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BOSTON UNIVERSITY

COLLEGE OF FINE ARTS

Dissertation

MUSIC TEACHER EDUCATION IN THE UNITED STATES AND THE REPUBLIC OF KOREA: A COMPARISON OF MUSIC TEACHER LICENSURE POLICIES AND THEIR IMPLEMENTATION IN TWO CONTEXTS

by

JOO HYUN KANG

B.M., Sungshin Women's University, 2002
M.M., Boston University, 2007

Submitted in partial fulfillment of the

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Doctor of Musical Arts

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Approved by

First Reader ______________________________

Ronald P. Kos Jr., Ph.D.
Assistant Professor of Music, Music Education

Second Reader ______________________________

Susan Wharton Conkling, Ph.D.
Professor of Music, Music Education

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MUSIC TEACHER EDUCATION

IN THE UNITED STATES AND THE REPUBLIC OF KOREA:

A COMPARISON OF MUSIC TEACHER LICENSURE POLICIES AND

THEIR IMPLEMENTATION IN TWO CONTEXTS

JOO HYUN KANG

Boston University College of Fine Arts 2017

Major Professor: Ronald P. Kos Jr., Ph.D., Assistant Professor of Music, Music Education

ABSTRACT

Teacher preparation programs have played a major role in developing candidates' knowledge and abilities in teaching. These preparation programs have been designed according to the policies and regulations of national and state governments, accrediting agencies, and universities. Moreover, cultural contexts influence practices and educational systems. Investigating education policies and their implementation in the United States and the Republic of Korea would shed light on music teacher training in each context, and help officials understand and diagnose local problems. The purpose of this study was to analyze documented policies and procedures for music teacher licensure programs in two countries, to explore their implementation, and investigate candidates' learning during both programs. The perspectives of two types of knowledge, subject matter knowledge and general pedagogical knowledge, also guided the study. Massachusetts policies and regulations were analyzed. Tito University in Massachusetts and Quinn University in the ROK were selected. Document analysis, individual

interviews with professors, and focus group interviews with student teachers in licensure programs in each context were employed.

Both Massachusetts and the ROK required music teacher candidates to possess knowledge and skills in Western Classical music. While Massachusetts regulations included what kinds of music and music education knowledge teacher candidates must have, the ROK regulations indicated how many credits teacher candidates must complete in music, music education, and general education areas.

In both contexts, interviews with professors revealed that these programs followed policies and standards of the national, state, and accrediting agencies. In planning curriculum, all professors must consider policies. However, at Tito, professors reported paying closer attention to training students in classroom expertise, whereas Quinn professors paid closer attention to preparing students for the national exam.

Teacher candidates wanted to have more field-based experiences in both contexts, although students in Massachusetts worked at practice for a longer period than those in the ROK. Candidates at Tito needed to learn a variety of music from other traditions besides Western Classical music. Candidates at Quinn were overwhelmed due to preparation for *The Examination*.

Individual policy interpretation produced different outcomes. Further research is needed regarding implementation of policies in other licensure programs.

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CHAPTER I

THEORETICAL UNDERPINNINGS

> *The important knowledge really is the kind of the communal aspect of music making that really can make a difference in somebody's day, somebody's life, that experience of engaging in music making with other people that is really a unique experience. It's unlike anything else that we do where we truly are creating, something that is just in the moment. It is there, and either you're there and you hear it, and you are a part of it, and you feel and it is meaningful, or you miss it. And it is sort of like no going back to that and saying, "oh, wait a minute, let's do that moment in the concert again. Or, let's do that in the moment of rehearsal again." So, it's spontaneous and the better that we are at helping our students to become aware of that, I think ultimately what's going to make the most, the richest, musical experiences for people. (Dr. Kaplan, Interview)*

> *Teaching someone is hard. Depending on the teacher, a student has a good or bad impression about a subject. I didn't like the subject but I hated it because of its teacher. On the contrary, I didn't have an interest in a subject, but I liked it because of its teacher. And the teacher became one of my role models, and my life has been changed after that. Acquiring knowledge and skills for teaching is important, but teacher candidates need to consider how their teaching can influence numerous students' lives. I want them to have a sense of how they think and how they behave in front of young students before the completion of the program. (Dr. Barnes, Interview)*

