



**Society for Music
Teacher Education**

2019 Symposium on Music Teacher Education Presentations

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Session 1 - Friday, September 13, 2019, 11:00 – 11:30 AM

*** "This Isn't How It Was Supposed to Be": An Ally Sees Her Own Racism**

Shannan Hibbard, Four Corners Montessori; Mackenzie Sato, University of Michigan

This presentation includes a narrative account of one beginning music educator teaching instrumental music in a majority African-American high school. Identifying as Asian-American and White, Mackenzie considered herself to be an ally for racial justice. She experienced a harsh disconnect between her perceived identity and feelings of inadequacy in this environment, however, leaving her position before the year was complete. Mackenzie's story of "breaking out of her privilege bubble," recognizing racist thoughts, and the shame of leaving her students behind highlights the importance of understanding allyhood as a developmental process, with implications for framing social justice in music teacher education.

Music Teacher Agency Through Duoethnography: Pedagogical DNA in a Community of Learners

Lauri Hogle, Oakland University; Caitlyn Bramble, Oakland University

Through a duoethnographic study (Norris & Sawyer, 2012), Caitlyn, a newly graduated and certified music educator, and I, a seasoned music educator and newly appointed music teacher educator at Caitlyn's alma mater, collaboratively explored the experience of preservice teaching from our divergent role and generational perspectives. Seeking to understand development of music teacher agency, we offer duoethnography as a unique pedagogical model which (1) synthesizes theory and research method with practice; (2) fosters professional reflection through equalizing relationships with emerging colleagues; and (3) potentially mitigates fears of teaching, as both participants experience emancipatory dialogue toward positive change.

Authentic Conducting and Rehearsing Experiences for Preservice Music Teachers

John Hart, Keene State College

The purpose of this study was to examine the influence of authentic conducting and rehearsing experiences (ACEs) in developing a music teacher identity (MTI), and their impact on pedagogical content knowledge and skills (PCK). Preservice music teachers ($N = 179$) from 53 NASM-accredited institutions responded to a questionnaire about their ACEs, indicators of MTI, and PCK skills (conducting, rehearsing, teaching). Based on the findings, I suggest that music teacher educators wishing to promote MTI development should provide early and continuous ACEs, across a wide range of levels and ensemble types, from as early as the curriculum permits through student teaching.

Music Teacher Preparation to Teach Children from Birth through Elementary School

Mara Culp, Eastman School of Music; Karen Salvador, Michigan State University

Although most preservice music teachers begin their undergraduate degree wanting to teach secondary students, most will ultimately be certified to teach young children, whose learning needs differ from older children. Therefore, the purpose of this study was to examine how music teacher education programs prepare preservice music educators to teach music to children from birth through elementary

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school. We received usable survey responses from representatives of 134 NASM-accredited institutions. In this presentation, we will discuss the status of elementary and early childhood methods courses as a degree requirement, professional qualifications of methods instructors, course content, field experiences, and course materials.

Naming the World: Constructing an Activist Music Education

Juliet Hess, Michigan State University

This project considers work of 20 activist-musicians and explores the ways in which music educators could construct an activist music education in K-12 schooling. This paper puts forward pedagogical tenets of an activist music education as suggested by these activist-musicians. An activist music education would allow youth to powerfully speak to their realities through school music, and work to transform them (Freire, 2000/1970). Drawing on tenets of an activist music education put forward by activist-musicians, this paper concludes with a discussion of ways to encourage an activist praxis in music teacher education programs.

An Examination of Stress Coping Strategies for Undergraduate Music Education Students

Christa Kuebel, University of Central Arkansas; Michelle McConkey, California State University, Chico

The purpose of this study was to gain an understanding of the strategies that eight undergraduate music education students at two universities implemented to cope with stress during the academic year. The research explored how emotional competency skills were manifested within the stress management strategies used and also aims to gather information on how to support undergraduate music education students' overall wellbeing. The researchers will share findings from the study, strategies current music education students are using, as well as suggestions for music faculty to implement in their programs that may support undergraduate music education students in the future.

From Principles to Literacy Standards: Preparing Music Teachers for Assessment in an Age of Accountability

Timothy Brophy, University of Florida

The participants of the seven International Symposia for Assessment in Music Education (2007-2019) have produced a set of international principles for assessment in music education and have begun to shape a set of assessment literacy standards for music teachers. In this session I present the principles (Brophy & Faultey, 2017) and the developing standards (Kastner et al., in press) as a framework for preparing music teachers for the professional expectations for assessment they will encounter in American public schools.

Setting an Agenda for Music Teacher Education Practice, Research, and Policy

Colleen Conway, University of Michigan; Kristen Pellegrino, University of Texas San Antonio; Ann Marie Stanley, Louisiana State University; Chad West, Ithaca College

This panel discussion will be facilitated by JMTE Editor James Austin. Panel responses are based on the collective experience of the panelists in editing the 43 chapters in the Oxford Handbook on Preservice Music Teacher Education in the United States and will provide insight as to future suggestions for music teacher education practice, research, and policy. Common suggestions in all three areas to be discussed include: (a) getting ourselves and our students out of our musical "comfort zones" and in to learning new skills and ways of music-making; (b) continuing to address issues of diversity, equity, and inclusion.

