music.
Initial Beliefs About Music Teaching and Learning:

SS considered music to be a “physiological part of every human being’s background which constitutes natural responses to sounds and rhythms”. He thought that a secondary school music curriculum should accommodate students’ wide-ranging backgrounds and experiences. Whatever the content, SS felt that it should be “taught in an interesting way and provide a solid basis for further study”. SS’s philosophical approach to music teaching at this stage, was described as an opportunity to “benefit and expand (his) musical experiences through hearing different responses from inspired students”. He desired to share his knowledge of, and passion for, music with others. SS saw his role as teacher as being able to help students “realise their own responses”. Music appreciation was a priority for this beginning student teacher - for his own development and for that of his students.

Perceived Levels of Confidence in Music Teaching

The following graph illustrates SS’s perceived levels of confidence in the core music course competencies over the three teaching practices.
SS’s questionnaire 1 responses were variable. As with the other student teachers, confidence was higher in aspects that encompassed his own background experience and knowledge bases, in this case, the aspects of composition (h) and musical knowledge (l) in the senior curriculum. Beyond these, SS was less confident. In teaching and evaluating lessons and units (c), SS commented that he found it “depended on what type of class” he was teaching, especially in the junior school where he had difficulty “moderating the delivery of a lesson to suit a less musical class”. This was also reflected in his lack of confidence in managing practical music classes (d), as exemplified in the comment that follows:

My confidence in this area was shaken by one particularly disastrous keyboard lesson with a low-stream, core music class.

Interestingly, SS also commented that he felt confident to teach keyboard and strings, but lacked knowledge of the performance of music on drums and electronic guitars, which he noted would need development. His lack of confidence with the keyboard class would seem, therefore, to be based around his classroom management strategies rather than on his content knowledge skills. Transformation of knowledge may also have been a problem in terms of relating content through activities suitable to the students’ needs.

SS was ‘not very confident’ in understanding the role of the itinerant music teacher (k) in this first questionnaire. This may relate to his lack of confidence in instrumental performance (g) and assessment (f), or perhaps to his lack of contact with performance settings on the practicum.

As an additional comment in this first questionnaire, SS said he found the most useful aspect of College music courses taken in Block 1 to be the planning of lessons and the overview of assessment procedures at senior level.

Questionnaire 2 revealed that SS had a decrease in confidence in only one aspect, being in the designing and planning lessons and units of work (b). He noted that he needed to “concentrate on learning outcomes” that the unit was intended for. He also commented on his regret at not having had more opportunity to teach Form 4 (e), and said he had answered the question “optimistically” in light of the fact that he had no actual teaching experience at this level. SS believed that his own “past experiences in
composition” would provide him with the basis to teach composition in a way that would enable the students “to express themselves in a strongly musical way”. However, he had not actually had the chance to test this theory on his first two teaching practices.

SS was ‘not very confident’ in incorporating the music of the tangata whenua and other cultures (l) on the second teaching practice, saying he needed “more exposure and strategies for his own development” before this could occur.

An additional comment was made in the second questionnaire regarding College Music courses. Here SS asserted that the courses had assisted him in selecting and developing suitable resources: “Trialng College assignment tasks on section was very helpful in recognising any problems that the assignment had in a classroom setting, and this reminded me of the need for user-friendly resources”.

SS had slightly increased in confidence by the third questionnaire, notably in planning lessons (b), managing practical classes (d), and in senior performance (g). He also felt more confident in incorporating the music of the tangata whenua and other cultures (l), but remained only ‘quite confident’ in teaching senior aural (j), the only other senior music competency. SS’s comment relating to this was that his “delivery of aural exercises” still required “a lot of work”. This he said, in practice, was due to weaker performance skills, which created inconsistencies in repeated deliveries of exercises for the students to transcribe. He noted that he needed to prepare and practise these exercises in advance.

In understanding the wider role of the specialist music teacher (m), SS was ‘mostly confident’. In all other questions, (that is, arranging music for, and directing ensembles), SS responded as feeling ‘quite confident’ in those aspects.

**Summary:**

SS saw music teaching as a career that would enhance his own personal and professional musical skills and knowledge bases. He hoped to learn through his students. Over the year-long course (and in particular through his experiences in schools), SS realised that his pedagogical planning and teaching skills, along with his musical performance skills, would need considerable development in order to
become a competent music teacher. He had struggled to pitch lessons at appropriate levels and to break concepts down into smaller manageable steps for the adolescent learner.

SS’s final comments offered a reflective view of his year at College. He now saw that a music teacher had to be “flexible and consistent”. These were traits he felt he had not yet developed. He viewed his preparation for music teaching as follows:

I believe that this year at College has given me a very strong beginning to a job that is going to be demanding but rewarding. I believe that my flexibility in different spheres, like executing lessons at the right pace and level for students, and my performance skills, are going to be mid to long term goals. I have adopted some strategies to help with this during the year and have appreciated the support of peers in teaching me new instrumental skills such as guitar and oboe. This year at College has provided me with an environment ideal for trying new things and learning from them...and there is much to learn!

Profile 7: “AG”

Biography:

AG, a 23 year-old female, came to the Christchurch College of Education with a Bachelor of Music degree from the University of Canterbury. Her specialisation had been in Music Education and her special topic was in Music Therapy. AG’s goal was to work as a music therapist and she saw the college teaching diploma as a worthwhile qualification to this end. She had always wanted to be a music teacher and planned to teach in a secondary school “for a while” before starting a music therapy course at Massey University. Her instrumental skills were in keyboard, although she did not consider herself a performer. AG did not study composition at tertiary level, and had little musical experience as a performer. She had taught piano privately before entering College, and continued to teach privately during the course of the college year.
Initial Beliefs About Music Teaching and Learning:

AG’s view of what constitutes music was that it is “the use of sound or lack of it”, and that it is “organised to convey a message, story, feeling or emotion”. She articulated the important aspects of the music curriculum as to create, re-create and appreciate music, these being the terms used in the Syllabus for Schools: Music Education from Early Childhood to Form Seven (1989). Her study of music education at university had clearly provided her with the terminology to describe the curriculum.

Friends and parents had influenced AG in her decision to become a teacher. Firstly, she was inspired by talk from other people who had attended the Christchurch College of Education, and secondly, she wanted to change the way she had been taught at school. She went through school saying, “I’m going to come back and teach and do a lot better job”.

AG believed that the “power in music has the ability to transcend all boundaries”, and that music is a “universal language that we can all share, feel and appreciate”. Her planned approach to teaching music was to make it “fun and for all to enjoy. It should not be full of lots of lectures but it should be hands-on lessons that get the students involved; trying, experimenting, and growing through the music”. Her belief was that “all children can enjoy music as a subject given the right teacher”. She hoped to be that ‘right’ teacher.

Perceived Levels of Confidence in Music Teaching

The following graph illustrates AG’s perceived levels of confidence in the core music course competencies over the three teaching practices.
AG’s first responses showed that she felt under-confident in many areas, and ‘quite confident’ in others. The senior aspects of musical knowledge (I) and aural (j) rated as ‘mostly confident’. These were the highest scores in this questionnaire. In general, the senior music course competencies scored higher than the planning for (b) and managing of (d) junior classes, perhaps due to her assuredness in her own knowledge rather than in making lessons relevant to adolescents. She commented that her experience as a student teacher had made her realise her powerlessness: “There is a lot of political game-playing, things you have to do, but there are so many different ways of doing things if they would let you try them out”. AG noted that she had never encountered the techniques of composition (h) as a learner, and that this first teaching experience had provided her with the opportunity to “start to not only teach, but to learn the basics of composition with the students”.

Questionnaires 2 and 3 saw a significant rise in confidence levels in all aspects, while the musical knowledge teaching question (I) remained ‘mostly confident’. The highest confidence level was recorded in the third questionnaire in the question on teaching and evaluating lessons and units of work (c). This third teaching practice had provided her with successful classroom experiences and she now felt ‘very confident’ in her teaching.
AG's confidence level was raised from 'quite confident' in questionnaire 2, to 'mostly confident' in questionnaire 3, for the incorporation of music of the tangata whenua and other cultures (I) into her teaching. Other questions in questionnaire 3 relating to arranging for, and directing, ensembles, and coping with additional roles and responsibilities as a music specialist (m, n, o, p), were seen as areas in which AG felt 'mostly confident'. She did add, however, that much would depend upon the group or ensemble for which she was arranging, and she specified that the genre she was secure in was the classical tradition. Jazz and rock would need further development, she added.

Summary:

AG had entered music teacher training at the Christchurch College of Education to make changes to the way music had been taught to her. She soon realised that, as a student teacher, she did not have the freedom to experiment with the range of teaching approaches she had developed at College. At times she said she felt powerless to try out new ideas, and was confined to a programme that did not match her beliefs about how music should be taught. AG identified the content areas she needed to develop and had enjoyed opportunities to learn new skills with her students. By the end of the course her overall level of confidence was high and her enthusiasm intact.

Profile 8: "CM"

Biography:

CM, a 25 year-old female, came to the Christchurch College of Education with a Bachelor in Arts degree from Southampton University, England. She had majored in Music History and Harmony, based in the classical tradition. She had played the oboe and piano in chamber music groups but had not studied the art of performing, as such. On arriving in Christchurch, she had auditioned for the Christchurch Symphony Orchestra and was accepted as second oboist, thus proving her skill in performance on that instrument.
CM had taught oboe and piano privately in England. She had also spent time, on a voluntary basis, assisting with music classes in primary and secondary schools in her local community.

**Initial Beliefs About Music Teaching and Learning:**

CM had “always thought about teaching”, and, at an early age, decided that the music teaching she had experienced as a learner was “very conservative and boring”. She decided that the New Zealand curriculum provided a more stimulating programme of study and moved to New Zealand to complete her teacher training.

Music to CM was described as “sounds and silences”, and as “works involving instruments (including voice) playing together or solo”. As an art form, music to CM was a “means of self expression and an outlet for creativity and individuality”. Her belief in music education was that it should be “active participation” which would enhance learning. As with other student teachers, CM believed that the curriculum should encompass a broad range of musical styles, “not just classical”. CM’s approach would be to “try to make music more accessible to those with no talent; to make music a fun subject, and one where children interact with each other and play an active role”. CM did not want to teach music in the way she had been taught, with the “stigma of learning scales and so on...just the theoretical side alone”. She felt that this approach made less talented students apprehensive. She planned, therefore, to teach in a practical way where “children could be free to express their own ideas, and experience all types of music”.

**Perceived Levels of Confidence in Music Teaching**

CM did not complete a questionnaire for the first teaching practice as she was granted ‘leave’ to return to England for family reasons. Her previous teaching experience in schools was recognised and she was required to complete an extra two weeks in a local secondary school at the end of the year. This extra teaching time satisfied the teaching practice requirements, allowing CM to qualify for the Diploma in Teaching qualification from the Christchurch College of Education.
The following graph illustrates CM’s perceived levels of confidence in the core music course competencies over two teaching practices.

In questionnaire 2, CM presented a range of responses to the questions. Her confidence was high in developing resources (a), planning (b), and in teaching and evaluating lessons and units of work (c). Management of practical classes (d) rated slightly lower at ‘quite confident’, as did her confidence in teaching the syllabus to Form 4 level (e). Senior music questions received varied responses, with performance (g) and musical knowledge (l) aspects rating as ‘not very confident’. This, she said, was due to having “no exposure” to these areas during the practicum. Composition (h) and aural (j) were scored as ‘mostly confident’ and she had been given many lessons to teach in these aspects. An additional comment was made regarding the teaching of aural. Although CM felt secure in executing aural-based lessons, she recognised that she was “not confident in jazz/rock terminology” which would “need to be worked on”.

Understanding the itinerant music teaching and group tuition role (k) was not causing any concerns for CM, but she was ‘not at all confident’ in incorporating the music of the tangata whenua and other cultures into her teaching (l). The former, she said, was “completely new” to her and she found it “difficult to grasp the cultural implications and heritage”.
CM made a final comment in this questionnaire, that “there was so much going on in the school that had no relation to what had been done at College which was frustrating” for her. She had been given “mainly aural work, and apart from the third form (year 9), had little flexibility” in what she could teach.

Questionnaire 3 saw CM shift to ‘very confident’ in her planning (b), and ‘mostly confident’ in managing practical classes (d) with the comment that this had taken quite a bit of practice to master. Senior prescription assessment requirements (f) were now an area in which CM felt ‘very confident’, as she did with performance (g). Composition (h) remained as ‘mostly confident, while musical knowledge (i) was now an aspect she felt ‘quite confident’ to teach. Her comment regarding the lower recorded confidence level for musical knowledge, was that examination classes at the school had completed all tasks. However, she added that she did collect many useful resources for this aspect for her future teaching. Aural teaching (j) had also increased in confidence and she now considered herself ‘very confident’ in teaching this area. This teaching practice had clearly provided CM with considerable opportunities to teach in all areas.

By the end of the third teaching practice, CM was ‘quite confident’ with the both concept of the itinerant role (k), and, more significantly, in teaching the music of the tangata whenua and other cultures (l). She thought her arranging skills to be at a ‘mostly confident’ level (n,o), and was ‘very confident’ in ability to lead/direct ensembles (p).

Summary:

CM was eager to make music a diverse and practical learning experience for her students. Her first teaching experience (Teaching Practice 2), had not provided her with the opportunities to diversify, nor to develop her content knowledge and skills bases. However, after the third teaching practice (her second placement), CM had experienced a range of teaching settings and, subsequently, her confidence in her ability to teach all aspects at all levels had grown.

CM’s most challenging personal and professional development had been in developing her awareness of the music of the tangata whenua. Having come to New
Zealand from England, this was very new to her. She completed the course feeling confident in this area, and had a high level of confidence in all others.

Profile 9: “GM”

Biography:

As a 25 year-old male, GM was the only student teacher in the 1997 cohort of music specialists to have a post-graduate degree qualification. He held a Bachelor of Music with Honours degree from Victoria University, and his major was Oboe Performance. GM was also an accomplished performer who played regularly in bands on the bass guitar, and in orchestras on the oboe. Before entering college, GM had taught in Wellington secondary schools for six years as an itinerant woodwind tutor. He had considerable experience in performing in musicals, both as an actor and as a musician.