Improving the quality of daily instruction in classrooms is the most crucial way to improve education quality for students (Cochran & Lytle, 1999; Darling-Hammond, 1996; Jang, 2011), and teachers' knowledge and capabilities are the most important influences of students' learning in their classrooms (Hopkins & Stern, 1996; Woolfolk-Hoy, Davis, & Pape, 2006). Furthermore, teachers' beliefs, knowledge, judgments, thoughts, and decisions profoundly affect how they teach as well as how their students learn. As Dr. Kaplan and Dr. Barnes, two of the participants in this study, noted, music education in schools can be the only experience in music for someone's lifetime, can be a catalyst to like music or to hate it, and can be an opportunity to influence or change a

person's life. Music teachers determine the musical experiences the students will have: They determine the kinds of music they introduce to students, the activities they provide, how they teach music, and how they engage students in music making in order to enrich students' emotion, education, and lives. Because learning, developing, and shaping of teachers' knowledge and abilities occur principally in teacher preparation programs, and because the quality of teacher education is an important factor in enhancing learning for younger students (Goldhaber, 2004; Xu, Hannaway, & Taylor, 2011), a thorough understanding of how teachers are prepared is needed (Cochran & Lytle, 1999; Lee, 2012).

Music Teacher Preparation as Culturally Situated

A body of research literature has shown that music and culture are closely interrelated. Walker (2001) stated, "music works as a cultural system in itself, but one which refers to and reflects the larger culture in which it was situated and which gave it form and meaning within its own systems of thought and action" (p. 3). In addition, cultural context affects how individuals recognize, understand, and learn music (Best, 1995). Culture influences the content, methods, structure, and process of music education (Campbell, 1996; Walker, 2001), and it affects attitudes toward music education in schools (McPherson & O'Neill, 2010). Consequently, the systems and processes of music education should be explained and understood within a cultural context. To provide opportunities for meaningful music making and meet the needs of students in music, music educators must be suitably trained for a particular context.

Cultural context also influences policy, the regulatory and statutory documents

that encompass cultural values (Bell & Stevenson, 2006). Without understanding culture, policy cannot be interpreted and explained (Marshall, Mitchell, & Wirt, 1989). According to Jones (2009), “music education exists in a web of policies” (p. 27). He explained,

> The discipline of music education is pursued primarily by music education professors and graduate students, but the enterprise of music education is of interest to music education professors, music education students, primary and secondary school teachers, and a host of other stakeholders pursuing policies favorable to their own interests. (p. 27)

The other stakeholders to which Jones referred are all those individuals involved in the performing, teaching, and supporting of the business of music. Music teacher education and licensure are also caught in the web Jones described; hence, “the enterprise of music education is highly regulated” (p. 27).

In summary, specific cultural contexts often inspire distinctive teaching practices and educational systems (Stigler & Hiebert, 1999), and at the same time, teaching practices represent cultural and societal values (Li & Shimizu, 2009; Leung, 2004). In the following sections, I will describe the teaching systems and practices in the United States and the Republic of Korea, highlighting the similarities and differences between the two cultural contexts.

Teacher Education in the United States

In the U.S., control over education is distributed among local, state, and federal governments. Federal organizations directly operate a few schools (Cohen & Spillane, 1992); however, states hold most authority for schools (Cohen & Spillane, 1992; Goldhaber, 2004; Rotherham & Mead, 2004). In the 19th century, individual states supported the establishment of public schools and set their own rules, but state

governments gradually began allowing cities and towns to establish public schools on their own (Cohen & Spillane, 1992). Higher education institutions followed a similar pattern. Therefore, there is no single, centralized control over postsecondary educational institutions in the U.S. Instead, each institution of higher education has its own independence, autonomy, and uniqueness (U.S. Department of Education, 2013); therefore, each institution can provide distinctive and diverse programs (Bales, 2006; Jones, 2008; U.S. Department of Education, 2013).