Career Transitions for Early to Mid-Career Professors

Bryan Nichols, Penn State University; Amanda Schlegel, University of South Carolina; Nate Kruse, Case Western Reserve University; Jessica Napoles, University of North Texas; Ryan Shaw, Michigan State University

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Professors sometimes transition to new employment opportunities for various family, geographical, and other employment motivations. The purpose of this panel presentation is to convene five teacher educators to discuss the opportunity and the disruption presented by mid-career changes, especially as it relates to three themes: 1) teacher-researcher partnerships, 2) local teacher relationships, and 3) changes from non-research to research environments and vice versa. The panel will examine the identity and professional development of in-service music teacher educators in career transitions.

Session 2 - Friday, September 13, 2019, 11:50 – 12:20 PM

*** Reaching to Transgress: A Critical Self-Study of a Teacher Education Program**

Diana Dansereau, Boston University; Andrew Goodrich, Boston University; Karin Hendricks, Boston University; Ronald Kos, Boston University; Tawyna Smith, Boston University; Kinh Vu, Boston University

The purpose of this study is to critically analyze how our practice of music teacher education may or may not transgress. Our lens for this study is four themes from bell hooks's (1994) "Teaching to Transgress". For each theme, we share one element of Susan Conkling's work that represents her attempts to teach to transgress and contextualize that work within the reflections of her students and colleagues. Then, we provide the results of our S-STEP (Self-Study of Teacher Education Practices), in which we identify areas where we contend we have transgressed, and those where we have not.

From the Inside, Out: Diversifying the Music Teacher Workforce

Michael Raiber, Oklahoma City University; Ryan Meeks, University of Oklahoma

A common challenge in music education is the overwhelming whiteness of the American music teaching workforce, as students of color often do not develop identities allowing them to envision futures as music educators. This presentation outlines a three step approach to help marginalized students identify as future music educators and gain entry to degree programs so they can ultimately change practice from within. As students from minoritized populations gain entry to the music teaching profession, change in the current paradigms that perpetuate racial inequity among American music educators will be increasingly possible. It will be change from the inside, out.

Impacts of an Early Childhood Field Placement for Preservice Music Educators

Christa Kuebel, University of Central Arkansas

Researchers have identified fieldwork as one of the most effective activities in undergraduate music teacher preparation. While fieldwork is present in undergraduate programs, preservice music educators may not have sufficient opportunities to work with elementary and early-childhood age students. The purpose of this qualitative case study was to investigate the impacts of an extra-curricular early childhood music education fieldwork experience on the preparation of two preservice music educators. Findings and implications will be shared related to challenges and successes in the early childhood classroom, increased confidence as a result of fieldwork, and music teacher identity.

"Can I even do this?": Nancy's and Anna's Stories of Staying in the Closet and Implications for Music Teacher Educators

Sarah Minette, University of St. Thomas

This research explores how two music educators, Nancy and Anna, navigated the complexities of being lesbians throughout their careers. Nancy, began teaching in the late '70s, a time when Anita Bryant was attempting to remove gays and lesbians from schools. Anna, a much younger teacher, began teaching in the post-2015 same-sex marriage amendment campaign. These stories may help music teacher educators find better ways support pre-teachers navigate their identities as they transform from pre-teacher, to student-teacher, to practicing-teacher and the ways in which they may or may not disclose their sexual identity

Constructive Controversy in an Instrumental Methods Class

Lauren Kapalka Richerme, Indiana University; Peter Miksza, Indiana University

This session explores how future teachers experienced a semester-long constructive controversy project. Using student journals and interviews, we investigated preservice instrumental music teachers' ($N = 24$) experiences across nine, 30-minute philosophical discussion activities. Initial data analyses suggest that personal experiences, more so than evidence or arguments, played a significant role in shaping perspectives on a topic. Students noted the importance of "empathy" and eliciting the "largest variety of answers as possible" for working towards consensus. Time constraints, dominant personalities, a desire to please others, and homogeneous prior experiences within the class were seen as inhibiting deeper engagement with the controversies.

Factors Influencing Experienced Music Teachers Instructional Planning: Perspectives on Practice and Implications for Professional Development

Wendy Matthews, Kent State University; Daniel Johnson, University of North Carolina at Wilmington

To determine influences on teachers' instructional decisions, the authors collected data from fifty-six in-service music teachers via an online survey, adapted from previous research in physical education. The authors studied these nine factors: pre-service education, preparation in different musical contexts, curricula, geographical area, musical experiences, teaching experiences, materials and facilities, other teachers, and assessment. Data analysis shows high reliability for the survey adaptation. Preliminary data analysis revealed differences by age regarding the influences of pre-service education and assessment. Outcomes of this study provide insights into instructional planning of music teachers and, in turn, enhanced music teacher preparation and professional development.

Peer Teaching to "Real Life" Teaching: A Content Analysis of Music Education Majors' Written Transfers

Victoria Warnet, Florida State University; Brandon Rutledge, Florida State University; D. Gregory Springer, Florida State University

Participants ($N = 33$) were music education majors enrolled in an undergraduate Introduction to Music Education course who were asked to teach their peers a nonmusical task. Upon completing the teaching experience, participants wrote a transfer paper describing how their peer teaching experience was related to "real life" teaching in a music classroom. Results of a content analysis indicated six major themes. Participants mentioned transfers to (1) professional teaching behaviors, (2) clarity of instruction and pacing, (3) vicarious learning, (4) planning and preparation, (5) modeling, and (6) creating an engaging and positive environment after participating in the peer teaching experience.