Initial Beliefs About Music Teaching and Learning:

To GM, music was viewed as an “aurally perceived art form, which can evoke any kind of emotion from the listener”. He commented that “musicality is an emotionally powerful talent and the most natural ability that everybody has”. GM’s view of the music curriculum was that it should include all students in practical music-making through hands-on study and encompass all styles”. His initial belief was that everyone has “at least some innate talent” but that “we all have different needs”. He saw his role, as teacher, to “extract that talent and to enable students to experience and participate in the unlimited boundaries of music”. GM also commented that students should be assisted in the realisation that music “plays a major and mostly unnoticed role in society”, and that “without music they would not be complete sentient beings”. GM wished to give students a sense of “creativity and achievement - no matter their level”. He viewed music as being “different to other subjects, such as science or mathematics, in that it is more interesting and there are not necessarily ‘right’ answers or definitions”. GM thought that “because everyone takes what they can from listening to music, no one style is correct or better than others - just different. For example, someone appreciating Mahler’s 5th may derive the same pleasure as someone appreciating Fishbone”. GM wanted to stimulate students in
this non-threatening and accepting way, and to “combat the off-putting, stale teacher syndrome”.

**Perceived Levels of Confidence in Music Teaching**

The following graph illustrates GM’s perceived levels of confidence in the core music course competencies over the three teaching practices.

![GM's questionnaire responses](image)

In questionnaire 1, GM responded to all questions with high levels of confidence, particularly in the question related to itinerant music teaching (k) where he felt ‘very confident’ due to his own background teaching experience.

In questionnaire 2, GM had shifted to ‘very confident’, except in the senior music questions which remained as ‘mostly confident’ (f, g, h, I, j). It was only in the question relating to incorporating the music of the tangata whenua and other cultures (l) that GM felt ‘quite confident’, with a comment that since the marae visit he felt “more able to cultivate ideas in the appropriate context”.

Questionnaire 3 responses were all ‘mostly’ or ‘very’ confident scores with increases in confidence noted for senior music performance (g) and composition (h) aspects. The ‘cultural’ music question had also increased to ‘mostly confident’. GM felt ‘very
confident' in understanding the wider role of music specialist (m), and in leading and directing ensembles (p). Arranging skills (n, o) were rated by GM as 'mostly confident' with a comment that this was an area that he would continue to develop, especially vocal arranging.

GM's general reflection comment at the end of the third questionnaire, spelt out his view of music teaching at this stage of the year. He said that "the ability to recognise the abilities, interests, and misconceptions students have about music", was the most critical factor in being a competent music teacher. He also saw it as essential that the music teacher "be prepared to let students experience the subject in a practical way".

**Summary:**

GM's views had not changed dramatically from the initial survey to the end of course reflection statement. He remained idealistic and very confident about his teaching throughout. His belief that music should be a subject "for all", had not been dampened. However, he now saw the music teacher's role as a two-edged sword - not only should the music teacher inspire, enthuse and accentuate the positive, but they should also be able to identify learning difficulties that students may have, and guide them through practical experiences that enhance learning and support achievement. He had now developed a perspective of the learner in the teaching equation.
SECTION 2 – Comparing Differences Between Age, Gender and Qualifications

This section compares the ages, genders, and qualifications of the group of nine student teachers in terms of their questionnaire responses.

The ages of the students ranged between 21 years and 25 years. This is a narrow range of five years, and there did not prove to be any significant reason to pursue analysis in response based on the ages of the participants. Gender as a variable, did provide some differences in response that are worthy of brief discussion. A summary of gender data follows, however, graphs are not included for this aspect of data presentation.

In the first section (teaching practice) the men appeared more confident than their female counterparts in the areas of resource preparation, planning, and teaching and evaluating lessons that they had taught. They were also more confident in working with the itinerant music scheme of group tuition for performance settings. Composition, although still a lower confidence rating, was higher for the men and was the lowest score for the women. Both the men and the women viewed the composition aspect at senior level to be the most challenging aspect of their teaching.

The women scored higher confidence levels in musical knowledge and aural teaching. In reviewing the biographical details for the young men and women participating in this study, the women did not generally see themselves as performers and largely came from ‘music theory’ backgrounds. The men, apart from SS, were all performing musicians with high local and/or national profiles in the music community. One of the women, (AL), had studied performance but no longer performed, while CM had not studied performance but was a performing musician. The public exposure the men were experiencing may well account for their increased confidence in the performance-based settings. The women did not study performance, apart from AL, and this is an interesting pattern. Perhaps young women do not feel as confident to enter Performance courses at tertiary level as their male counterparts.

In the second section, the men were slightly more confident overall, however, confidence levels had shifted closer together. The men became more confident than
the women in managing practical classes, and reversals of confidence levels were recorded for musical knowledge with the men increasing their confidence. In aural teaching, the men had gained confidence and both groups were very confident with the itinerant teaching aspect.

By the end of the third teaching experience, confidence levels were almost even between the two groups, and medium levels of confidence were recorded across all teaching aspects. The women regained their earlier higher level of confidence in the senior aspects, particularly for aural teaching, which rose to its highest recorded level. Lower levels of confidence were recorded for both groups in managing practical classes.

Of most interest to this study was the difference in qualification groupings and the perceived levels of confidence of those groups in relation to their teaching practices. Background experiences played a part in differentiating between men and women.

The following graphs present the average levels of confidence in all music competencies, (as detailed in each of the three questionnaires), for the three qualification groups, identified as:

- Bachelor of Music - B Mus (6 student teachers: GM, AL, NG, SS, AG, RG)
- Bachelor of Arts - BA (1 student teacher: CM)
- Jazz Diploma - Jazz (2 student teachers: JW, JT)

![Graph](image-url)
In questionnaire 1, only two groups are represented in the graph, namely, the B Mus group and the Jazz group. The BA group (CM) did not complete a first teaching practice and respective questionnaire.

The B Mus and Jazz groups were close in confidence levels for many responses in the first questionnaire. The pedagogical content knowing skills of resource selection and preparation (a), and the planning (b), teaching and evaluating lessons and units of work (c), showed little difference between the groups. At this stage they were generally ‘quite confident’ with these aspects. The Jazz group would appear to have been less confident than their B Mus counterparts in managing practical junior music classes (d) and in teaching the syllabus to Form 4 option level (e). The Jazz group was more obviously lower in confidence in the senior aspects of the music curriculum, notably in musical knowledge (I) and aural teaching (j). The B Mus group registered ‘mostly confident’ in these aspects. The question regarding the itinerant/performance tuition (‘k’) was the only area that the Jazz group appeared, to any extent, more confident than the B Mus group.

Questionnaire 2 comparisons: B Mus/BA/Jazz

Questionnaire 2 included the BA group. This ‘group’s’ confidence was, at this point, generally lower than both other groups. This could have been due to the fact that this was the first teaching experience for CM. Another interpretation could be that CM’s qualifications and background had not supported her knowledge and skills bases
enough to enable her to feel confident in her teaching at this stage in the year. Questions on understanding senior assessment procedures (f), and demonstrating and applying skills and knowledge for the musical knowledge aspect for the senior curriculum (l), recorded considerably lower levels of confidence for the BA group than for other groups. The BA student teacher was, however, more confident in aural teaching (j) than the Jazz group, and recorded 'mostly confident' as did the B Mus group. Both the BA and Jazz groups showed slightly more confidence than the B Mus group in question 'k'. All groups had lower levels of confidence recorded for question 'l', relating to the incorporation of music of the tangata whenua and other cultures. Overall, the B Mus and Jazz groups had moved closer together since questionnaire 1, and increased their levels of confidence.

![Questionnaire 3 comparisons: B Mus/BA/Jazz](image)

The final questionnaire showed that the BA group had recorded several 'very confident' responses, and was more confident than her counterparts in these particular aspects. There was a slight increase in confidence in other questions for the BA student teacher except for question 'k' which decreased. The Jazz group gained in confidence in some questions (a, d, e,) and lost confidence in others (b, f, h, l). Other questions remained unchanged. In all senior music teaching questions, other than the performance aspect (g), the Jazz group averaged less confident responses. The B Mus group, on the other hand, had increased or generally maintained levels of confidence in all questions. All groups recorded upper levels of confidence in the arranging (n,o), directing (p), and departmental leadership questions (m).
The most significant differences between the Jazz group and other groups lay in the senior curriculum areas. This could be due to the third teaching placement in a tertiary institution for both of the student teachers in the Jazz group. They did not experience a secondary school setting and this may have negatively affected their confidence levels. Interestingly, this group did register as being more confident than other groups in the practical and performance setting questions. This would seem to correlate with their previous background experiences in performing music. The BA student teacher appeared more confident in many aspects than other groups. As this 'group' was only one student teacher, it is unlikely to be a valid interpretation. Areas in which the BA student teacher recorded lower levels of confidence were, in fact, those in which she did not gain experience during her teaching practices, as detailed in CM’s individual profile in Section 1 of this chapter. The average response levels of the B Mus students in this final questionnaire, revealed a higher overall level of confidence in their perceptions of their skills and knowledge bases for becoming a specialist secondary school music teacher.

Conclusion

In conclusion, in terms of questionnaire responses, the variable of age did not offer any distinct differences between the groups. Gender difference provided some changes in perception of confidence levels. Men began more confidently, and women gained confidence by the second questionnaire, to the point where both groups were comparatively even by the end of the course of study. Aspects of performance and itinerant tuition revealed that men were more confident than women and this related to their respective backgrounds and experiences.

The qualification variable gave some insight into the notion that background experience played an important role in how confident student teachers were in demonstrating and applying the required skills and knowledge bases for teaching the secondary music curriculum, both within and beyond the classroom. The College Music courses, and teaching experiences, clearly impacted on the confidence levels, as detailed in the Student Teacher Profiles section of this chapter. The beliefs, skills and knowledge bases that the student teachers brought with them to the course would also seem to be of significance in interpreting the data.
Chapter Four

TWO CASE STUDIES

As Chapter One reveals, the processes of learning to teach need consideration through a range of research approaches and interpretations. The questionnaires discussed in Chapter Three, considered the backgrounds, initial and developing beliefs, and changing perspectives of teaching competence for each of the student teachers. This chapter uses a case study approach in the attempt to synthesise data around the conceptual framework created for this study (Figure 2, p.14). One case study alone cannot allow broad generalisations about teacher thinking. The case study approach can however show links between the tensions and the dimensions of the framework.

The comparative view of student teacher development, from the varying perspectives of ‘novices’ and ‘experts’, is critical to this action research project. Studies indicate that novice teachers experience significant tensions in transforming and representing concepts and ideas to the students they teach (Feiman-Nemser, & Parker, 1990; Wilson, Schulman, & Richert, 1987). To that end, the first case study is a student teacher’s perspective of learning to teach, and the essential skills and knowledge bases required to be a specialist secondary school music teacher. The case study includes interview data which considers the teaching practice experiences, respective associate teacher report comments, and College Music course experiences and course evaluations.

JW was selected as the student teacher/novice case study. He was selected to represent the Jazz group responses. As the comparative data in Chapter Three showed, the qualification variable created the most significant difference in response. The Jazz group were generally less confident than their counterparts who held university degree qualifications in Music. It seemed important, therefore, to investigate this further by interpreting interview comments and relating these to other data gathered. Although individualistic, his interview comments and course evaluation statements strongly reflected those made by other student teachers. Tensions experienced are discussed in relation to the conceptual framework (Figure 2).
The second case study focuses on an 'expert' associate teacher's questionnaire responses. This expert was selected from the vast collection of associate music teacher data, gathered from reports written on student teacher competence, and from the questionnaire and is reflective of the views of the other 'expert' participants in the research. The case study in that it encapsulates all of the comments made by the associates due to the comprehensive array of responses supplied in the questionnaire. The data collected from this expert was therefore inclusive and informative, and was based on years of teaching experience and considerable involvement with student teachers as their mentor.

Case Study One

A Novice’s View of Music Teaching: “JW”

Introduction:

As detailed in the first Student Teacher Profile, ‘JW’, in Chapter Three, JW came from the Christchurch Polytechnic Jazz School with a three year diploma, degree-equivalent. He was a 25-year old jazz/rock guitarist with considerable performance skill.

Views On Teaching Music

JW saw the one-year teacher training offered at the end of his Jazz Diploma course as "something to fall back on". He initially viewed music teaching as a way to use his expertise in performance to encourage rock and jazz music-making in his classes. He wanted to enable students to enjoy his teaching through exploring contemporary music which would inevitably be ‘user-friendly’ to the adolescent.

After the first teaching practice, JW recorded a range of confidence levels in his questionnaire responses, with senior music aspects recording lower than average confidence levels. At the first interview, he considered that classroom teaching would be a “second option” and that his interest lay in itinerant teaching so that he could “keep up performance and composition and get those skills further developed to ultimately work in the music industry”.
Since his first teaching experience, JW had changed his view on teaching music in a secondary school from one of personal belief and ‘idealism’, to one of practical and political ‘reality’:

One thing that’s definitely changed is that I now realise that you can’t teach a group of juniors like you can teach a room full of adults. The comment was made by my associate that they are coming to class to value what I have to offer, but that is not necessarily the case. Often they are coming in to ignore me and they don’t necessarily want to be there. They come in quite charged sometimes, looking for a bit of a fight and for me that is not what music teaching is all about. For me it is about helping someone that is seeking to learn and unless they are seeking to learn, there is not a great deal I can do other than pacify them really. So certainly music teaching in a classroom is about getting them interested and it doesn’t look like you get through much content. Hopefully after a few years of teaching they might decide, “Oh, I’m interested in this, maybe I’ll look at it now”.

JW had hoped that students would be as interested in music as he himself was. The practical situation revealed that not all students were prepared to accept a new authority figure in “their” classroom and so behaviour management became a major focus while the study of music became secondary. JW had also encountered resource limitations which adversely affected his planning and teaching:

There was only one piano to work with so that was a bit of a challenge, keeping the majority occupied while three got to be on the piano at a time. There was no keyboard laboratory! No drums in the classroom....very under-resourced. Even the desks were kindergarten desks that just weren’t designed for these big boys. Just basic things like using an OHP (overhead projector) were a source of frustration but it all made me plan well in advance. You can’t say “hold on, I’ll be back in a few minutes”. The most you can give them is 20 seconds of a task before mayhem sets in.
JW experienced tensions between his desire to be innovative, and having to reproduce a teaching method he ‘despised’ but was forced to follow due to a lack of resource materials. He did not want to “chalk and talk” but had little choice.