Regulation of Teacher Licensure Programs in the United States

Teacher preparation occurs in undergraduate, post-baccalaureate, or graduate programs (Calderhead, 1989; Darling-Hammond, 2006; Korthagen, Loughran, & Russell, 2006). State and program accrediting agency policies inform the structure and curriculum for teacher licensure programs, emphasize skills that pre-service teachers must possess, and identify specializations (Colwell, 2011; Jones, 2008; Wise & Leibbrand, 2000). Teachers' knowledge, skills, beliefs, and identities are largely constructed, developed, and solidified during the teacher preparation period. What the candidates observe, learn, and experience during teacher preparation programs influences what kinds of teachers they will become (Darling-Hammond, 2010).

Although they are autonomous, each higher education institution must follow state policies and requirements (Bales, 2006), and meet the standards and goals of nationally recognized accrediting agencies that the Secretary of Education approves (U.S. Department of Education, 2013). Each state has licensure requirements, and such requirements differ from state to state (Cohen & Spillane, 1992; Henry, 2005). One study

revealed that, “a teacher certified in one state is unlikely to meet the certification requirements in another” (Haggstrom, Darling-Hammond, & Grissmer, 1988, p. 12). Each state’s Department of Education, along with national accrediting agencies has determined the specific standards and requirements for teacher licensure programs.

The definition of professional, trained, skillful, or effective teachers, as indicated in educational policies, has developed in various and detailed ways. For most of the 20th century, when teacher candidates completed a state approved preparation program, they became eligible for teacher certification (Rotherham & Mead, 2004; Roth & Swail, 2000). Since then, teacher licensure and certification systems developed and changed in response to the perceived needs of pre-service and in-service teachers, consistent public concerns about teacher quality, and power struggles between various interests competing for control of educational policy (Rotherham & Mead, 2004). When the *No Child Left Behind Act of 2001* was enacted, it became a requirement for teachers to be “highly qualified” (Rotherham & Mead, 2004), according to three guidelines. They must: (a) possess at least a bachelor's degree in the subject taught, (b) hold full state teacher certification, and (c) demonstrate knowledge in the subject taught (U.S. Department of Education, 2001). In order to ensure that teacher preparation programs better prepared candidates for future teaching (NEASC, 2011), most institutions discussed the value of accreditation in terms of requirements and how much it facilitates improvement of their program (Middle States Commission on Higher Education, 2009; TEAC, 2009).

The U.S. Department of Education does not directly accredit educational institutions or programs; rather, external accrediting agencies such as regional

associations, national faith-related organizations, national career-related organizations, and programmatic accrediting organizations have created criteria for facilities, operations, qualifications of faculty, program scope and so forth, and developed procedures for evaluating institutions or programs to determine whether or not they are operating at basic levels of quality (Council for Higher Education Accreditation (CHEA), 2013; U.S. Department of Education, 2013). As a type of quality assurance process, these private, but nationally recognized non-profit organizations evaluate higher education institutions or programs, and if appropriate standards are met, accredited status is acknowledged (Bell & Youngs, 2011; Bullough, Clar, & Patterson, 2003; CHEA, 2013).

Program accreditation is required in a few states; in some others it is encouraged as part of the state program approval process. Some schools highlight their accreditations when advertising their programs (Bell & Youngs, 2011; Bullough et al., 2003). According to a 2016 National Council for Accreditation of Teacher Education (NCATE) report, approximately 670 colleges of education in the U.S. have been accredited by NCATE, which has until recently been the primary agency granting teacher education program accreditation. A research study revealed that people who graduated NCATE-accredited programs passed subject matter examinations at a higher score than those who completed unaccredited programs or those who did not prepare (Education Testing Service, 1999). In an agreement to consolidate, NCATE and Teacher Education Accreditation Council (TEAC), created one new organization, the Council for the Accreditation of Educator Preparation (CAEP) in 2013 (CAEP, 2013). The goals of this organization were twofold: to raise standards for the evidence on which they base a

judgment of "quality" in teacher preparation, and to ensure that candidates will be well enough prepared to become experienced practitioners (CAEP, 2013).