Values, Agency, and Identity in a Music Teacher Education Program

Olivia Tucker, University of North Texas; Sean Powell, University of North Texas

Many view music teacher education as the locus of socially just transformation of music education and teacher agency as a means of school music reform in the United States. This focus on the adoption of an agentic music teacher identity for greater social justice requires the consideration of values, which are practical manifestations of deeply held ontologies that play a fundamental role in decision-making and actions. The purpose of this exploratory study is to investigate the values in music education courses at one institution to add a new dimension to emerging inquiry on preservice music teacher agency and identity development.

Perspectives of Democracy in Higher Education: A Comparative Case Study

Shawn McNamara, Indiana University Jacobs School of Music

This comparative case study explored two collegiate educators who taught an instrumental music education course using democratic teaching practices. Data gathered through interview and observation offers perspective into how each participant defined democracy and incorporated democratic teaching

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practices into their teaching of pre-professional music education students. Themes revolved around participants' use of dialogue, student expertise, agency, considering possibilities, and student-centered social music making. Each individual case portrait presents participants' definition of democracy and how they uniquely incorporated it into their music education curriculum. Implications for collegiate music educators to incorporate educational democracy into their instrumental music education courses are discussed.

Presentation Session 3 – Friday, September 13, 2019 – 3:20-3:50PM

*** Urban high school students' of color and their teachers' perceived barriers to access to university schools of music**

Joseph Abramo, University of Connecticut; Cara Bernard, University of Connecticut

In this presentation we report on a NafME-funded research project about the perspectives of urban music teachers and students. What, if any, barriers to access to applying to university schools of music and becoming music teachers exist according to high school students of color and their music teachers? We provide a) findings including a mismatch of values between these communities and schools of music; and b) recommendations for more inclusive university music education curricula and policies for students of color.

Finding the “Both/And”: Balancing Informal and Formal Music Learning

Juliet Hess, Michigan State University

Lucy Green's (2001, 2008) work represented a turn in music education toward informal learning and aurality. This paper explores the informal and formal learning experiences of 20 activist-musicians. Multiple activist-musicians utilized the informal learning strategies Green (2001, 2008) identifies. More than half of the participants, however, bemoaned the lack of more formal music education. While they valued informal musical learning practices, they wished that they had experienced more of a balance between formal and informal music learning strategies in their music education. This paper concludes by exploring implications of implementing a balance between formal and informal learning for teacher education.

“Behind the Beautiful Music is a Person”: The Intersections of Race and Social Class on the Path to Careers in Music Education

Jacob Berglin, Florida International University

The purpose of this multiple-case study was to examine the experiences of current collegiate music education majors from under-represented minorities and well-represented peers, with attention to racial/ethnic identity and social class. Eight dyads of current students from diverse backgrounds completed 4 hours of individual interviews exploring the factors, challenges, supports, and decisions involved in identifying and navigating through a collegiate music education program. Themes emerged along divisions of race (4), social class (4), and the intersection between race and social class (3). Implications for research, teaching, and professional recommendations are discussed with regard to race, social class, and their intersection.

Supporting the Development of Agency in Music Teacher Education

Olivia Tucker, University of North Texas

The purpose of this presentation is to provide a framework for supporting the development of preservice teacher agency across undergraduate experiences. Emirbayer and Mische's (1998) chordal triad represents a temporal-relational view of agency. I connect the three components of the framework, which are the iterative (past), practical-evaluative (present), and projective (future) dimensions, to music teacher education research to facilitate agentic action. These connections may serve as starting points for needed inquiry into and the inclusion of agency in music teacher education. Greater agency may provide teachers with the means to modify school music education for more inclusive forms and practices.

An Exploratory Study of Experienced and Novice Music Teachers' Perspectives on Participation in a Mentoring Network

Kristina Weimer, University of Texas Rio Grande Valley; Daniel Albert, University of Massachusetts Amherst

Mentoring practices that are expanded beyond a one-to-one relationship to a more collaborative and community-based approach could be beneficial for all parties. Therefore, the purpose of this exploratory case study was to examine the participation and perspectives of seven experienced and novice music teachers in a mentoring network. Research questions explored perceived benefits and challenges of participating in a mentoring network and participants' suggestions for strengthening the mentoring network. Analysis of interviews, questionnaires, and online documents revealed emerging themes, including opportunities for reflection, validation of teaching creativity in the music classroom, and the importance of relationships, trust, and connectivity.

Music Educator Whiteness: A Collaborative Autoethnographic Journey Toward Critical Consciousness.

Kelly Parkes, Teachers College, Columbia University; Meagan Dissinger, Oyster Bay-East Norwich Schools

This research illustrates a common challenge that white music teacher educators (MTEs) may be experiencing; the challenge of becoming culturally responsive and at the same time interrogating one's own race. Our study examines a unique approach to uncovering the structures and powers inherent in the whiteness of music educators via a process of autoethnography; a collaborative effort between a K-12 educator-researcher and her doctoral dissertation supervisor that may be seen as a model. Our findings suggest that culturally responsive teaching is not widely included in teacher preparation programs because MTEs themselves are not engaging in the deeply personal work needed.