There was nothing to work with. Coming from my background which is fairly much “do it, relate this to contemporary music” to just being given a chalk board and told to talk…well, I foolishly stepped in to that idea. I tried to teach music theory his (associate teacher’s) way and I think that was a drag for the third formers. In retrospect it wasn’t a good thing to do. I should have tried more practical options with theory happening but just without instruments.

The associate teacher and student teacher clearly had different beliefs about how music should be taught. The power being in the associate teacher’s hands, the novice was left to adopt the associate teacher’s method against his underlying philosophical approach to music teaching, against his planning preferences, and against his practical and pedagogical competence.

During this teaching experience, JW had demonstrated his own performance skills to students. He enjoyed being a role model and facilitator (Robertson, 1997) when operating in a teacher-directed mode.

I demonstrated how to “voice” basic keyboard and guitar chords. On a slightly deeper level, being an improvising musician is thinking on your toes, and I would say this is a definite asset for classroom music teaching”!

JW went on to say that despite detailed planning, including time allocations, he was “easily side-tracked by impromptu questions” which he struggled to deal with. Time would be wasted on divergent issues which caused him concern as he tried to “backtrack” and return students to the planned task. Again, his enthusiasm to help individual learners would seem to have cost him the flow of the lesson and even the management of whole class on-task behaviour. This reflects the tension between the political, practical and personal dimensions within the framework in that his lesson plan was often abandoned as student needs diverted his attention. JW’s willingness to be ‘side-tracked’ matches his view of teacher as motivator - he was forced to shift to
a managerial role against his wishes. This shift challenged his view of teaching and reduced some confidence in his perception of his teaching ability.

The associate teacher who acted as mentor, or expert adviser, for JW on the first teaching practice, gave advice on classroom management. He suggested to JW that he develop his command skills and adopt a more assertive and formal approach with students. He also suggested that JW broaden student knowledge to include orchestral and choral repertoire. This would mean that JW would need to develop his own skills and knowledge bases in order to successfully transform such information to students. The associate asked JW to consider whether “practical experiences” were “better than theoretical abstraction”, signalling some conflict in styles and approaches. Other comments were offered to JW regarding his “excellent musical performing skills as a guitarist”, and his “friendly student contact, particularly in positive, directional coaching of rock groups”.

JW had taught to his strengths and encountered an associate teacher who appreciated these skills, but recommended that he develop more formal teaching methods and wider content material. JW’s personal knowledge, his background experiences, his skills and knowledge bases, had been explored and challenged in this school setting. Tensions were created around the way JW wished to teach and the way he was expected to teach. His reflective interview comments reveal his continued belief in teaching theory through practice, despite the advice proffered by the associate teacher. The clash of beliefs and knowledge bases, between associate/expert and student teacher/novice, were evident. JW’s long-held image of music teaching was that he should be a role model and a facilitator, whereas the associate had wanted him to be more of a manager. JW’s ‘ideal’ image had been inspired by his high school music teacher.

My early teacher was very hands-on and I want to do that. But you need equipment. You need resources. You have to build up willingness for them to get their feet wet. And that is something my teacher did. He would go to the local intermediate and start there so everyone knew they would enjoy music when they got to high school. They knew the teacher in advance and they knew they would have fun making noise in an organised fashion. If I hadn’t had a teacher like that I wouldn’t have gone anywhere in music. He certainly fostered the idea that I could have a career in
music because I saw this guy at weekends making money playing in a band. He taught school during the week and did his thing at the weekend.

JW’s other initial belief in music education had also been challenged. He had thought that all students would be interested in what he was attempting to do with them. However, his experience was that the students were not all enthusiastic, and the school itself did not seem to support music.

The value that school placed on music was minimal and the teachers gave little support. If a kid got up to go to a music lesson he was ‘boohooed’ by his teachers. I saw it in a history class. I couldn’t believe it. No encouragement at all. This guy actually said, “Oh, you are going to do that rubbish, are you?” It was quite bad. That same class, the captain of the first 15 walked out, no apologies. The teacher even said to the class, “Who wants to be in the rugby team?” and proceeded to spend fifteen minutes of the lesson talking about rugby. It’s all out of balance!”

I asked JW how he felt the College Music courses had prepared him for the teaching practice. I wanted to know if he had experienced any conflict between what we were doing in Music at College and what he was required to do in the school, seeking to investigate tensions arising from elements inherent in the political dimension of the framework.

I’m glad we went on the trip to Hillmorton before teaching practice. That was valuable as I was out-of-touch with where juniors are at. I felt okay about teaching seniors but worried a bit about the younger ones. I didn’t get to use any of the (College) class resources that we put together but I did use the approach that we mapped out in class. So the episodic ideas from other students I used successfully. I made sure things flowed. I picked up on things that you did, like make sure that you play them some music every lesson, make sure they all get involved in doing something, make sure they see that it is not a bunch of theoretical abstract. So something that was useful and meeting curriculum objectives. That’s something I have to work at – I can go on at
length with things that interest me but it's got to be relevant to them.

There would seem to be some conflict between College Music experiences and school requirements, as evidenced in JW's almost derogatory coining of the phrase "theoretical abstract". Aspects of the political dimension were clearly in full force for JW and tensions had been created.

After his second teaching practice, and the completion of the second questionnaire, I interviewed JW again. The questions were similar and I was interested to know if his views had changed now that he had another set of experiences to reflect upon.

I think that I have now had the opportunity to put more of myself into what I do. I had more of a go with the fourth form particularly. I had a free range. I also had plenty of teaching in the senior classes which was great because you have to be yourself there, comprehensible and transparent. It's a bit harder with 30 third formers, but with the seniors I was able to evolve that a bit. It's a personality thing – if they like you they'll respond to you. That's how I was at school. Teachers that I thought were lousy teachers, well their subject went into the same trashcan for me.

JW still held his belief in the teacher as a positive role model. As stated in his initial comments, he wanted the students to like him and to like his subject. His goals for this practice had been to "develop student rapport, to have more student activity and less teacher activity by using a variety of teaching approaches". He also wanted to "stick to curriculum-based teaching", and to "meet College assignment requirements" JW's goals clearly lay within the practical and political dimensions. These goals had all evolved from his reflection on his first teaching experience. His associate teacher made direct reference to these goals in his comments on JW's development as a teacher through the section.

JW's understanding of the music curriculum is adequate, and he has the skills and experience to implement this. He is a fine performer and well equipped to teach the 'modern' approach to music education. He designs meaningful and useful units of work with plenty of activities. He makes excellent use of a variety of
teaching and technological media, is confident with group tuition and manages effective multi-task situations. JW needs to be aware of the specific requirements of the curriculum at each examination level and to concentrate on broadening his musical knowledge, which, at senior levels, requires plenty of advance preparation and skill to teach.

JW had himself identified areas to work on and his associate teacher had offered advice based on these goals. The knowledge and skills bases needing development were those that had been identified in the first teaching practice. The pedagogical skills of teaching had been more confidently applied, and JW was finding a more comfortable teacher role that suited his beliefs in music education. Tensions arising between and within the dimensions of the framework had been reduced, and confidence had subsequently increased.

The third teaching practice offered JW a familiar setting as he returned to the Jazz School from which he had graduated the previous year. His goals were to take his new skills and understandings and apply them in this setting.

I wanted to try to bring in some things that they don’t already have. I tried to evaluate what they were doing but it hadn’t changed. It is very male dominated and my efforts to bring in some feminist theory and some different teaching approaches didn’t take on! I think creative approaches are needed to be taken on rather than scientific ones. I’ve learned that assessment isn’t the goal. Assessment is something that happens when your goals have taken place. My disappointment with the tertiary system is that it’s all a matter of herding people through to an assessment point, and if they pass they think they’ve learned something. I don’t believe that is music education any more. I want to see how I can inspire learning through more divergent approaches like using drama and visualisation. I feel Jazz School is square. My view of music is very straight and I’m trying to change that.

JW’s beliefs in music teaching had evolved further and he was now attempting to adopt his learning from College courses, and from his secondary teaching
experiences. His desire was to implement this learning in a different setting, thus promoting change to the way music teaching occurred in the tertiary sector. His ambition to promote change stemmed from his developing personal and practical dimensions, which in turn had created tensions in the political dimension. Being innovative in his teaching at this level had proved unrewarding as students had not responded positively to his efforts in this third placement. This resulted in JW reproducing existing teaching methods, which he felt had compromised his beliefs and operational approaches to teaching.

Unfortunately, JW’s third teaching practice ‘mentor’ did not provide any written or verbal feedback on his progress, confidence or competence. Consequently, associate teacher comments for this teaching placement are not included in this case study.

JW’s third questionnaire responses indicated a loss of confidence in teaching the senior music curriculum. His end-of-course decision to become an itinerant teacher rather than a classroom practitioner, reflected his continued desire to be a role model/facilitator style teacher. He had not continued to develop the broader musical knowledge and skills bases that would be required for specialist secondary school music teaching. Instead, he had decided to continue his own performance skill development, and to teach individual and group guitar tuition and jazz/rock combos.

I feel good about music teaching but I think I would like to work on my strengths for a bit longer before taking up a teaching position in a school. It’s really hard work and I’m not prepared to put that much time into it yet, at the expense of my own performance. Running a department would be full time on its own and if I was an assistant I’d have to work with someone who saw things my way.

JW had decided not to move further along the continuum of teacher development at this stage in his career. His strongly held beliefs and desires held precedence over continuing the journey toward becoming confident and competent in teaching music in a secondary school. Despite goals set within the practical and political dimensions, it was the personal dimension that dictated his immediate future pathway.

JW evaluated the Music courses at College very positively, commenting on the wide range of practical activities and resource preparation, the world music workshops,
and learning from and teaching an instrument to a peer. He also valued the performance, and composition, arranging and conducting tasks. He commented that "there was a good relationship each topic covered in class to thought-provoking discussion, curriculum content, and assessment methods". JW felt that conducting could have been covered earlier "because that was something we were expected to be able to do straight away". He recommended that the courses could provide a more limited range of activities for all levels in the first block. These could then be built upon in "later blocks, rather than separate learning into topics, such as 'World Music', or 'Improvisation'."

By the end of the course of study, JW's general reflection on music teaching, and on College music courses, showed a shift from his initial idealism. He had thought that his teaching could be centred around promoting music to adolescents based on his world of experience, and in one or two particular genres. This, he thought, would "open the minds of the students to new forms". He now noted that he needed to be able to identify his own strengths and weaknesses and "be able to inspire and help students" through facilitation rather than teacher-directed approaches. He realised that he needed to develop his knowledge and skills beyond jazz and rock, into the classical tradition. JW commented that "this is not a short process but this has been a very good year in terms of personal and professional development".

JW identified his strengths as being:

- rapport with students
- musicianship skills such as performing and arranging
- "fair" general musical knowledge
- adaptability and flexibility

He identified his weaknesses as being:

- arranging for ensembles other than jazz/rock combos e.g. orchestra
- knowledge of classical styles and terminology.

When asked what a secondary music specialist needs to be able to know and do, JW answered as follows:

You need to be in touch with kids – to relate to their music and transcribe real charts for them to play in class. You have to have a good ear for that. Of course, you have to have resources to do all that
but as music teaching skills, they’re really important. The kids need to see you perform for credibility reasons. So I’d say be a good role model. Conducting is right up there too. If you can compose and arrange music for a group you have to have conducting skills so that you can lead them. Organisational stuff – being planned in advance; preparing resources, like for rehearsals, having all the sound gear ready; getting on to the Principal to get as much money and support as you can! I can see now that I’d need a lot more general music knowledge to be confident about teaching major works for the seniors. Juniors you can get by with your own strengths. I think all the assessment requirements, especially for internal assessment in School Certificate and Bursary, take a lot of experience in understanding…it’s difficult as a student teacher to know the levels whereas the associates have all the other years of teaching to base it on. Other things you’d need, I guess, are energy and optimism! It’s a huge job and you just can’t be expert at everything, even when you think you have to be. I see it like you are a coach; for example, top tennis coaches aren’t expected to win Wimbledon but they are expected to get their players to the top, to the best of their performance. That’s what music teaching is all about, being able to coach your students to be the best they can in music. I can think of plenty of associates who aren’t up to much though – they don’t perform on any instrument, they teach classical and nothing else, close their ears and minds to the world outside…that can’t be any good for the students. They might be good at one specific thing, like choral conducting, but that’s it. So you need to be open-minded and keep learning or you’re wasting everyone’s time.

Conclusion

JW’s perspectives on being a specialist music teacher were centred around his identified strengths in performance and contemporary music, and in his personal beliefs. Throughout the year, he articulated his teaching style preferences and portrayed a clear image of his view of the specialist music teacher and the necessary skills and knowledge bases required. His decision not to pursue the specialist music teacher pathway “for a while”, reflected the tensions he had experienced and his
struggle to balance his shifting roles, as teacher, within and between the three-dimensional framework.
Case Study Two

An ‘Expert’s’ View of Music Teaching: “TR”

Introduction

At the time of data collection, TR was a 45-year old male who held the position of Head of Music at a large co-educational secondary school in the Christchurch area. His qualifications were a Bachelor of Music (Honours) degree, and a Licentiate Diploma from the Royal Schools of Music (London) in piano performance (LRSM). TR was, and still is, held in high regard on local and national levels, as a composer, arranger and performer, with a string of original music publications to his name. TR had taught for “over twenty years” in a range of schools and had been in his current position for fifteen years. TR identified his music teaching strengths as orchestral and choral conducting, composing and arranging, and musical directorship of school productions. He prided himself on having a wide musical knowledge and a “good ear”. TR also cited the music technology resources in his department as a teaching strength, along with his performance-based programmes of study from Form 4 (year 10) onwards. Areas in which TR was keen to develop his skills and knowledge were given as “contemporary music” and “new ideas for junior classes”. TR noted that music technology would be an ongoing aspect of professional development, with constant changes and upgrades in software and hardware forcing him to “keep up-to-date”.