Accreditation and Music Teacher Education in the United States

Another accrediting agency, the National Accreditation of Schools of Music (NASM) accredits higher education music programs, thus influencing music teacher education. Approximately 653 schools and departments of music were accredited by NASM in 2016 (NASM, 2016). Since it was established in 1924 "for securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of developing and maintaining basic, threshold standards for the granting of degrees and other credentials" (NASM, 2012–2013, p.1), the association has created national standards for music degree and certificate programs, which it regularly revises. Some music teacher education programs are accredited by both NASM and some other agency, such as NCATE, whereas others maintain only one type of program accreditation, in addition to adhering to state-level licensure policies (Conway, 2010). Thus, NASM, NCATE, and state-level education departments profoundly influence the major policy stakeholders for music teacher education.

Many researchers have focused on the skills music teacher candidates should develop during these programs: imparting vocal and instrumental techniques, teaching reading music, conducting, as well as useful teaching methods in preparation for predictable traditional music classes (Boardman, 1990; Colwell, 2011; Conkling & Henry, 1999; Conway, 2002; Schmidt, 1989). Henry (2005) investigated licensure

systems, requirements and processes for music educators in fifty states, revealing that each state had a unique system and different requirements for music educators.

However, little attention has been paid to what kinds of knowledge teacher candidates develop during their preparation period from the policy perspective (Cochran & Lytle, 1999). Less research exists about how the experiences and programs designed for prospective teachers add up to a set of knowledge that determines what teachers actually do in the classroom. Good teaching demands that teachers possess different kinds of knowledge, such as knowledge about learning, about their students, and about the cultural, social, and political contexts within which they work (Ball & McDiarmid, 1990; Shulman, 1987).

Teacher Education in the Republic of Korea

After its independence from Japan in 1945, the government of the First Republic of Korea set up a centralized authority, or command structure (Hahn, 1975). After the Korean War from 1950 to 1953, the government exerted stronger power over the whole society, including education. As political, social, economic, and cultural developments occurred, the educational system had to develop in response. This meant considerable changes in policies and regulations, curricula, and textbooks developed by the Ministry of Education. Three laws have served as the foundation of these policies and regulations for teacher licensure and preparation: *The Elementary and Secondary Education Act, The Higher Education Act,* and *The Public Educational Officials Act.*

Policies Regulating Teacher Education in the Republic of Korea

Several routes to initial licensure for both elementary and secondary levels were listed in the *Command for Teacher Qualification*. All routes necessitate that teacher candidates complete teacher licensure programs at universities and colleges with government approval. These programs allowed prospective teachers to establish personal educational values and ethics, learn educational philosophy and specific teaching skills, and establish a foundation for their competence as educators. In order to be approved, teacher licensure programs must meet requirements indicated in the laws and regulations. All subject areas and courses for each license stated in the official policy documents must be implemented in the approved licensure programs; however, each university has some autonomy to designate a course as education or discipline-related by stating so in its course outline book.

Elementary level teacher licenses are different from secondary level licenses (*Command for Teacher Qualifications*, 2013). Elementary teachers teach all academic subjects including music. Therefore, no specific license for music teachers exists. Meanwhile, a secondary teacher's license is specifically for one subject, such as Korean, English, math, science, or music. The national government issues licenses for teaching secondary music, or for teaching elementary in general. Elementary teacher candidates must complete teacher preparation programs in the Universities of Education. Teacher candidates for secondary teacher licenses must complete approved teacher preparation programs in higher education institutions. In the present study, only secondary music teacher licensure will be discussed.

Teacher education systems and policies have changed along with Korea's political, social, cultural, and economic changes. In the 1970s and the beginning of 1980s, there was a shortage of teachers, so the Korean teacher training and employment system focused on filling positions rather than on nurturing qualified and trained teachers. The result was over-issue of teacher licenses and damage to the quality of teaching. In the late 1980s and 1990s, the government strengthened the employment system in order to resolve the overabundance of teachers. *The Examination for Teacher Candidates* was initiated in 1993. Presently, candidates who have completed approved teacher preparation programs and passed this exam can be hired to teach at public schools (Lee, 2008; Yoo, 2015).