Entering the Transfer Portal: A Framework for Transfer Student Success

Natalie Royston, Iowa State University; Phillip Payne, Kansas State University; Kate Bertelli-Wilinski, University of Colorado; Adrian Barnes, Rowan University

The primary purpose of this session is to share the next step of the ASPA examination of transfer student experiences which includes a framework developed based on the emerging constructs of personal, social, and academic. Gardner (2012) refers to collegiate student transfers as the "new normal" with about 3.4 million students, enrolled in American two-year colleges (Frye, 2009). A framework will be shared to foster an effective transition from two-year to four-year universities. Steps toward implementing the framework will be discussed including: networking with community colleges, greater transparency throughout the process, and timely connection and communication with the prospective students.

Situating Methods Courses as Critical Project-Based Learning

Kelly Bylica, Western University

In this presentation, I explore possibilities for conceptualizing music education methods classes through a framework of border crossing and place-based pedagogies. Utilizing a critical project-oriented approach that is based on a collaborative research study, I consider four interconnected strategies related to border permeability and understanding that help the skill-development in methods courses become situated in the political and cultural demands of schooling. Finally, I build on scholarship that explores curricular reform in music education to explore how a border crossing lens may help prepare reflexive, responsive music educators.

Build It and They May Not Come: Do Music Teachers Find "Effective" Professional Development Effective?

Justin West, Louisiana State University; Ann Marie Stanley, Louisiana State University; Jason Bowers, Louisiana State University; Daniel Isbell, Louisiana State University

The purpose of this study was to understand the extent to which an experience reflecting "effective" professional development (PD) characteristics—such as content relevance, prolonged duration, teacher

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autonomy and choice—would drive growth. Eight music teachers, matched in four pairs according to experience, education, and self-identified strengths and weaknesses, participated in a seven-month reciprocal peer coaching (RPC) trajectory. Partners set goals and, over the course of three coaching cycles, observed one another to offer feedback and support. Findings from analysis of interviews, coaching conferences, and reflective journals revealed a mixed response to RPC. We will offer recommendations for PD organizers and researchers.

An Online Community of Interns: Examining the Music Student Teaching Seminar in a Virtual Setting

Christopher Baumgartner, University of Oklahoma; Kimberly Councill, Bucknell University; Phillip Payne, Kansas State University; Ruth Gurgel, Kansas State University

Given the prominence of distance learning in higher education (Seaman, Allen, & Seaman, 2018) and music education (Bowman, 2014), as well as recent developments in distance/virtual mentoring (Harasim, 2000), the purpose of this instrumental case study was to describe students' and instructors' experiences in a virtual music student teaching seminar. In this session, we will share our findings from an in-depth analysis of a semester-long seminar course, including (a) video data highlighting effective practices in a virtual space; (b) professors/researchers processes for developing the course; and (c) themes from weekly seminar observations, focus group discussion, and student artifacts.

Presentation Session 4 – Friday, September 13, 2019 – 4:00-4:30PM

*** Damen's Path: A Critical Race Analysis of a Black Musician's Journey to a Career in Music Education**

Sarah Bartolome, Northwestern University; Damen Washington, Midwest High School

The purpose of this narrative study was to examine one Black musician's path to a career in music education. Based on 15 hours of interviews amassed over two and half years of data collection, Damen's story is presented as a "counter-story" to the majoritarian narrative that defines the "problem" of diversity in music education. We examine Damen's lived experiences through a Critical Race Theory lens, considering how systems of oppression and racism nearly prevented his entry into the field as a music educator.

Who Makes It Through? Persistence and Attrition Along Music, Education, and Music Educational Pathways

Adam Grise, University of Maryland

This study is an analysis of the predictive demographics, motivations, and societal influences leading aspirant musicians, educators, and music educators into, through, or away from pathways leading to professionalization. Drawing on seven years of longitudinal data from a nationally representative sample of students, I compare uptake, persistence, and attrition in these three parallel fields from ninth grade through the end of college. By illuminating some of the systemic choke points along the pathway from aspirant high school student to professionally-intent degree seeker, this study may have implications for how music teacher education may better recruit and retain diverse populations.

A Day in the Life: Music Education Majors and Mental Health

Phillip Payne, Kansas State University

The primary purpose of this session is to share the current state of mental health in music education majors as it relates to the health and wellness of future music educators. In an era where mental health is critical to university students, researchers will share a snapshot of the daily lives of music education majors. General demographic data, current enrollments, mental health data, and practice habits are all examined to recreate "a day in the life" of music education majors. A discussion of the results including emerging relationships observed, implications, and future research threads will conclude the session.

"It's good enough...for them": First Year Music Teachers' Experiences in a Majority-Students of Color District

Stephanie Prichard, University of Maryland

The purpose of this study was to explore first year music teachers' experiences in a majority-SOC school district. Participants in this study were Martin and Sarah, graduates of the same music teacher education program. Commonalities in their collegiate preparation in combination with their contrasting K-12 backgrounds made these teachers informative cases as I explored their a) their desire and commitment to teach in a majority-SOC district, b) reflections upon their own background experiences, c) experiences throughout their first year of teaching, and d) beliefs about their students' potential for success in music.