Views on Teaching Music

In responding to the questionnaire for Associate Teachers (refer to Appendix H), TR supplied a specific range of knowledge and skills bases that he saw as essential for music specialists to develop in order that they be both confident and competent in their teaching, within and beyond the classroom. He also specified the appropriate places that these knowledge and skills bases should be acquired or developed. The following tables present these personal and professional qualities, and their places for learning, as identified by TR in Section 1 of his questionnaire response.
**Table 2:** Knowledge bases and places they should be learned

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Places for Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Classical repertoire</td>
<td>• Teaching practices; University/Polytechnic/Conservatory; Private tuition/personal development</td>
</tr>
<tr>
<td>• Jazz/popular repertoire</td>
<td>• Teaching practices; University etc; Private tuition/personal development</td>
</tr>
<tr>
<td>• Course prescriptions and curriculum documents</td>
<td>• College</td>
</tr>
<tr>
<td>• Orchestration/Instrumentation</td>
<td>• Teaching practices; University etc</td>
</tr>
<tr>
<td>• Advanced theoretical knowledge</td>
<td>• Teaching practices; University etc; Private tuition/personal development</td>
</tr>
</tbody>
</table>

**Table 3:** Skills bases and places they should be learned

<table>
<thead>
<tr>
<th>Skills</th>
<th>Places for Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Performance skills on a range of instruments (especially keyboard)</td>
<td>• University/Polytechnic/Conservatory courses; Private tuition</td>
</tr>
<tr>
<td>• Conducting skills for a range of instrumental and vocal genres, including rehearsal techniques</td>
<td>• Teaching practices; University etc; College; Private tuition/personal development</td>
</tr>
<tr>
<td>• Aural transcription skills of all musical elements, ie not just one or two such as rhythm or chords or timbre (a good ear)</td>
<td>• University etc; personal development; College and teaching practice development</td>
</tr>
<tr>
<td>• General classroom skills (planning, managing behaviour, resource management)</td>
<td>• College</td>
</tr>
<tr>
<td>• Competence in using computer/MIDI/amplifier/stereo/PA and other technologies</td>
<td>• Teaching practices; University etc; College</td>
</tr>
<tr>
<td>• Musicianship skills of applying practical and theoretical knowledge</td>
<td>• Teaching practices; University etc; Private tuition and personal development</td>
</tr>
</tbody>
</table>
TR placed a heavy responsibility for the acquisition of knowledge and skills in the hands of the learner, that is, the developing music specialist. He thought that much could be learned in the practical school setting, and that each learner should take responsibility for developing skills and knowledge in their own time. University, or pre-College tertiary courses, also featured as key places for learning, while College alone was seen as the place for classroom pedagogy, curriculum content, and resource development to occur. Acquaintance with music technology was viewed as a developing and shared role between pre-College tertiary courses, College Music courses, and school experiences.

The knowledge and skills bases identified by TR, largely reflect his own areas of expertise. It is interesting, however, that he did not specifically include composition as an essential skills and knowledge base, yet this is his own area of expertise.

In Section 2 of the questionnaire, TR shared his views of music teaching and his perception of the novice music educator through his experiences with student teachers who specialise in music and have been associated with him during teaching practices.

The first question asked TR what he thought College Music courses should encompass. His response elaborated on his Section 1 questionnaire comments.

The student teachers need knowledge/experience of a broad range of styles in music, especially ‘classical’ and ‘jazz’. They need to be able to conduct groups and to be able to rehearse them. Technologies, including computer, MIDI, and sound recording, are essential as that varies from school to school. College should provide the best and most up-to-date facilities so that the students are prepared to teach for the twenty-first century, and anywhere in New Zealand. You need to cover course prescriptions and assessment methods (also moderation procedures), and expose them to a wide range of resources including ideas for teaching.

In response to the second question, relating to how TR perceived his role as associate teacher, he felt that his job was to "observe, provide advice and guidance about what works here and why, and to work as a team in all aspects of music-making". TR
added that encouragement and constructive criticism were appropriate feedback
techniques, but that this ideal was not always practicable as time did "not allow it all
being done well". He was prepared to "share resources, departmental schemes, and
organisational procedures, such as the itinerant music scheme, budgeting,
programme planning, and extra-curricular strategies".

TR's department received music trainees on a regular basis. During the 1997 year, he
had been a mentor for two of the nine student teachers involved in this research
project. His most recent encounters with specialist music student teachers enabled
him to discuss his perceptions of their strengths and weaknesses.

Their strengths are their acceptance/knowledge/interest in a broader
range of styles. They have an enthusiasm and willingness to try out
new ideas in any situation. This is a chance for me to pick up new
ideas, innovative teaching, new curriculum thinking, things I don't
have time to do. I'm always impressed at how they accept and act on
advice. They are well prepared and are using new technologies. Their
weaknesses are an inability to direct groups in rehearsal and
performance. This is indicative of very narrow performance skills
which usually involve only playing an instrument to an average level,
and/or an average range of theoretical knowledge and skills. Too
often they lack energy, and dress inappropriately which seriously
limits classroom activity.

Through TR's responses some themes emerge in relation to his view of his role as
associate teacher, or mentor. TR portrayed his image of being an associate teacher by
focussing on the benefits of the role, such as receiving new skills and knowledge,
and letting the student teacher take risks in trying out new ideas that are inspiring. He
did not mention any drawbacks of being an associate teacher, such as having to bear
the burden of recapturing classes taught by the student teacher, or reteaching
curriculum that may not have been dealt with in sufficient detail.

TR saw his style of supervision as ranging from consultative, where ideas and plans
are shared, to directive in that he also wished to tell the student teachers how to teach
in his environment. TR also mentioned a more neglectful approach, where, due to
time constraints, feedback and collegiality could not always be encouraged. He did
see his role as providing guidance through reflecting on lessons taught.
TR concluded by recommending that conducting skills be dealt with more substantially in College Music courses, along with orchestration and arranging skills. He suggested that, somehow, the student teachers should be encouraged to “give more sheer energy by spending more time at school involving themselves in activities beyond the classroom”.

**Conclusion**

This expert summarised the knowledge and skills bases for becoming a specialist music teacher in a New Zealand secondary school, by reflecting on his own department, teaching strengths (and possible weaknesses). In his view, the developing music teacher should be an accomplished performer on a range of instruments, especially the keyboard, which he viewed as an essential teaching tool. TR focused on arranging and conducting, which relate to his own extra-curricular areas of expertise. He acknowledged the strengths of current student teachers specialising in music, as being their innovative teaching ideas for the new curriculum, and contemporary musical knowledge. These appeared to be areas in which TR appreciated the input of student teachers in terms of his own professional development. As with JW, TR’s beliefs in music education, his own experiences and qualifications determined his perception of what the essential knowledge and skills bases should be for specialisation in secondary school music teaching.
Chapter Five

DISCUSSION OF THE FINDINGS

This chapter considers the data presented in earlier chapters in relation to the literature reviewed and the research questions designed for this study.

In Chapter One, literature on teacher thinking was discussed from various conceptual stances and highlighted several key approaches. Many studies focussed on the pedagogical aspects of transforming content knowledge and skills for students in practical classroom settings (Shulman, 1987), while others incorporated teacher education courses into this paradigm (Cochran, DeRuiter & King, 1993). Further studies considered the differing perspectives of the expert and the novice teacher (Munby, 1986; Russell, 1989). Cliff (1989) looked at how expertise is acquired, and Robertson (1997), based on the work of Hollingsworth (1989) and others, studied student teacher beliefs about their teacher development. The work of Barone et al (1996) presented a comprehensive framework for understanding teacher development which encompassed the often overlooked political dimension, as well as the personal and operational dimensions investigated by other researchers.

It is difficult to present one coherent framework for teacher education, as there are many variables to consider. The task of reviewing the literature helped me to reconceptualise teacher thinking by creating a framework for this study that encapsulated not only the three dimensions of Barone et al, but also the tensions arising from action and reflection in and on school-based practicum experiences. It was important for me to ask questions beyond those presented in the literature, and in relation to the context of music teaching. I was interested in more than how expertise in music teaching was acquired, but also what was acquired, where that learning was acquired, and why it was acquired.

The section that follows summarises the emergent themes by looking firstly at the student teacher data, followed by associate teacher responses, and finally linking these with the views of the researcher/lecturer and College Music courses.
Reflecting on The Student Teachers/Novices

In describing what music is, the student teachers presented their ‘mindmaps’ of this art form. Music was seen as an essential human condition and an outlet for creative response involving critical thinking and aesthetic development. Most saw music as the essential foundation for individuals living in societies, and as a significant means of learning to understand one’s self and others. Music was described as a language that communicates without boundaries.

The student teachers initially viewed music teaching in relation to their own school experiences and backgrounds. Many had a strong image of themselves as becoming teachers who would be innovative, energetic motivators and/or role models, who would work with the students in their classes in an empathic and up-to-date way. Most spoke of unstimulating, boring, unenthusiastic music teachers who they had experienced in their past education. These teachers they remembered as teaching music from theory-based perspective with little, if any, practical application. They commented on how these teachers seemed out-of-touch with the students’ (their) musical tastes and that this was possibly the main reason for adolescents disliking music as a subject in secondary schools.

The 1997 cohort of music specialist student teachers all firmly believed that they would offer a radically different music teaching style and programme of study from those they reflected upon. They wished to inspire and enthuse adolescents, and to be in touch with “their” music through teaching music in a practical, “hands-on” way, unlike their own theory and history-based music education. Their passionate aim in becoming music teachers was to make a difference, to change the world of music teaching, and to provide better experiences for young people than they had encountered in their own education.

All the student teachers strongly believed in teaching to their strengths. Some acknowledged, even at the beginning of the course, that there were areas that they would need to develop, and felt that this would happen in the context of their teaching, and with the students in their classes. They saw learning to teach as an ongoing development. Comments were made throughout interviews that, in being a music teacher, one does not necessarily have to be an expert. They generally believed
that the music teacher needs to be a good generalist who teaches in a facilitatory style.

In terms of the research on teacher roles (Roberston, 1997), the student teachers initial beliefs showed that they began by seeing themselves as nurturer/role model, and/or facilitator/motivator. After the first teaching experience, some commented on the need to manage student behaviour more effectively. The student teachers had found that the students in their classes were not necessarily as interested or passionate about learning music as they were. Associate teachers had also recommended to the student teachers that they adopt a more assertive persona, and develop management techniques that would see them shift to the teacher as provider/manager role. Many found this shift challenged their beliefs about music teaching and commented that they did not wish to be this type of teacher. It did not mirror the image they held.

It can be seen therefore, that as the year progressed, some of the student teachers had shifted their more idealistic images of music teaching to a more managerial style of teaching due to their experiences with classes in schools during the teaching practices. Large classes of students of mixed ability, and few resources to teach practical lessons, had left some of the student teachers with an evolved view of music teaching. The ‘all should be actively involved in music-making all the time’ notion had been challenged with teaching experience. Also, the notion that some student teachers believed in, of teaching by their personality, had shifted to the view that, with more experience, they would improve and students would then respond as directed.

In terms of teaching practice, many had identified tensions that they had experienced as novices. They felt they had been left to prepare lessons based on broad, unguided decisions with little, if any, knowledge of the students’ abilities or previous learning experiences in music. Some had noted that they had found it difficult to shift from a lecturing mindset, as experienced in their tertiary courses, to one where they were to focus on themselves and on the students. Pitching lesson content at the appropriate level had proved difficult initially. This reflected the student teachers’ development in “transforming content knowledge into forms that are pedagogically powerful” (Schulman, 1987). It also revealed the powerlessness of the student teachers in the teaching practice setting. The resultant tensions that were experienced had emerged from the political dimension of the conceptual framework.
Most of the student teachers had not changed their initial views about music teaching by the end of the course (Lortie, 1975; Tabachnick & Zeichner, 1984; Feiman-Nemser & Floden, 1986; Zeuli & Buchmann, 1988). It seems ironic that those who had made small shifts in their views, finished the year by reverting to the stance they held at the beginning of the course. These student teachers did not apply for positions as specialist music teachers in secondary schools. Rather, they sought positions that focussed on their skills as performers, such as itinerant music teaching, private tuition, or band performance work.

The data revealed that the tertiary and background experiences of each student teacher impacted greatly on their confidence and perceived competence to teach music. Where they had studied an aspect of the curriculum at tertiary level they felt confident to teach it. Where they had not experienced an aspect, knowledge base, or skill they were naturally not confident. Some had commented very favourably about the peer support that they had received in College Music course, namely, being taught a new instrument, sharing resources, performing and critiquing each others’ arrangements, conducting, and learning about aspects of musical knowledge previously unknown to them Peer tutoring had been cited as a valuable part of the College Music courses.

Many of the student teachers developed educational plans for themselves as learners, as well as in the role of teacher, seeing that it was their responsibility to acquire the professional competencies with the assistance of practical and theoretical experiences at College and in schools. This strategy for learning was supported by associate teachers who saw music teaching as a complex, multi-faceted career that demands constant professional development in the skills and knowledge bases in order to teach the new curriculum, and to keep up with changing music technologies.

The student teachers were able to astutely identify the gaps they had in content knowledge, and, in particular, performance, composition, arranging and conducting skills. They set goals throughout the year, and many addressed their perceived areas of weakness. Positive experiences in the practical dimension were particularly powerful in shaping their ongoing development toward confidence and competence. Conversely, lack of experience or development opportunities, and negative experiences in schools, created losses in confidence. Tensions were then created between the political dimension and the personal dimension as they grappled with
dilemmas of expectation, provision of opportunity, and their own goals for development.

College Music courses were evaluated in terms of the personal and professional assistance they provided during the year of study. Student teachers noted that they appreciated the various practical workshops, especially in the areas of music from cultures other than the Western tradition, notably music of the tangata whenua. Other areas of the course that were viewed as valuable were the performance, composition, and conducting opportunities. They felt that there needed to be more time spent on experiencing Māori music, and, as with other aspects of the courses, that competencies should have been revisited throughout the year rather than be taught in blocks of time.

**Reflecting on The Associate Teachers/Experts**

Associate teachers’ attitudes to student teachers, and their preferred styles of supervision, are embedded in the political dimension for the novice teacher. The power relationships experienced by all parties involved in the teaching practice experience greatly influenced the student teachers’ views of their confidence and competence to teach. Intrinsic and extrinsic effects of power were borne by the student teachers during these practicum experiences. Issues of curriculum content transformation, associate teacher responses to the novice’s teaching, student responses, the availability of resources, even school support for music as a subject, were all seen to influence the process of learning to teach. All stemmed from within the political dimension and the resultant tensions that the student teachers experienced impacted on their pedagogical practice and their developing beliefs, that is to say, on both personal and professional levels. The quality of associate teacher supervision, the resources available, and the general school community support for music, played a critical part in shaping the novices’ views on teaching.