Music Teacher Education in the Republic of Korea

After the Korean War, music education in the ROK was standardized. The United States Army assisted Korea both militarily and socially, so Korean music education was naturally influenced by American educational philosophy and methods (Choi, 2007). Since that time, however, it has been transformed in its own way. The Korean system is controlled by the Ministry of Education, which has established a national curriculum. Policies and requirements have been established to ensure teacher candidates are prepared to effectively deliver the curriculum to all children (Jeong, 2012; Min, 2011). Textbooks for elementary education, which are either published by or approved by the Ministry, are based on the national curriculum. Political, cultural, sociological, educational, and economic transformations have affected the content of both the curriculum and textbooks (Choi, 2007). Music teacher education has reflected these

changes.

According to the policies and requirements for music teacher licensure, candidates are expected to be able to effectively teach the curriculum (Jeong, 2012; Min, 2011); however, pre-service and in-service music teachers perceive that a gap exists between policies and practice. That is, music teacher training systems and regulations seem disconnected from music teaching in a secondary classroom. Lee (2009) found that music teacher education was heavily focused on obtaining a license; only superficial knowledge and skills about music and music education were evaluated through *The Examination*. Research on music education systems and curriculum has been conducted every time the government has changed; nonetheless, relatively little attention has been paid to music teacher education policies and curriculum. Moreover, research on what kinds of teacher knowledge are emphasized during the teacher preparation programs has rarely been conducted.

Types of Teacher Knowledge

Most of the policies regulating teacher preparation and licensure focus on the skills and knowledge that a teacher must acquire during the preparation programs in both the USA and the ROK. Teacher knowledge has been defined as "the body of understandings, knowledge, skills, and dispositions that a teacher needs to perform effectively in a given teaching situation" (Wilson, Shulman & Richert, 1987, p.106). Shulman (1986) argued,

> Teachers must not only be capable of defining for students the accepted truths in a domain. They must also be able to explain why a particular proposition is deemed warranted, why it is worth knowing, and how it relates to other propositions both within the discipline and without, both in theory and in practice. (p. 9)

For instance, music teachers need specific knowledge about music, such as various musical styles, instruments, terms, skills, and so on. However, they must also understand the function of the current study of music: the nature of musical knowledge, why it is important, what it has meant in the past and what it means today, how it is related to history and society, and how it should be effectively delivered within in a certain context.

According to Shulman (1987), an analysis of teachers' knowledge must include the domains and categories of knowledge as well as the forms for representing that knowledge. He listed seven types of knowledge used in teaching: content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of learners and their characteristics, knowledge of educational contexts, and knowledge of educational ends, purposes, and values, and their philosophical and historical grounds (p. 8). Among those, Shulman emphasized pedagogical content knowledge (PCK), as a comprehensive knowledge which included content knowledge, pedagogical knowledge, and knowledge of students (Gudmundsdottir, 1990; Shulman & Grossman, 1988).

Several research studies (Ballantyne and Packer, 2004; Chandler, 2010; Millican, 2008) highlighted the importance of PCK for teaching. Ballantyne and Packer (2004) defined music PCK as "knowledge of music teaching techniques, engaging students with music in a meaningful way, implementing the music curriculum effectively, assessing students' abilities in the various aspects of music, explaining and demonstrating musical concepts" (p. 302). They believed that the curricular outcome—students' musical learning and experience—was closely associated with how much pedagogical content

knowledge music educators possessed.

PCK usually develops when candidates observe teaching in practice or apply it to their experience during preparation (Haston & Leon-Guerreo, 2008). The development of PCK can be affected not only by what they learned from preparation but also by where they work (Grossman, 1990). Thus, they can develop their PCK through observations and student teaching (Haston & Leon-Guerrero, 2008; Schmidt, 1998).