The How: Enacting Core Practice in Music Teacher Education Curricula

Sommer Forrester, University of Massachusetts Boston; Si Millican, University of Texas at San Antonio

Scholars from the United States and the Netherlands indicate that practice-based teacher education can have a significant impact on preservice teachers' learning and retention in the field yet, developing and assessing the features of well-structured, coherent teacher education programs, remains a growing area of inquiry in teacher education. The purpose of this research presentation is to present the findings from multi-case study that compared the degree to which instrumental methods courses at two institutions in the United States provided opportunities for preservice music teachers to link and enact practice during coursework.

Curricular Revision in Music Teacher Education Programs: Motivations and Obstacles

Jill Wilson, Luther College; Debra Brown, Northwest Missouri State University; Marshall Haning, University of Florida; Emily McGinnis, University of Missouri-Kansas City; Natalie Royston, Iowa State University

The purpose of our mixed-methods study was to examine the motivations and obstacles associated with curricular revisions in music education degree programs. During Phase I, a nationwide sample of music education program coordinators were surveyed. In Phase II, volunteers from Phase I were interviewed to provide insight regarding the revision process. Multiple institutional and external factors were identified as driving curricular changes. These included: faculty members' disagreement, long-standing traditions, varying concepts of academic freedom, time constraints, the interaction of teaching field content, and pedagogical techniques. Many of these factors appear to be complicating the curricular revision process in music education.

Navigating Music Teacher Education: Experiences of Preservice Teachers from Low SES Backgrounds

Margaret Schmidt, Arizona State University

The purpose of this study is to investigate the impact of the social class background of three first-generation college graduates on their experiences in a university music teacher preparation program. While foregrounding their backgrounds of less privilege, data generation and analysis explore the complex intersectionality of their racial, ethnic, musical, and class identities. Participants' stories offer insights into their experiences, as well as suggestions for culturally appropriate socioeconomic supports that teacher educators may provide to help all preservice teachers succeed academically, musically, and socially in their college education.

Attitudes of Music Administration Regarding Popular Music in Higher Education

Donna Hewitt, University of Wisconsin-Parkside; Virginia Davis, University of Texas Rio Grande Valley

The purpose of this presentation is to discuss the results of a descriptive quantitative study that investigated the attitudes of US college music deans, directors, and department heads regarding the implementation of coursework and degree programs centering on popular music education, including challenges and opportunities anticipated in enacting such change. Findings and implications of the study will be discussed. Reflection and discourse with session participants will also be encouraged in order to explore innovative ideas and potential next steps in tertiary level music degree curricular transformation.

“I Feel Blessed, I Pay No Mind to It, and It’s Not Very Diverse”: Preparing Preservice Music Educators for Students’ Perspectives of Religion and Politics

Emily Mercado, The University of Utah

The purpose of this session is to propose a framework for the practice and pedagogy of religious patriotic music in schools. Through a cultural humility framework (Tervalon & Murray-García, 1998), music teacher educators can encourage preservice teachers to develop attributes such as openness, self-awareness, egolessness, supportive interaction, and self-reflection (Foronda, Baptiste, Reinholdt, & Ousman, 2016). Attendees will also be invited to participate in a research-based discussion related to teaching about religion and politics in the music classroom with best practices in mind.

Presentation Session 5 – Saturday, September 14, 2019 – 9:00-9:30AM

*** Accessible Success: Supporting Collegiate Music Education Students with Special Needs**

Candice Davenport Mattio, Florida International University; Vimari Colón-León, Bridgewater College; Sheerin Berte, University of Miami; Sandra Adorno, Florida International University

Music education students with special needs face unique challenges as systems place the onus of seeking support resources on the students themselves. Inherently at higher risk of stress, failure, and dropout, music education students with special needs face compounded issues with little guidance. This discussion panel seeks to explore faculty experiences with creating inclusive and supportive spaces for special needs music education students. Topics will include: entrance interviews, field experiences and internships, creating awareness, advising, grappling with uninformed faculty, collaborating with campus resources, and the perspective of a current music education doctoral student and future faculty member with special needs.

“Is this Real Life?”: A Multiple Case Study of Pre-Service Music Educators Teaching in University-based Middle School Outreach Programs

Seth Pendergast, Colorado State University; Erik Johnson, Colorado State University

Cultivating opportunities for pre-service music teachers (PMT) to interact with K-12 students in authentic learning contexts is a recurrent challenge for music teacher educators (MTE). To increase the efficacy and authenticity of field experiences for PMTs, several MTEs have initiated outreach programs executed entirely by university faculty and students. The purpose of this study is to examine the philosophy, implementation and outcomes of three university-based music outreach programs that facilitate PMT teaching experiences. We used multiple-case study design and authentic-learning context frameworks to understand how each of the outreach programs align and diverge in their design, purpose, implementation and outcomes.

My Experiences Teaching in a Study-Abroad Summer Music Program: A Preservice Music Educator’s Story

Madison Fleming, University of Oklahoma

The purpose of this undergraduate research study was to describe my experiences teaching in Daraja Music Initiative’s “Clarinets for Conservation,” a four-week study abroad program held in Tanzania, Africa. Through an analysis of (a) pre and post self-interviews, (b) a personal journal, and (c) the institutional web blog, I will present findings in a “restorying” approach to highlight how my authentic-context learning (ACL) experiences working with students of multiple/diverse cultures impacted the development of my music teacher identity. Findings may have broader transferable implications for identity development in other preservice music teachers.