The backgrounds and beliefs of the associate teachers clearly influenced their views on music teaching, and their view of student teacher competence. Where novice and expert differed in preferred teaching style, or role, conflict was experienced. The student teacher, not being in a position of power, had little choice but to adopt the style advised by the associate, for that particular setting. This in turn affected the student teacher’s confidence, and perception of competence, as commented on by
both the student teacher and the respective associate teacher. Similarly, associate teachers identified areas for development in the student teachers’ content knowledge and skills bases. As experts, associate teachers may have taken many years to develop their expertise, while student teachers have not had the benefit of long-term experience. Some student teachers felt pressured by this expectation to be expert so soon in their professional career.

Where associate teachers had supervised student teachers in a consultative manner, confidence levels had risen. Positive and supportive associate teachers were praised by the student teachers as making the difference between a successful, happy teaching practice experience, and, at the other extreme, as a stressful, depressing one.

Generally, the experts felt that student teachers who specialise in music come to their schools well-equipped in curriculum content and teaching methodologies. They identified specific skills and knowledge bases that need development for certain students and for particular qualification groups. The Jazz group was noted to be less competent in their keyboard skills, conducting skills in a range of genres, and it was perceived that they lacked knowledge of theoretical and historical aspects of the music curriculum. The other groups (B Mus and B.A) were seen to require a great deal more performance competence, composition, arranging and conducting skills development, and a greater applied knowledge of jazz and rock genres.

Associate teachers reviewed the Christchurch College of Education Secondary Programme Music courses. In general, they commented on the need to provide student teachers specialising in music teaching with the skills to: conduct a wide range of ensembles and groups; to understand and implement the curriculum in innovative ways; be able to operate current music technologies; and extend personal knowledge bases and performance skills. The courses were seen as being appropriate considering the time available. Associate teachers of music commented positively about both the courses, and the novice teachers entering the teaching profession. The demanding task of being a specialist music teacher was also noted to require a good deal of energy and enthusiasm. This, no doubt, is also required of the College Music course lecturer.
Reflecting on College Music Courses

The aim of this research was to undertake a critical action research approach to evaluating the courses I teach, and to investigate music teaching – how teachers view music teaching and the content knowledge and skills bases required. The Music courses were designed to meet what I had believed to be the necessary competencies for effective teaching in music to occur in secondary schools in New Zealand.

The student teachers' reflection on College Music courses signaled a process problem rather than a course competency problem. They commented that the course competencies were indeed appropriate and very useful for their personal and professional development. However, many needed to revisit course content at regular intervals so that they could make better connections between their own knowledge and beliefs, and the experiences they were having in schools. For example, the music of the tangata whenua was seen as an area for ongoing development in order to gain understanding of the cultural implications of its place in New Zealand society and to gain the confidence to teach it in an inclusive way.

Not one of the associate teachers mentioned music of non-western societies, and notably the music of the tangata whenua, as being a necessary course component. Interestingly, none of the student teachers associated with New Zealand schools for the teaching practices, had any experience with this ‘cultural’ aspect of music teaching during the practicum. It is my belief that this aspect is essential to include in music courses, and it is certainly a requirement under the Treaty of Waitangi. It was with dismay that I learned that music of the tangata whenua was generally not embraced in the schools involved in this study.

The research found that all other Music course competencies were cited by the experts in their questionnaire responses, being seen as essential. There were no discrepancies between College Music course outlines and associate teacher responses and recommendations. Overall, with some modification, the Music Education courses would seem to meet the needs of the student teachers, the teachers in New Zealand secondary schools, and ultimately the learners in their music classes.
Chapter Six

RECOMMENDATIONS AND CONCLUSION

The more we come to know about student teachers’ experiences, how their practice in the classroom develops, and the factors that impinge upon this development, the more able we are to construct models or theories of professional growth that will be able to shape the construction of future courses, inform the training and induction of teachers and serve as guides for action for teacher educators, dealing with the complex task of helping student teachers to learn the practice of teaching (Calderhead & Shorrock, 1997, p. 9)

Teacher Education Recommendations

As Hollingsworth suggested in his 1989 study on teacher thinking, teacher education courses need to support student teachers adjust their beliefs to better understand the complexities of classroom teaching. In order to achieve this goal, there needs to be a conceptual framework from which those involved in teacher education, that is, the student teachers, the teachers in schools, and the teacher educators, operate. This study was an attempt to help the student teachers and associate teachers, (and indeed myself as researcher and course lecturer) to explore, analyse and articulate images of teaching held (Bullough & Knowles, 1991). Teacher educators must be able to recognise and support student teachers in this process, and be prepared to assist staff in schools as they mentor student teachers during practicum experiences. Critical action research is also recommended as a process for teachers and teacher educators to undertake so that their teaching and professional development can be more informed and critically reflected upon.

The conceptual framework developed for this study would be a useful model for teacher education programmes. It is firmly based in a reflection in action process (Schon, 1983, 1987), and incorporates not only the pedagogical skills and knowledge
bases so often studied in teacher education programmes (Schulman, 1987), but also
the personal dimension explored in more recent research on teacher thinking
(Hollingsworth, 1989; Robertson, 1997). Most teacher education courses cursorily
consider the political dimension, and usually not in relation to exercises in reflection
in and on action. If all three dimensions and their respective components were to be
discussed and analysed, the student teachers would be able to assume control over
their own learning. Through recognising and understanding the tensions arising from
learning to teach, the partners in teacher development could then co-operate, thereby
relieving stress through acknowledging and dealing with dilemmas as they occur. If
these tensions are not resolved, the effects on all parties can become very negative -
nobody benefits, teacher education courses and the understanding of teaching and
learning do not progress.

It is recommended, therefore, that the Christchurch College of Education consider
implementing the conceptual framework presented in this study as its model for
initial teacher education in the Secondary Programme course of study. If all staff
approached their teaching from this framework, students may be able to better
connect between courses of study and practicum experiences. Schools would have a
more holistic basis for reflecting on student teacher progress during the teaching
practices, and a better understanding of College courses. Ultimately, beginning
teachers graduating from the Christchurch College of Education would have a sound
professional development framework from which to continue to operate throughout
their professional careers, on their way to becoming experts.

Secondary Programme Music Course Recommendations

The analysis of the data revealed several aspects of course design that need
improvement. Most of the student teachers identified the aspect of composition as an
area for development. It would be advisable to support student teachers earlier in the
programme of study to learn to explore this aspect and find the gaps in their
theoretical knowledge bases. Aural transcription skills were cited by some as an area
to develop, as were performance skills. These aspects were acknowledged to be areas
in which the student teacher should work independently. Neither the novices nor the
experts viewed College Music courses as the crucial place for developing these
skills. Both groups considered that personal development was the most appropriate
means to that end.
Pre-College tertiary courses should not be expected to ensure that their graduates acquire the broad knowledge and specific skills bases required for specialist secondary music teaching. However, it is recommended that continued liaison and course consultation occur between the College, schools and tertiary institutions that offer Music courses, so that any new or modified opportunities can be provided to tackle the weaknesses identified in this research.

Similarly, individual educational plans could be devised once the student teachers are able to identify the areas of musical knowledge that they are unfamiliar with, due to little previous experience. Commonly, the classically educated musicians noted that jazz and rock were genres that they needed to develop, while the jazz musicians identified the classical genres as areas that they would need to study. My view is that student teachers often rely on unmodified subject knowledge developed through pre-College (tertiary) courses. This knowledge is often reproduced from texts and curriculum documents. My role as the Secondary Programme Music course lecturer should then be to assist student teachers to develop their own framework to “unpack” this knowledge and transform it for learners in secondary school music classes. Feedback on College Music courses seemed to verify that this was in fact occurring. There was general satisfaction with course content and presentation methods, and assignments were thought to be particularly helpful for both personal and professional development purposes.

It was of interest to me that the women in the group did not generally have the Performance qualifications or experience of the men. This seemed to affect their confidence in teaching this aspect of the music curriculum, unlike their male counterparts who were confident throughout the course. If our young women entering the teaching profession have not studied Performance, but have strong music theory and music history backgrounds, what can be done to encourage them to broaden their music education? Is this a reflection of their experiences in secondary school music classes, that is to say, do boys take more opportunities to perform than girls do? It would be interesting to research this further, looking at the gender balance in music courses taken at tertiary level, and in opportunities provided at secondary school.

From my own experience, and bias, I consider that girls in secondary schools are encouraged to sing and to play solo instruments. On the other hand, boys are more
likely to be seen performing (and often performing their own compositions), in high profile bands, playing the 'l oud' instruments that attract attention and kudos. Girls, I believe, are more likely to excel in the quieter aspects of music, such as theory, history, and aural perception. If this is the case, it would indeed be inequitable and teachers and teacher educators would need to take action to provide more equal opportunities in music education for both sexes.

Another issue that arose from this research, was that of the recognition of the music of the tangata whenua and other cultures in our schools' music programmes. The question regarding the incorporation of the music of the tangata whenua and other cultures, highlighted the need for this aspect to be assimilated throughout the courses in an ongoing fashion. It is difficult for student teachers to develop confidence and competence in this important aspect of music teaching if they do not have opportunities to experience it on teaching practices and throughout College courses. The student teachers did not reveal this as a concern. This is noteworthy, as they were all from what is commonly phrased as 'white, middle-class' backgrounds. However, the problem is significant in that the students in our secondary schools are not all white middle-class adolescents. These adolescents should not be culturally and aesthetically deprived of the chance to learn more of themselves and those around them. It is hoped that the student teachers who graduate and become secondary music specialists, will take the initiative to change the current situation and recognise their role in the 'social enculturation' of students. The prospective music educators of Aotearoa New Zealand should be encouraged to challenge this political issue through innovation rather than reproduction.

Of the performance skills bases detailed in Music course competencies, conducting was signaled by associate and student teachers as a key skill for both classroom and extra-curricular teaching. The recommendation came very clearly from novices and experts that this aspect is essential and must be covered in College Music courses as early as is practicable. At present, arranging and conducting are taught in the Specialist Music Teaching course, but only in block 3. I must now consider reshaping the timing of these aspects and the assignments that accompany them. Many of the student teachers had little experience of conducting before entering the College. Therefore it would be logical to boost their confidence by learning and practising the skills of conducting earlier in the year, and continue to develop confidence in leading and directing ensembles through continued exposure in performance settings and in a range of musical styles.
This study has made me rethink my approach to course content. I had fallen into the trap of seeing content as definitively organised as are the block timetables. If I were true to my own beliefs, then I would teach a spiral curriculum, returning to materials and approaches at regular intervals so that extension and development can occur. Future course modifications should reflect this approach.

While interviewing the student teachers, many spoke about their Professional Studies courses, or College tutors, in a derogatory way. As this was not essentially part of my research, (and difficult to hear as a professional colleague), I chose to ignore the comments made and generally ‘moved’ the students on to another question. It is worth mentioning, however, that some felt course time at College was wasted and that they would obtain ‘value for money’ by having more Music course time so that they could broaden their knowledge and skills bases. All said that there was not enough time for Music courses.

The student teachers felt that music is a demanding subject to teach, and that associate expectations of them during teaching practices were great. The student teachers commented on how they felt that they should be experts already, even if their associate teachers were clearly not. Expectations of associates noted by the student teachers were, that student teachers should be able to play all instruments, compose, arrange, conduct, teach innovative lessons without planning or resource support, be able to manage a department and its resources, identify student ability (without prior knowledge), and have the energy to give extra time to activities outside the classroom. All had given extra time, despite having music teaching or performing, or work commitments after school so that money could be earned to pay tertiary fees. Some student teachers had assumed full teaching loads, well beyond the College requirement, and literally been left running a department for their associate teacher. The competency of managing a department is not normally one that would be expected of a beginning teacher. However, in music departments in secondary schools in New Zealand, there is often only one teacher who must assume all responsibilities, including the itinerant scheme management. This is an added stress in the already demanding role of specialist music teacher and a knowledge base beyond curriculum content but necessary in the initial teacher education of music specialists.
New music technologies are critical to the development of music teachers and play a vital role in all aspects of music teaching and learning. These technologies (such as MIDI; samplers; amplification systems; recording, composing and performing software and hardware etc) are expensive in monetary terms, and require considerable expertise in order to utilise them effectively in the music classroom. Funding and resource implications are obvious, and it is important that teacher education be leaders in the field of music technology to ensure the graduation of competent music teachers for our secondary schools.

It is clear that time is of the essence, and that there is not enough Teaching Study course time at present to deal with changes in curriculum, teaching pedagogy, technology, and the development of knowledge and skills bases. The Secondary Programme is to consider restructuring for the new millennium. It would seem pertinent to hear the voices of the student teachers as they ask for more time to be devoted to the study that they rate as being of most value to them on personal and professional levels, that is, Teaching Studies, and in this case their Music curriculum courses.

With new curriculum documents to be implemented for The Arts in the year 2000, College Music courses will have to provide teaching and learning approaches for novice teachers that are based on the new curriculum statement. Expert teachers in schools will look to student teachers for assessment activities and methods of teaching that are appropriate for each level of attainment. It was evident in this study that associate teachers appreciated new ideas and up-to-date resources in support of the 1989 syllabus and the relatively new senior music prescriptions. It is expected that the new curriculum statement for The Arts will have the same impact on teachers in schools. As teacher development resources diminish, and government responsibility for education passes to the school Boards of Trustees and ultimately to teachers themselves, teacher educators and their employing institutions may need to assume an evolved professional role.

As already stated, changes to curriculum are of concern to practising teachers who have considerable pressure in sustaining their teaching, let alone finding the time and energy to develop further personal and professional skills and knowledge bases required for such modifications. College Music courses will need to be reframed to include provision for learning of and about the new curriculum. To add to the problem, the government has recently retrenched Teacher Support Services, and
Colleges of Education in New Zealand have assumed control over this heavily reduced resource. Teachers in schools plead for continued support as new qualifications, curriculum statements, and sociological pressures come to bear on their professional role. Initial teacher education courses may soon be seen as the only source of support. Colleges of Education will therefore have to consider how staff can best liaise with schools to work in partnership on a longer continuum of professional development. Overworked, undervalued, and, as ERO (1995) research revealed, scarce specialist music teachers will be some of the first to sing out.