Popular Music Pedagogies in Higher Education: Panel Discussion on Curriculum Reform

Matthew Clauhs, Ithaca College; Ann Clements, Pennsylvania State University; Donna Hewitt, University of Wisconsin-Parkside; Bryan Powell, Montclair State University; Virginia Davis, University of Texas Rio Grande Valley

While K-12 music programs have adopted increasing numbers of popular music ensembles and sound recording classes in recent years, schools of music in higher education have been slow to change. Examples of best practices are needed for programs to consider how preservice teachers will meet the goals of student populations with diverse musical preferences and varied ambitions. The goal of this panel discussion is to explore the challenges, opportunities, and lessons learned while reforming curricula in music teacher education programs across the country, led by presenters who have implemented popular music pedagogies at their colleges and universities.

Queer Competencies: Incorporating LGBTQ Identity in Music Teacher Preparation

William Southerland, University of North Carolina at Greensboro

Music teachers today require comprehensive understandings of gender and sexuality in order to provide supportive classrooms for all learners. So far, however, few teacher preparation programs appear to address LGBTQ issues comprehensively. Building on the work of Palkki and Sauerland, this presentation will provide recommendations and actionable activities for incorporating LGBTQ identity into instruction with preservice music teachers. Some topics included will be modeling appropriate language use, exploring hidden biases, engaging empathy through story sharing, and developing LGBTQ-related content for use in K-12 curricula.

Fostering Critical Reflection and Productive Dialogue in Music Teacher Education

Karen Salvador, Michigan State University; Adam Harry, The University of Iowa

Given the divisiveness and volatility of the current political climate, it is important for music teacher educators to consider their role in the public discourse and how to foster critical reflection and productive dialogue in their courses. In this interactive session, we will model strategies for designing environments that encourage students to identify and question dualistic thinking, engage with diverse ideas and perspectives, and interrogate underlying assumptions and discursive patterns in their own and others' thinking. Increasing undergraduate student competency in reflection and dialogue motivate them to pass on these important skills to their future PK-12 students.

Reconciling Authority and Autonomy: Perspectives of General Music Professors on Democratic Practices in Music Teacher Education

Beatrice Olesko, Ithaca College

To better address the evolving landscape of music education, scholars advocate for a shift toward curricula that include democratic practices in their structure, content, and pedagogies. However, there is little research on the practical implementation of democratic practices in music education programs. The goal of this multicase study was to illuminate perspectives of general music professors on democratic teaching practices in courses and degree programs. The findings may be useful to music teacher educators who wish to include democratic practices and shift from a teacher-as-expert paradigm to one that recognizes the unique values and perspectives of individual learners.

Students' Perspectives on the Master's Degree in Music Education: A National Survey

D. Gregory Springer, Florida State University

The purpose of this study was to examine current students' perceptions of the master's degree in music education (MME). Respondents were a national sample of current students who completed a web-based questionnaire. Respondents' motivations for enrolling in an MME degree differed by degree format (academic year, online, summer), and they reported a variety of "best aspects" and recommendations for program improvement. Respondents reported generally favorable attitudes toward research, but they

indicated more of a focus on research than teaching/pedagogy within their degree programs. Open-ended responses provided further suggestions on ways that music teacher educators can improve their master's programs.

It's the Kids!: Examining Early-Career Elementary General Music Teacher Longevity in Title I Settings
Michael Chandler, Austin Peay State University

Teacher attrition rates have continually risen over the last 30 years with many educators leaving the profession early in their careers before attaining adequate experience. Despite the many challenges that teachers face, some are resilient and continue teaching. This multiple case study examined four early-career general music teachers in Title I-designated elementary schools located in four separate regions of the United States. Their stories are told through personal interviews, field observations, journaling, and a focus group discussion. Findings indicated the notable importance of a teacher's care and concern for his or her students as a strong motivator for teacher resilience.

Presentation Session 6 – Saturday, September 14, 2019 – 2:00-2:30PM

*** Effect of Power: Inclusion & Equity Reform in Music Teacher Education**

Mark Campbell, SUNY Potsdam; Emmett O'Leary, SUNY Potsdam; Andrea Maas, SUNY Potsdam; Nils Klykken, SUNY Potsdam; Kathryn Ta, West Genesee School District (NY); Benjamin Rybolt, Rochester City School District (NY); Janet Barrett, University of Illinois at Urbana-Champaign (discussant); Sandra Stauffer, Arizona State University (discussant)

University music teacher educators and K-12 music teachers discuss their journey of institutional change focused on tackling legacies embedded in the "grammars of schooling" and sociocultural constructs that work against inclusion and equity. Panelists share initiatives and actions taken to remove negative impacts encountered by historically marginalized individuals in music teaching and learning. Problems and practices that "official" curricula and "pipeline" issues of admission, recruitment and retention create in teacher education are the focus of discussion. A spectrum of responses to the reform project from various stakeholders, including administrators, colleagues, students, and alumni is shared. Future action plans are discussed.

Social Justice and Music Teacher Education: Thinking In Music or Thinking About Music?

Lily Chen-Hafteck, UCLA; Frank Heuser, UCLA

The push towards an agenda for social change in music education should not supersede the goal of preparing teachers who can effectively deliver musical knowledge, skills and dispositions to their students. Although music is a social practice through which students can acquire the skills necessary to think about the functions of music in society, the central goal of music learning is to develop the skills to think in music. Once teaching expertise is established, they can explore how to achieve a social agenda through pedagogy that motivates student music learning and exerts an influence on social dispositions.

GarageBanding Together: Collaborative School-University Composition Projects

Matthew Clauhs, Ithaca College

This session presents a framework for a digitally-mediated collaborative composition project between music teacher education programs and a variety of music learning environments: a Suzuki string program, a middle school band program, and a high school music technology class. The presenter will outline steps toward facilitating collaborations that focus on co-creating music using GarageBand and online file-sharing programs. Such collaborations may help remove barriers as music teacher educators leverage technology to develop partnerships between schools and universities.

Breaking Barriers: Music-Based Service Learning

Megan Sheridan, University of Florida; Melissa Lloyd, University of Florida

In this presentation, we will discuss the experiences, impacts, and challenges surrounding the implementation of a music-based service learning project where we work with undergraduate students to provide music learning experiences to children who attend an after school program at a local Boys and Girls Club. The project, now in its third year, has significantly evolved from being purely student-led to now being a formalized fieldwork experience option for students enrolled in music education methods courses.

Taylor Finds His Balance: A Case Study

Tami Draves, University of North Carolina Greensboro

The purpose of this case study is to explore the experience of an undergraduate music education major following an experimental curriculum track. Students following this track come from vocal traditions broader than classical and can be considered racial and/or socioeconomic minorities. This study focuses on one student, Taylor (pseudonym). Taylor is African-American and began his musical journey singing in church. He participated in high school ensembles and music classes. In community college, Taylor developed a set of mentors, his “educational family” who supported his transition from high school to college and helped him “find his balance” at the University.

(In)visible Power: A Critical Policy Analysis of edTPA

David Potter, Michigan State University

The edTPA has become one of the most prevalent forms of high-stakes evaluation for student teachers, with several states requiring candidates to pass edTPA to gain teacher certification. This study examined the history and policies associated with edTPA in music education. I conducted a critical policy analysis of emerging literature concerning edTPA, with a particular focus on the policy documents released by the Stanford Center for Learning and Equity in conjunction with Pearson. Analysis findings included inconsistencies within the evaluation of fine arts teacher candidates, the absence of music educators from the development of edTPA, and marginalization through forced compliance.

Diversifying our Profession - Taking the Next Steps

Darrin Thornton, The Pennsylvania State University

Using Thornton’s (2018) Pipeline to the Music Education Academy, a discussion group session will be facilitated to collaboratively consider next steps in bringing this type of endeavor to fruition. Session participants will join one of four discussion groups: College Readiness Program, Music Education Scholars Program, Future Faculty in Music Education Program, and Faculty Mentoring Program. Each group will consider how the proposed pipeline juncture may be leveraged with existing resources and programs; and how we as a profession can affect change through our informed collaborative action and intentionally create and sustain such a comprehensive approach.

Virginia Public School Administrators’ Perspectives on Instrumental Music Education

David Stringham, James Madison University

Our profession’s focus on large ensemble performance in instrumental music education is questionable in context of ostensibly compulsory state standards that explicitly guide content taught in music classrooms. Anecdotally, music teachers have suggested that administrators’ expectations exacerbate prioritization of group performance at “assessment” events. To better understand perspectives from this stakeholder group related to tensions between practice and policy, the purpose of this study is to explore [State] school administrators’ perspectives on and expectations for music instruction. I will share findings from interviews with approximately 25 building administrators and discuss findings for in-service music teachers and music teacher education.

Reimagining General Teacher Education Coursework: An Alternative Curricular Model for Undergraduate Music Education Programs

Edward Hoffman, III, University of Montevallo

This presentation will explore an undergraduate music education program where all general teacher education coursework is positioned within a school of music and taught by music education faculty. The presenter will detail the impetus for the program revision, describe the negotiation of faculty and administrative power structures, outline the content of the general education coursework for preservice music educators, and summarize student, faculty, and partner school pre- and post-revision course and program data.

Presentation Session 7 – Saturday, September 14, 2019 – 2:40-3:10PM

Observing the Observer: An Examination of Preservice Music Teachers' Initial Field Observations

Becky Marsh, Butler University

The purpose of this instrumental case study (Stake, 1995) was to examine how preservice music teachers enrolled in an introductory music education course made meaning of their initial field-observation experience. Using Olsen's (2008) model of teacher identity development as a theoretical framework, I sought to answer:

1. What do preservice music teachers notice during their first field observation?
2. In what ways, if any, do preservice music teachers draw connections between their teacher identities and what they notice during an observation?
3. How do preservice music teachers negotiate the aspects of their observations that conflict with their teacher identities?