**Reflections of the Researcher**

Research of this nature, which is of a personal nature and evolving, is bound to have its limitations. With such a small sample of student teachers, any validity in the small amount of quantitative research findings is impossible to verify. Weaknesses in the questionnaire design were only realised when the data began to be analysed. I saw that I had framed the questionnaires around the blocks of time in which courses were taught, with the competencies for the Music courses being added to the questionnaires, as they were encountered. It would have been sensible to have included all competencies in all questionnaires, although it would seem obvious that student teachers would most likely have been under-confident in the earlier stages of the year, and would likely increase in confidence in later questionnaires. However, considering the varied backgrounds and perceptions of the student teachers in this study, there may have been some surprises for me in the responses that they might have offered. Some, for example, may have been quite confident in conducting and arranging at early stages due to their tertiary backgrounds, and, with contextual experiences, could have found that they were confident only in one genre and therefore could have lost confidence as the course progressed. Inevitably, more research questions are created when a study of this nature is completed.

My own involvement as a lecturer, researcher, and colleague of teachers in schools, created doubts in my mind as to how objective I could be in carrying out the investigation. I was very aware of aiming to keep the interviews as depersonalised as possible, and openly invited the participants to vent spleen, bare souls, and, in short, provide me with honest feedback. To my mind, this is what eventuated with responses being open and forthcoming. Neutral interpretation of the findings was also a concern to me. Webb (1996) alerts researchers to this, quipping that theory
and bias inform action research. Aware of this, I endeavoured to operate as inclusively as I could, and to maintain a critical focus. To the best of my ability, and awareness, I believe I achieved this.

I have learned much from my reading of the literature, from the processes involved in carrying out the research (including the frustrations and difficulties experienced in learning to use new software), and from the participants involved in the research. I feel that I now have an enhanced view of College courses and the inherent structural limitations of the secondary programme of study at the Christchurch College of Education.

My understanding of the teaching process, of teacher thinking, and specifically of music teaching, has developed considerably over the two years the study has taken to complete. My new understandings should assist future course design in the Secondary Programme, and ultimately benefit student teachers by offering courses that acknowledge their beliefs and backgrounds. The modifications made should aim to integrate and develop student teachers’ skills and knowledge bases; and be founded in the conceptual framework for teacher education presented in this study. Schools, their teaching staff, and students would be better served by the College, and teaching and learning to teach may then be seen as a continuum of professional development partnership.

The participants in this study were extremely supportive and enthusiastic about the research. This was both motivating and reassuring for me. Tertiary providers who offer degrees and equivalent (e.g. university Music degrees, Bachelor in Arts with Music, Polytechnic Jazz Diplomas) have also shown a keen interest in the study, all of which augurs well for the future of Music Education in Aotearoa New Zealand.

**Conclusion**

This research has illustrated that there is not a body of professional knowledge about teaching, but a sea of knowledges. The student teacher does not have a voice, but many voices, and these must be heard by all partners in teacher education. The philosophies, beliefs, knowledge and skills that student teachers bring with them to initial teacher education are explicit in their personal and professional development as teachers. So too, the associate teachers in schools and teacher educators need to
articulate their own philosophies and practices to enable better understanding of the complex nature of teaching, and of teacher thinking.

Teacher education involves numbers of courses (as seen in Figure 3) which could be seen as offering well offer a fragmented array of theories and practices. Student teachers must cope with making sense of varying philosophies and pedagogies within the one- year course of study. Their own beliefs, philosophies, and preferred teaching styles largely go unacknowledged. Courses are not structured to assist with this dilemma, being calculated in hours and units (credit value toward diploma requirements), and delivered in blocks of time around practicum experiences. Connections are likely to be difficult to make with this approach to teacher education (Odell, 1997). In light of this research project, it is recommended that curriculum Teaching Studies courses at the Christchurch College of Education undergo a similar study to enhance collaborative relationships and assist in modifying existing courses to meet the needs of the partners involved in the teacher education process.

The practicum presents yet another set of complications for the student teacher to come to terms with. In the teaching practice settings, the student teacher holds little, if any power. Tensions are created, often stemming from within the political dimension as the student teacher grapples with associate teacher methods, school and curriculum requirements, and College expectations. These tensions impact upon the practical, pedagogical facets of their teaching, and challenge their own beliefs and knowledge bases. It is through discussion, reflection, and critical analysis that student teachers can be assisted in their understanding of themselves as both learners and developing teachers.

Tom (1995) offers a critique of current teacher education programmes. He questions the logic of the practicum being viewed as the place where the student teacher takes “the accumulated professional knowledge and applies this knowledge to the problems of teaching practice” (p.120). He also notes that the student teacher is often left alone to solve the problem of transforming their knowledge and skills into appropriate forms for students. He accuses teacher education programmes of not knowing, or bothering to know, what the student teachers already know and think when they enter courses of study. He adds that teacher education institutions rarely inform schools about what is taught in their courses, and make little effort to work in partnership with schools in relation to assisting student teachers in their professional development during the practicum experience.
As Goodlad (1994) urged, teacher education programmes must work in partnership with schools if the quality of teaching and learning is to improve in schools. The aims of this study were to investigate how student teachers and their associate teachers in schools viewed the process of learning to teach the secondary music curriculum, and to review College Music courses in light of the research findings. Through exploring the background experiences, initial and developing beliefs, and content knowledge and skills bases of the student teachers through the course of study, themes that emerged were discussed in relation to the Conceptual Framework for Teacher Education (Figure 2). Questionnaires and interviews following each of three practicum experiences, provided the student teachers with opportunities to elaborate further and to begin to articulate and analyse tensions and dilemmas that had arisen. Associate teachers in schools provided their views, and novice and expert views were compared and aligned with existing Christchurch College of Education Secondary Programme music courses.

In summary, any changes to teacher education courses should be driven by a clear understanding of what is involved in the teaching process and how student teachers develop. As views of teaching are culturally embedded, so it is that teacher education reflects the community it serves. The danger is that proposals for change may be driven by political or ideological concerns rather than educational ones. Therefore, the education community should concern itself with devising coherent models for conceptualising teacher thinking and teaching processes. It is hoped that the conceptual framework designed for this study will be useful in this respect.

From a personal perspective, I feel that my desire to enhance partnership and professional understanding, at least in the music teaching community, has been achieved through this study. The stakeholders may now be encouraged to continue to share teacher thinking and to critically reflect on teacher development.

Finally, it is critical that the special nature of specialist secondary music teaching be understood. Recruitment and retention of qualified and ‘trained’ teachers in the arts is of serious concern as schools fail to attract such specialist teachers to their staff. Schools, and the wider community need to recognise the complex and demanding nature of music teaching and appreciate the role music plays in society by actively supporting specialist teachers in their schools. Tertiary courses should aim to assist in the development of the wide-ranging skills and knowledge bases required to teach
music in a secondary school. Teacher education programmes must also recognise that it takes time and money to resource and develop the diverse academic, creative, aesthetic, social, political, emotional, spiritual and physical knowledge and skills bases associated with music learning and teaching. Without it, "we would not be complete sentient beings" (GM, 1997).
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Appendices
SECONDARY PROGRAMME

1. **TITLE:** Music Curriculum Years 7 - 10
2. **CODE:** MU 321
3. **CATEGORY:** Secondary Teaching Study
4. **LENGTH:** 4 units
5. **DESCRIPTION:**

This is a compulsory course for students who make music their main teaching area. It is also an optional course for those who wish to teach music at junior school level only. The course considers planning, managing, and assessing music for Years 7 - 10 music classes through a variety of teaching methods. The course focuses on:

- the development of skills and knowledge through linking aural, theoretical, creative and performance aspects of music
- lesson planning and classroom management specific to music teaching
- experiencing a range of styles and cultural settings.

6. **RATIONALE:**

Designed for the music specialist, this course provides students with an overview of the sequential development of a wide range of music skills and knowledge. In order to effectively teach this performance-based subject, planning, classroom management, and assessment need particular subject-specific focus. Practical experience in a range of approaches and musical settings is essential to meet current curriculum demands.

7. **PRE OR CO-REQUISITES:**

7.1 **PRE-REQUISITE:** MUSIC 100 level or equivalent
7.2 **CO-REQUISITE:** Nil
8. **LEARNING OUTCOMES:**

The course will enable students to:

8.1 Display an understanding of current curriculum guidelines.
8.2 Experience, select and develop teaching resources suited to the range of abilities and backgrounds encountered in junior music classes.
8.3 Demonstrate a thorough knowledge and skills base for teaching music to Year 10.
8.4 Develop and use teaching strategies which sequentially link aural, musical knowledge, composition and performance aspects.
8.5 Demonstrate the teaching skills required to manage practical music classes.
8.6 Develop an understanding of music from a wide range of cultural and historical settings, and especially that of the Tangata Whenua.
8.7 Design, plan, teach and evaluate lessons based on all of the above.

9. **CONTENT:**

9.1 Familiarisation with current syllabus documents.
9.2 Familiarisation with and exploration of resources available for teaching music to pupils with a wide range of abilities and backgrounds. Development of original teaching resources to meet this need.
9.3 Practise in all practical and theoretical aspects of music applicable to core and option junior music classes.
9.4 Examination and critical evaluation of music teaching through reading about, viewing, and experiencing music lessons at college and in schools which combine the creative, re-creative and appreciative domains. Experience in a range of teaching and learning strategies, including co-operative learning, conceptual teacher-centred approaches, and IEPs.
9.5 Peer and school-based teaching of music activities which demonstrate the appropriate teaching and management strategies that are required to effectively teach music to junior classes.
9.6 Experience with music and musical activities based on a variety of cultural and historical settings, with particular emphasis on Maori music.
9.7 Analysis of planning and teaching methods studied, and the development of lessons that reflect the above. Self and peer evaluation of lessons presented.

10. **REQUIREMENTS:**

Students will be required to complete reading and assessment tasks outside timetabled class time. In order to complete the course, participants will be required to:

10.1 Demonstrate skills and knowledge of music required for teaching to Year 10 through leading classroom music activities.
10.2 Write a lesson plan for a selected junior class level and supply resources required to teach the lesson (e.g. audio recording, musical score, overhead transparencies).
10.3 Teach an activity to peers that demonstrates a specific teaching strategy.
10.4 Self and peer assess a music lesson taught in school, either via video or through peer appraisal.

10.5 Plan, discuss and share with peers a unit of work which focuses on the development of listening, composing, performing skills, and musical knowledge, with appropriate assessment tasks.

10.6 Complete a performance arrangement for class music.

Plus:
Attend and contribute in class.
Return all borrowed equipment and resources.

11. **ASSESSMENT CRITERIA:**

Assessment will be competency based. Students will be provided with performance criteria which relate learning outcomes to course requirements.

Lecturers will provide support and advice to students regarding any aspects of written assignments to assist them in achieving the necessary standard.

12. **COURSE EVALUATION:**

Students will be asked to make (anonymous if desired) written comments on
-- how the course could be improved,
-- which parts of the course they found most helpful.

13. **RECOMMENDED READING:**

Papers, articles, texts, recordings and musical scores relevant to the development of course competencies will be made available by the course lecturer. Audio visual, computer, and other music technology resources will also be made available to participants.

Copies of the following will be issued to all participants, as will other appropriate readings.


14. **COURSE COSTS:**

It is not expected that costs here would be borne by the students. However, they might choose to purchase their own blank disks on which to retain copies of files produced either by themselves or by others in the course.

15. **STAFFING:**

This course will be staffed by lecturers employed within the Secondary Programme at the Christchurch College of Education.
SECONDARY PROGRAMME

1. TITLE: Music Curriculum Years 11 - 13

2. CODE: MU 322

3. CATEGORY: Secondary Teaching Study

4. LENGTH: 4 units

5. DESCRIPTION:

This is a compulsory course for students who make music their main teaching area. It considers current music prescriptions, unit standards, and courses operating in senior secondary classes and develops competencies required to teach music at these advanced stages. The course focuses on:

- content skills and knowledge development
- task designs for all aspects of the current prescriptions
- assessment and moderation procedures

6. RATIONALE:

Designed for the music specialist, this course is essential to develop teaching competence and confidence with the many aspects of music encompassed at each level. Teaching approaches, content familiarity, task designs, and assessment strategies specific to aural skills, harmonic and tonal analysis, world musics of the past and present, composing and performing, are critical to effective planning. The large internal assessment component in music, with regional and national moderation, requires considerable teacher competence and this course supports beginning teachers to acquire the skills necessary to successfully teach music at senior secondary school levels.

7. PRE OR CO-REQUISITES:

7.1 PRE-REQUISITE: MUSIC 200 level or equivalent

7.2 CO-REQUISITES: MU 321, MU 327
8. **LEARNING OUTCOMES:**

The course will enable students to:

8.1 Display an understanding of current prescriptions, unit standards, and senior music courses.

8.2 Demonstrate and develop skills and knowledge in each of the four aspects - aural (transcription skills, recognition of timbres, structural devices etc.); musical knowledge (theory, harmonic and tonal analysis, music history in the widest range of settings, score reading and analysis, culture and society related to music); composition (genre, style, form, word setting, multi-timbral arranging etc.); and performance (all instrumental and vocal types, individual and group).

8.3 Design appropriate tasks for all of the above at each cognition/ability level.

8.4 Use a variety of teaching methods (e.g. practical, discovery, problem-solving, modelling, conceptual, co-operative learning) as applied to music.

8.5 Effectively use appropriate technologies.

8.6 Select and develop resource materials to facilitate learning in the four specified aspects.

8.7 Use and design assessment schedules to match tasks with learning outcomes.

8.8 Plan units of work which are inclusive of all of the above and specific to each level.

9. **CONTENT:**

9.1 Familiarisation with unit standards in music and with senior school music prescriptions and syllabi.

9.2 Experience in the four aspects of music - aural (transcription skills, recognition of timbres, structural devices etc.); musical knowledge (theory, harmonic and tonal analysis, music history in the widest range of settings, score reading and analysis, culture and society related to music); composition (genre, style, form, word setting, multi-timbral arranging etc.); and performance (all instrumental and vocal types, individual and group).

9.3 Examples of task designs in the four aspects with discussion and development of students' own tasks at each year level.

9.4 Practise in a range of teaching approaches with specific methods applied to each aspect.

9.5 Utilisation of audio visual, computer, multi track recording equipment, electronic music gear, and instrumental resources within peer teaching and school-based contexts.

9.6 Familiarisation with the range of resources available to schools and development of original teaching materials.

9.7 Experience in assessing and moderating in each of the four aspects.

9.8 Designing complete units of work that encompass the four aspects and feature one aspect of musical knowledge.
10. REQUIREMENTS:

Students will be required to complete reading and assessment tasks outside timetabled class time. In order to complete the course, participants will be required to:

10.1 Demonstrate subject knowledge and practical skills in each of the four aspects of music through leading class music activities.

10.2 Design a musical knowledge task for School Certificate Music.

10.3 Complete a unit of work for Bursary level which incorporates all four aspects and features the musical knowledge aspect (e.g. Maori Music, Pacific Island Music, Women in Music, European Western Choral Tradition, New Zealand Art Music et al.).

10.4 Carry out assessment and moderation tasks for each aspect of music at designated levels.

10.5 Collate, share, and present resources gathered and developed.

Plus:
Attend and contribute in class.
Return all borrowed equipment and resources.

11. ASSESSMENT CRITERIA:

Assessment will be competency based. Students will be provided with performance criteria which relate learning outcomes to course requirements.

Lecturers will provide support and advice to students regarding any aspects of written assignments to assist them in achieving the necessary standard.

12. COURSE EVALUATION:

Students will be asked to make (anonymous if desired) written comments on
-- how the course could be improved,
-- which parts of the course they found most helpful.

13. RECOMMENDED READING:

Papers, articles, updates on prescriptions, assessment and moderation materials, examiners' reports, and any unit standard information will be made available by the course lecturer. Musical scores, textbooks, audio visual, computer, and other music technology resources will also be made available to participants.

Copies of the following will be issued to all participants, as will other appropriate readings.

SECONDARY PROGRAMME

1. TITLE: Specialist Music Teaching Skills
2. CODE: MU 327
3. CATEGORY: Secondary Teaching Study
4. LENGTH: 4 units
5. DESCRIPTION:

This is a compulsory course for students who make music their main teaching area. It provides a practical and theoretical basis for the development of essential skills and knowledge for the many varied and demanding aspects of music teaching. The course focuses on:

- itinerant music teaching (individual and group instrumental tuition)
- extra-curricular music teaching skills (performing, conducting, directing, arranging, composing)
- technology in music
- departmental planning and organisation

6. RATIONALE:

This course develops the demanding breadth of skills and knowledge required to operate a music programme in a secondary school. It is important that music teachers are confident in their understanding of the aspects that comprise music in the school curriculum. They must also be competent in a range of skills that will sustain a vital school music programme, both in and out of the classroom.

7. PRE OR CO-REQUISITES:

7.1 PRE-REQUISITE: MUSIC 200 level or equivalent
7.2 CO-REQUISITE: MU 321, MU 322
8. LEARNING OUTCOMES:

The course will enable students to:

8.1 Display an understanding of the role of Itinerant Music teacher.
8.2 Demonstrate the ability to teach basic technical skills in their chosen area of music performance.
8.3 Plan and teach individual or group music tuition in relation to the above.
8.4 Assess, record and report on student progress in music tuition.
8.5 Demonstrate basic conducting and directing skills in a group performance setting.
8.6 Arrange or compose music suitable for a range of group performance settings.
8.7 Use appropriate technologies for recording and producing music.
8.8 Complete a musical score using the Encore computer program.
8.9 Develop personal aural, theory, performing and composing skills using computer software and MIDI.
8.10 Develop and articulate a philosophy for music teaching.
8.11 Plan, in outline, courses of study to suit current music curriculum and prescriptions.
8.12 Be familiar with the organisation and operation of a school music department.

9. CONTENT:

9.1 Familiarisation with the Bryce Report on Itinerant Music Teaching, the professional responsibilities of an ITM, and their relationship with schools and pupils.
9.2 Peer teaching on a chosen instrument/voice.
9.3 Presentation of lessons and resources suitable for individual or group instrumental tuition at the required ability levels.
9.4 Examples of performance assessment, and recording and reporting procedures commonly in use.
9.5 Experience in basic instrumental and choral conducting/directing techniques.
9.6 Experience in arranging, composing and performing music in a range of styles and cultural settings.
9.7 Experience with a range of computer programs and music technologies.
9.8 Practise in producing a computer music score using Encore 4.
9.9 Practise in using music software and hardware designed to develop aural, music reading and performing abilities.
9.10 Discussion of different philosophies to music teaching including Kodaly, Dalcroze, Orff and others. Discussion of personal philosophies and approaches to music teaching.
9.11 Examination of existing examples of schemes of work and exploration of music programmes in relation to the above.
9.12 Examples of budgets, departmental organisation procedures, management strategies specific to music, teacher responsibilities.
10. REQUIREMENTS:

Students will be required to complete reading and assessment tasks outside timetabled class time. In order to complete the course, participants will be required to:

10.1 Demonstrate and teach peers the correct techniques for performing on a selected instrument/voice.
10.2 Design a short teaching module for individual or group tuition of the above.
10.3 Collect examples of music assessment, recording and reporting of student progress.
10.4 Demonstrate basic conducting/directing techniques in both choral and instrumental settings.
10.5 Arrange/compose music for both choral and instrumental ensembles.
10.6 Produce a personal philosophy statement on music teaching.
10.7 Write an outline for a class music programme.
10.8 Collect and share information on the organisation and operation of music departments.

Plus:
Attend and contribute in class.
Return all borrowed equipment and resources.

11. ASSESSMENT CRITERIA:

Assessment will be competency based. Students will be provided with performance criteria which relate learning outcomes to course requirements.

The lecturer will provide support and advice to students regarding any aspects of written assignments to assist them in achieving the necessary standard.

12. COURSE EVALUATION:

Students will be asked to make (anonymous if desired) written comments on
-- how the course could be improved,
-- which parts of the course they found most helpful.

13. RECOMMENDED READING:

No set texts.
Papers, articles and musical scores relevant to the development of course competencies will be made available by the course lecturer. Up-to-date audio visual, computer, and other essential music technology resources will also be made available to participants.
Copies of the following will be issued to all participants, as will other appropriate readings.

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**PRIMARY & SECONDARY SCHOOLS**

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**KEY**

- **Red**: Orientation and/or Professional Studies Activities
- **Blue**: Teaching Practice
- **Yellow**: Mid-year visit
- **Blue**: Examinations
- **Red**: Graduation

**ST** = Study Week (no scheduled classes)  
**B** = Block Programme  
**F** = First Aid course  
**RS** = Residential School (FOLO)
Appendix C

Beliefs About & Approaches To Teaching Music

Name: __________________________

What is music?

What do you think are the most important aspects of a secondary school music curriculum?

Why teach music as a subject?

How do you plan to teach music? ie your philosophy or perceived approach.

Why do think pupils like or dislike music as a subject?
Appendix D

INFORMATION SHEET

University of Canterbury
Department of Education

You are invited to participate as a subject in the Masters in Education thesis research topic Secondary Music Teachers' Skills and Knowledge Bases: Implications for Teacher Education.

The aim of the research is to investigate what makes an effective secondary school music teacher. The research is expected to provide specific and meaningful discussion on both teacher behaviours and on content knowledge and skills required. Conclusions drawn will impact on teacher education curriculum courses at the Christchurch College of Education, and subsequently on teaching in New Zealand secondary schools by considering the process of learning to teach.

Your involvement in this project will require you to complete three questionnaires, and to participate in three interviews which will take place during College course time. Curriculum information provided by associate teachers in the end of section report forms may also be used. The results of the research will be shared with the participants, the Christchurch College of Education, and the University of Canterbury Music and Education departments.

The project is being carried out under the supervision of Alison Gilmore of the Education Department at the University of Canterbury (phone 3667 001), and Alan Scott, Secondary Programme lecturer at the Christchurch College of Education (phone 3482 059).

The project has been reviewed and approved by the University of Canterbury Human Ethics Committee.

Please carefully read the above information, and sign and return the consent form below if you are willing to participate. Thank you for your time.

CONSENT FORM

Music Teachers' Knowledge and Skills Bases: Implications for Teacher Education

I have read and understood the description of the above-named project. On this basis I agree to participate as a subject in the project, and I consent to the publication of the results of the project with the understanding that anonymity will be preserved. I understand also that I may at any time withdraw from the project, including withdrawal of any information I have provided.

Signed: _______________________________ Date: ______________________
Secondary Music Teachers' Knowledge and Skills Bases: Implications for Initial Teacher Education

Student Teacher Questionnaire Number 1

This questionnaire is designed to investigate what makes an effective secondary school music teacher and to assist Christchurch College of Education Music curriculum course design. The information gathered will not be used for other purposes, and no individual will be identified in any summary of data.

To indicate your response to each question please tick the appropriate box and give comments where appropriate. Thank you.

Section 1: Biographical Information

1 Name: ____________________________

2 Age: _________

3 Gender: Male [ ] Female [ ]

4 Qualifications:

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5 Tertiary Music Courses studied to stage 3 level:

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6 Previous teaching experience:

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7 School placement for Teaching Practice 2 (name of school):

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Section 2: Preparation

Music Curriculum Studies Preparation
Please tick the response which best indicates how confident you now feel about each of the following Block 1 Music course competencies and make any specific comments:

(a) Selecting and developing suitable teaching resources

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(b) Designing and planning lessons and units

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(c) Teaching and evaluating lessons and units

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(d) Managing practical junior music classes

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(e) Demonstrating knowledge and skills for creating, re-creating and appreciating music for teaching Music to Form 4 option level

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(f) Understanding prescription assessment requirements for senior music

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(g) Demonstrating and applying skills and knowledge for senior music Performance aspects

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(h) Demonstrating and applying skills and knowledge for senior music Composition aspects

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(i) Demonstrating and applying skills and knowledge for senior Musical Knowledge aspects

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(j) Demonstrating and applying skills and knowledge for senior music Aural aspects

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(k) Understanding the role of itinerant music teacher

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Section 3: Further comments on College courses in relation to Teaching Practice:

Please return the completed form to Merryn Dunmill (C.C.E). Thank you for taking the time to complete this questionnaire.
March 1997
Secondary Music Teachers' Knowledge and Skills Bases: Implications for Initial Teacher Education

Student Teacher Questionnaire Number 2

This questionnaire is designed to investigate what makes an effective secondary school music teacher and to assist Christchurch College of Education Music curriculum course design. The information gathered will not be used for other purposes, and no individual will be identified in any summary of data.

To indicate your response to each question please tick the appropriate box and give comments where appropriate. Thank you.

Section 1: Background Information

1  Name: ________________________________

2  School placement for Teaching Practice 2 (name of school): ________________________________

Section 2: Preparation

Music Curriculum Studies Preparation
Please tick the response which best indicates how confident you now feel about each of the following Blocks 1 & 2 Music course competencies and make any specific comments:

(a) Selecting and developing suitable teaching resources

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(b) Designing and planning lessons and units

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(c) **Teaching and evaluating lessons and units**

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(d) **Managing practical junior music classes**

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(e) **Demonstrating knowledge and skills for creating, re-creating and appreciating music for teaching Music to Form 4 option level**

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(f) **Understanding prescription assessment requirements for senior music**

<table>
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<tr>
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Comment

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(g) **Demonstrating and applying skills and knowledge for senior music Performance aspects**

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Comment
(h) **Demonstrating and applying skills and knowledge for senior music Composition aspects**

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Comment

(i) **Demonstrating and applying skills and knowledge for senior Musical Knowledge aspects**

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Comment

(j) **Demonstrating and applying skills and knowledge for senior music Aural aspects**

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Comment

(k) **Understanding the role of itinerant music teacher**

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Comment

(l) **Incorporating music of the tangata whenua and other cultures**

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Comment
Section 3: Further comments on College courses in relation to Teaching Practice:

Please return the completed form to Merryn Dunmill (C.C.E). Thank you for taking the time to complete this questionnaire.

July 1997
Secondary Music Teachers' Knowledge and Skills Bases: Implications for Initial Teacher Education

Student Teacher Questionnaire Number 3

This questionnaire is designed to investigate what makes an effective secondary school music teacher and to assist Christchurch College of Education Music curriculum course design. The information gathered will not be used for other purposes, and no individual will be identified in any summary of data.

To indicate your response to each question please tick the appropriate box and give comments where appropriate. Thank you.

Section 1: Background Information

1  Name: ____________________________________________

2  School placement for Teaching Practice 3 (name of school):

   ________________________________________________

Section 2: Preparation

Music Curriculum Studies Preparation
Please tick the response which best indicates how confident you now feel about each of the following Blocks 1, 2, and 3 Music course competencies and make any specific comments:

(a) Selecting and developing suitable teaching resources

<table>
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Comment ____________________________________________

(b) Designing and planning lessons and units

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Comment ____________________________________________
(c) Teaching and evaluating lessons and units

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Comment ____________________________________________

(d) Managing practical junior music classes

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Comment ____________________________________________

(e) Demonstrating knowledge and skills for creating, re-creating and appreciating music for teaching Music to Form 4 option level

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Comment
(m) Understanding the wider role of specialist secondary music teaching (eg running a department, musicals etc)

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Comment ____________________________________________________________

(n) Arranging music for vocal ensembles (eg kapahaka, Barbershop, choir)

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Comment ____________________________________________________________

(o) Arranging music for instrumental ensembles (eg orchestra, jazz band, rock combo)

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Comment ____________________________________________________________

(p) Leading and directing musical groups

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Comment ____________________________________________________________
Section 3: General Reflection

What does a music teacher need to know and be able to do?

How well prepared do you feel for being a specialist secondary school music teacher?

What personal teaching strengths, in terms of your skills and knowledge in music, can you identify?

What personal teaching weaknesses, in terms of your skills and knowledge in music, can you identify?

In terms of college music courses, what did you need more of/what was missing?

In terms of college music courses, what did you need less of/what was overdone?

Please return the completed document to Merryn Dunmill (C.C.E.).

Thank you for taking the time to complete this questionnaire.