Access to Audition: A Social Justice Initiative at the Higher Education Level to Improve Diversity in the Music Education Program through Increasing Readiness for All Applicants

Rachel Brashier, Rowan University; Adrian Barnes, Rowan University

There are many barriers that impede students of color and differently-abled students from reaching higher education (Calvillo & Gonzalez, 2008; Cusimano, 1999; Morales & Holmes, 2011). There are even more barriers that hinder such students from majoring in music education, particularly related to auditioning, theory and sight-reading entry exams, and other preliminary procedures (Fitzpatrick, Henninger & Taylor, 2014). The purpose of this session is to present a university initiative being implemented to assist diverse students from urban and rural areas to better prepare them for successful auditions leading to admission into the music education program and access to scholarship opportunities.

So Far, But Yet So Close: A Case Study of the Effects of Virtual Instrumental Lessons on Pre-Service Teachers and Their Students

Jennifer Hawkinson, University of Central Arkansas

Rural music students are often disadvantaged by the inaccessibility of private tuition. While videoconferencing could connect students to any teacher, this mode of musical instruction is uncommon. This embedded, single case study examined the effects of a virtual instrumental lesson program connecting rural secondary students and suburban pre-service teachers using O'Neill's (2012) transformative music engagement theory. Participants were empowered through deeply meaningful experiences, changing the musicianship and musical lives of students and the pedagogy and dispositional awareness of pre-service teachers. The expansion of virtual music instruction is an important, though underutilized, context for transformative musical engagement and music educator training.

NASM and the Manifesto: Twenty-First Century Music Education

Carla Aguilar, Metropolitan State University of Denver

Institutions accredited by the National Association of Schools of Music use the NASM Handbook (2019) to ensure that they are meeting the expectations of offering post-secondary music degrees, including music education. Calls from a 2014 College Music Society (CMS) white paper titled, Transforming Music Study from its Foundations, outline ideas to update the “relevance, quality, and rigor” in the undergraduate music curriculum to meet the changing needs of the field. This paper explores the convergence and divergence of the NASM Handbook and the CMS white paper and offers curricular updates to meet the needs of the twenty-first century music educator.

Decolonizing Music Education Curriculum One Course At a Time: Revamping an Elementary Music Methods Course Through Changes in Content and Delivery

Amanda Soto, Texas State University

This session will review the process of retooling an elementary music education undergraduate course so that it would be designated as a course with multicultural content and perspectives. Changes to course goals, learning objectives, course content and delivery, and assessments will be presented. Handouts that include a framework to evaluate a current course and a checklist that critically reviews course content construction and delivery will be provided. These changes enable pre-service music teachers to learn how to critically evaluate pedagogies in order to decolonize music education practices allowing them to meet the needs of their future students.

Examining the Relationship Between Teacher and Student Mental Health: Preparing Music Teachers to Model and Foster Mental Wellness

Candace Mahaffey, University of North Texas

The purpose of this presentation is to examine music teacher preparation for monitoring personal mental well-being, and preparation to serve as models of mental well-being for their future students. This includes research-based recommendations for concurrently addressing teacher and student mental wellness by reducing the negative social stigma of mental health issues, practicing emotional coping strategies, and techniques for identification of mental health issues and responding to negative emotions. These recommendations may also serve as a starting point for further investigation of addressing mental wellness in the context of the music classroom.

A Maker-Centered Approach to Cultivating the Musical Creativity of High School Students

Barry Hartz, University of Florida; Jodie Ricci, Hawken School

This session presents a case study of a master teacher preparing for, designing, and implementing a 3-week intensive course in musical creativity for high school students at an independent high school in the Midwest United States. The researcher and the participating teacher will discuss the musical and pedagogical skills the teacher applied in implementing the course, the resources consulted in designing the course, the identified challenges and benefits, and the ways in which the teacher's practice has evolved over the three years of teaching the course. Implications for music teacher education and professional development for veteran teachers will be presented.

Collaborating to Support Preservice Music Teachers' Vocal and Hearing Health

Mara Culp, Eastman School of Music; G. Todd Schneider, University of Rochester Medical Center; Liane Grasso, University of Rochester Medical Center

Music educators have significant hearing and vocal demands, which commonly lead to both vocal and hearing injuries. Such injuries may also occur during preservice teacher preparation. Early screenings and preventive education may help preservice music teachers avoid injuries during their college years and during their careers. Additionally, such measures could lead to earlier diagnoses and better treatment outcomes. In

** = Session selected for inclusion in the Conkling Forum on Social Justice in Music Teacher Education*

this presentation, our multidisciplinary team (otolaryngologist, speech-language pathologist, music teacher educator) will provide recommendations for enacting a vocal and hearing health education and screening program for music students.

Music Teacher Identity Development Through the Lens of Interactive Near-Peer Assessment of Teaching Effectiveness

Erik Johnson, Colorado State University; Hollie Bennett, Denver Public Schools; Casey Lawson, Colorado State University

The presence of mutually supportive socialization structures in undergraduate programs has been highlighted as important to the development of strong music teacher identities (Austin, Isbell, & Russell, 2010). However, the nature of reflective practice (RP) mechanisms vary largely (Stanley & Moore, 2019), specifically in relation to authentic context learning (ACL) experiences. The purpose of this session will be to examine three permutations of a teacher evaluation system designed and implemented by preservice music teachers during a semester-long middle school outreach program. This session may interest MTEs who wishes to further develop structured near-peer assessment and deepen RP in ACL contexts.