October 1997
Appendix E

Secondary Music Teachers’ Knowledge and Skills Bases: Implications for Teacher Education

Semi-structured Interview 1 – Student Teachers

(questions as guidelines and not necessarily in the order presented)

April 1997

1  Describe the most interesting or challenging music study that you have done. What made it so?

2  Why did you come to college?

3  What did you initially think music teaching was about?

4  Have your views changed since the first teaching practice? If so why, if not why not?

5  What skills and knowledge bases did you use on section?

6  How did you make decisions about what to teach and how to teach it?

7  Describe a lesson where you used a successful teaching technique and explain why it was successful.

8  What affected the teaching that you did?

9  How did college music courses prepare you for teaching on this first section? Any gaps?

10 Have you identified any new skills and/or knowledge that you need to develop for next section? Please specify.
Secondary Music Teachers' Knowledge and Skills Bases: 
Implications for Teacher Education

Interview 2 – Student Teachers

(questions as guidelines and not necessarily in the order presented)

July 1997

1. How do you view music teaching now since the second teaching practice?

2. Do you think your own attitudes and values are coming through in your teaching? Explain.

3. How did you decide the learning objectives, tasks and resources for your lessons?

4. Was there any conflict between what you wanted to do and what you ended up doing? Explain.

5. What skills and knowledge bases did you use on section?

6. How did college music courses prepare you for teaching this section? Any gaps?

7. Have you developed any gaps in your own knowledge?

8. Have you found any new ones?

9. What is your planned approach to the last section?
Secondary Music Teachers’ Knowledge and Skills Bases: Implications for Teacher Education

Interview 3 – Student Teachers; Group Video Recorded

(questions as guidelines and not necessarily in the order presented)

November 1997

1. What are your views about music teaching now that the college year is nearing completion?

2. What strengths do you need to teach music? To be a music specialist?

3. What weaknesses have you identified in music teachers (yourself, peers, associates in schools, college lecturer)?

4. What recommendations would you make regarding college music courses in terms of preparing you to teach as a music specialist in a New Zealand secondary school?
Appendix F

MUSIC CURRICULUM CENTRE
SECONDARY PROGRAMME

COURSE EVALUATION 1997

Junior, Senior and Specialist Music Courses;
Blocks 1, 2 & 3

Please comment on the following (positive aspects, areas for improvement)

- Course Content
  MU321 (junior)

  MU322 (senior)

  MU327 (specialist)

- Course Presentation
  MU321
MU322

MU327

- Assignments
MU321

MU322

MU327

- General (eg aspects of personal value, aspects of professional value)

- Recommendations
SECONDARY PROGRAMMES

FIRST TEACHING PRACTICE REPORT

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<tr>
<td>SUBJECT:</td>
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<tr>
<td>LEVELS:</td>
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STUDENT TEACHER'S SPECIFIC GOALS

Signed:
Student Teacher: .............................................
Tutor: ............................................................
Date: ............................................................

Thank you for completing this form. Your comments are used for future goal setting and contribute to the summative profile statement for this student teacher.
<table>
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<th>COMPETENCIES</th>
<th>Level of Competence (tick one box)</th>
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<tr>
<td>Plan, Prepare and Teach</td>
<td></td>
</tr>
<tr>
<td>- Develops and presents lesson plans that are episodic, curriculum specific, and based on clearly stated, achievable objectives</td>
<td>☐</td>
</tr>
<tr>
<td>- Establishes links within lessons</td>
<td>☐</td>
</tr>
<tr>
<td>- Develops effective personal presentation skills and communication skills</td>
<td>☐</td>
</tr>
<tr>
<td>- Develops effective oral and written communication skills</td>
<td>☐</td>
</tr>
<tr>
<td>- Employs appropriate presentation technologies (e.g. OHP, video etc)</td>
<td>☐</td>
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<tr>
<td>Comment:</td>
<td></td>
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<tr>
<td>Manage Learning</td>
<td></td>
</tr>
<tr>
<td>- Uses existing classroom routines and procedures</td>
<td>☐</td>
</tr>
<tr>
<td>- Explains lesson materials and ideas</td>
<td>☐</td>
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<tr>
<td>- Gives clear instructions and directions</td>
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<tr>
<td>- Manages teaching resources and equipment</td>
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<tr>
<td>Assess and Evaluate Teaching and Learning</td>
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<tr>
<td>- Actively reflects on their own performance and in response to feedback from others</td>
<td>☐</td>
</tr>
<tr>
<td>- Actively reflects on student responses to their teaching</td>
<td>☐</td>
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### Curriculum Content
(Knowledge, skills, concepts, activities)

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<th>Advice (Please specify)</th>
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**Summary Recommendations for Future Practice:**

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<tr>
<td>• Seeks and acts on advice</td>
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<tr>
<td>• Meets school requirements</td>
<td>□       □   □</td>
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<tr>
<td>• Relates to students in a positive manner</td>
<td>□       □   □</td>
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<tr>
<td>• Relates to staff in a positive manner</td>
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**Comment:** (e.g. Extra-curricular involvement)

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<td>Please indicate the student's overall performance for this teaching practice (tick one box)</td>
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<tr>
<td>□ An outstanding student</td>
</tr>
<tr>
<td>□ A student showing competence in most areas</td>
</tr>
<tr>
<td>□ A student showing competence in some areas</td>
</tr>
<tr>
<td>□ A student having difficulty in many areas</td>
</tr>
<tr>
<td>□ Gives cause for serious concern</td>
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This report is prepared from evidence of written lesson observations and ongoing feedback based on goals set and competencies required to be demonstrated for this teaching practice.

**Signed:**

Associate Teacher: ___________________________ Student Teacher: ___________________________

Principal/
Liaison Teacher:: ___________________________ Date: ___________________________
SECOND TEACHING PRACTICE REPORT

| STUDENT:    |                                      |
| COLLEGE TUTOR/S: |                                  |
| ASSOCIATE:     |                                      |
| SCHOOL:       |                                      |
| SUBJECT:      |                                      |
| LEVELS:       |                                      |

STUDENT TEACHER'S SPECIFIC GOALS

Signed:
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Tutor: ____________________________________________
Date: ____________________________________________

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<td>• Establishes links between lessons</td>
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</tr>
<tr>
<td>• Plans and presents lessons which ensure continuity</td>
<td>☐ ☐ ☐</td>
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<tr>
<td>• Plans and presents lessons and units which cater for a range of abilities</td>
<td>☐ ☐ ☐</td>
</tr>
<tr>
<td>• Develops effective personal presentation skills (body language etc.)</td>
<td>☐ ☐ ☐</td>
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<td>• Develops effective oral and written communication skills</td>
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| Manage Learning                                  |                                    |
| • Uses a range of classroom routines and procedures | ☐ ☐ ☐ |
| • Explains lesson materials and ideas             | ☐ ☐ ☐ |
| • Gives clear instructions and directions         | ☐ ☐ ☐ |
| • Manages teaching resources and equipment        | ☐ ☐ ☐ |
| • Maintains positive learning environment         | ☐ ☐ ☐ |
| • Maintains an inclusive learning environment     | ☐ ☐ ☐ |
| • Develops a range of questioning techniques      | ☐ ☐ ☐ |
| • Develops a range of teaching strategies         | ☐ ☐ ☐ |
| Comment:                                         |                                    |

| Assess and Evaluate Teaching and Learning         |                                    |
| • Actively reflects on their own performance      | ☐ ☐ ☐ |
| • Actively responds to feedback from others       | ☐ ☐ ☐ |
| • Actively reflects on student responses to their teaching | ☐ ☐ ☐ |
| • Develops appropriate assessment procedures      | ☐ ☐ ☐ |
| Comment:                                         |                                    |
### Curriculum Content

**(Knowledge, skills, concepts, activities)**

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<tr>
<td>Relates to staff in a positive manner</td>
<td>□</td>
</tr>
</tbody>
</table>

Comment: (e.g. Extra-curricular Involvement)

Summary:

Please indicate the student's overall performance for this teaching practice (tick one box)

- □ An outstanding student
- □ A student showing competence in most areas
- □ A student showing competence in some areas
- □ A student having difficulty in many areas
- □ Gives cause for serious concern

This report is prepared from evidence of written lesson observations and ongoing feedback based on goals set and competencies required to be demonstrated for this teaching practice.

Signed:

Associate Teacher: ___________________________ Student Teacher: ___________________________

Principal/
Liaison Teacher: ___________________________ Date: ___________________________
SECONDARY PROGRAMMES

THIRD TEACHING PRACTICE REPORT

<table>
<thead>
<tr>
<th>STUDENT:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COLLEGE TUTOR/S:</td>
<td></td>
</tr>
<tr>
<td>ASSOCIATE:</td>
<td></td>
</tr>
<tr>
<td>SCHOOL:</td>
<td></td>
</tr>
<tr>
<td>SUBJECT:</td>
<td></td>
</tr>
<tr>
<td>LEVELS:</td>
<td></td>
</tr>
</tbody>
</table>

STUDENT TEACHER'S SPECIFIC GOALS

Signed:
Student Teacher: ____________________________________________
Tutor: _____________________________________________________
Date: _______________________________________________________

Thank you for completing this form. Your comments are used for future goal setting and contribute to the summative profile statement for this student teacher.
<table>
<thead>
<tr>
<th>COMPETENCIES</th>
<th>Level of Competence (tick one box)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plan, Prepare and Teach</strong></td>
<td>Above</td>
</tr>
<tr>
<td>• Develops and presents lesson plans that are episodic, curriculum specific, and based on clearly stated, achievable objectives</td>
<td>☐</td>
</tr>
<tr>
<td>• Establishes links within lessons</td>
<td>☐</td>
</tr>
<tr>
<td>• Establishes links between lessons</td>
<td>☐</td>
</tr>
<tr>
<td>• Plans and presents lessons which ensure continuity</td>
<td>☐</td>
</tr>
<tr>
<td>• Plans and presents lessons and units which cater for a range of abilities</td>
<td>☐</td>
</tr>
<tr>
<td>• Plans for inclusive learning and employs a range of appropriate teaching strategies</td>
<td>☐</td>
</tr>
<tr>
<td>• Develops effective personal presentation skills (body language etc.)</td>
<td>☐</td>
</tr>
<tr>
<td>• Develops effective oral and written communication skills</td>
<td>☐</td>
</tr>
<tr>
<td>• Employs appropriate presentation technologies (e.g. OHP, video etc.)</td>
<td>☐</td>
</tr>
<tr>
<td>Comment:</td>
<td></td>
</tr>
</tbody>
</table>

| **Manage Learning** | | | |
| • Uses a range of classroom routines and procedures | ☐ | ☐ | ☐ |
| • Explains lesson materials and ideas | ☐ | ☐ | ☐ |
| • Gives clear instructions and directions | ☐ | ☐ | ☐ |
| • Manages teaching resources and equipment | ☐ | ☐ | ☐ |
| • Maintains positive learning environment | ☐ | ☐ | ☐ |
| • Maintains an inclusive learning environment | ☐ | ☐ | ☐ |
| • Employs a range of questioning techniques | ☐ | ☐ | ☐ |
| • Uses a range of teaching strategies | ☐ | ☐ | ☐ |
| Comment: | | | |

<p>| <strong>Assess and Evaluate Teaching and Learning</strong> | | | |
| • Actively reflects on their own performance | ☐ | ☐ | ☐ |
| • Actively responds to feedback from others | ☐ | ☐ | ☐ |
| • Actively reflects on student responses to their teaching | ☐ | ☐ | ☐ |
| • Applies the principles of assessment and assessment procedures appropriate to curriculum content and class levels | ☐ | ☐ | ☐ |
| Comment: | | | |</p>
<table>
<thead>
<tr>
<th><strong>Curriculum Content</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(Knowledge, skills, concepts, activities)</td>
</tr>
<tr>
<td><strong>Positive Aspects (Please specify)</strong></td>
</tr>
<tr>
<td>[Blank]</td>
</tr>
</tbody>
</table>

**Summary Recommendations for Future Practice:**

- \[Blank\]
- \[Blank\]
- \[Blank\]
- \[Blank\]
- \[Blank\]
- \[Blank\]
<table>
<thead>
<tr>
<th>PERSONAL AND PROFESSIONAL QUALITIES</th>
<th>Level of Competence (tick one box)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Evaluates and reflects</td>
<td>Above  Level Expected  Below</td>
</tr>
<tr>
<td>• Seeks and acts on advice</td>
<td></td>
</tr>
<tr>
<td>• Meets school requirements</td>
<td></td>
</tr>
<tr>
<td>• Relates to students in a positive manner</td>
<td></td>
</tr>
<tr>
<td>• Relates to staff in a positive manner</td>
<td></td>
</tr>
</tbody>
</table>

Comment: (e.g. Extra-curricular Involvement)

Summary:

Please indicate the student's overall performance for this teaching practice (tick one box)

☐ An outstanding student
☐ A student showing competence in most areas
☐ A student showing competence in some areas
☐ A student having difficulty in many areas
☐ Gives cause for serious concern

This report is prepared from evidence of written lesson observations and ongoing feedback based on goals set and competencies required to be demonstrated for this teaching practice.

Signed:

Associate Teacher: ___________________________ Student Teacher: ___________________________

Principal/
Liaison Teacher: ___________________________ Date: ___________________________
Appendix H

Secondary Music Teachers' Knowledge and Skills Bases: Implications for Initial Teacher Education

Associate Teacher Questionnaire

This questionnaire is designed to investigate what makes an effective secondary school music teacher and to assist Christchurch College of Education Music curriculum course design. The information gathered will not be used for other purposes, and no individual will be identified in any summary of data.

To indicate your response to each question please give comments where appropriate. Thank you.

Section 1: Individual or Group Response

1. What are the important skills and content knowledge bases that a secondary music specialist needs to be effective in and beyond the classroom?

2. Where should these qualities be learned? (Please specify particular skills or knowledge and respective places for learning/acquiring them).
Section 2: Individual Response; Background Information

Name: __________________________________________

Qualifications: ______________________________________

Teaching Experience: ______________________________________

Music Teaching Strengths: ______________________________________

Areas to Develop: ______________________________________

1. What should the Christchurch College of Education Secondary Programme Music Education Courses encompass?

2. What role do you think you should play as an associate teacher in developing a music specialist?

3. What general strengths do you perceive in current music trainees?

4. What general weaknesses do you perceive in current music trainees?

Recommendations:

•

•

•