Because PCK typically develops toward the end of a teacher preparation program, I focus in this study on subject matter knowledge and general pedagogical knowledge. Instead of dividing specific types of knowledge related to specific disciplines, I use the term *subject matter knowledge* (SMK) to indicate all knowledge in music and music education, including content and curriculum. Subject matter knowledge includes "what" is taught (Shulman, 1987). It includes all the knowledge and skills that a teacher must possess in order to teach content to their students. Shulman (1986) stated that it is a deeper level of understanding of all the disciplinary-specific knowledge.

General pedagogical knowledge (GPK) means "broad principles and strategies of classroom management and organization that appear to transcend subject matter" (Shulman, 1987, p. 8). Grossman and Richert (1988) also stated that general pedagogical knowledge "includes knowledge of theories of learning and general principles of instruction, an understanding of the various philosophies of education, general knowledge about learners, and knowledge of the principles and techniques of classroom management" (p. 54). This type of knowledge has become another important factor in effective teaching (Rohwer & Henry, 2004). Millican (2009) explored band and orchestra

directors' general pedagogical knowledge, revealing that they needed different knowledge and skills depending on grade levels. The researcher noted that general pedagogical knowledge should be developed from the beginning of teacher preparation. In this study, GPK indicates knowledge of learners, financing, administrating, educational contexts, and educational ends. These two types of knowledge were not completely separate but overlapping.

Research has moved from a knowledge basis to a practice basis (Colwell, 2011); however, how much teacher candidates know about their subject matter and general pedagogy still determines what they will teach and how they will behave in their classrooms (Darling-Hammond & Bransford, 2007). Therefore, it is necessary to study and review policies and standards for music teacher licensure.

Comparative Education

Comparative education is an academic field where data on education systems, teaching practices, curriculum, assessment, and education policies are collected and compared intranationally or cross-nationally. Its purpose is to expand or improve education. International comparative studies have provided policymakers in many countries, states and districts with reliable evidence of successful educational ventures and outcomes elsewhere. Adamson (2012) noted, "The use…of international comparative studies has become a prominent feature in policy making and related processes, fueled by the globalised nature of education" (p. 641).

Comparative music education studies have been used to compare music pedagogies and practices. Comparing and contrasting systems with a broad, neutral

viewpoint illuminates highly effective teaching methods (Kertz-Welzel, 2014). For instance, Liao and Campbell (2016) compared the methods of kindergarten teachers in Taiwan and the United States, employing systematic observations and interviews. Their study revealed that what kindergarten teachers had learned during their preparation programs affected their teaching methods and the activities they offered to students. Comparative studies can also provide policymakers with more productive and practical means of providing music education for students (Bray, Adamson, & Mason, 2007; Kertz-Welzel, 2015). Russell-Bowie (2009) compared the state of elementary music education and pre-service elementary teachers' preparation for music teaching in five countries. Regardless of countries, a lack of music education for elementary school students existed and elementary teachers had a lack of personal musical experiences from teacher preparation period. The researcher concluded that national and state governments should support more specific regulations for teacher preparation for music teaching and resources for elementary music education.

Few studies related to international comparative education have been conducted in music education (Kertz-Welzel, 2008) as compared to other academic fields. Moreover, in the ROK, many general education policy studies have been conducted, but little attention has been paid to music education policy (Park, 2008). Similarly, music education policy studies in the U.S. comprise a new area in research compared with other subjects (Jones, 2005).

Problem Statement

What music teacher candidates learn and develop during their preparation programs cannot be disconnected from regulations and requirements. In the United States, each higher education institution has its own independence and autonomy; hence, state regulations can be interpreted and implemented differently in each preparation program. Some programs may focus on nurturing practical music teachers, while other programs may balance their approach between musicianship and teaching. Moreover, postsecondary institutions voluntarily join national associations for the purposes of program accreditation, and they demonstrate regularly that their programs meet expectations for quality. A given music teacher preparation programs can differ from others within a same state, depending on which associations accredit the program.

This U.S. system may be unknown in or completely different from those in countries that rely on central governmental control of educational institutions. In the Republic of Korea, a governmental organization such as the Ministry of Education has total control over the function and procedure of all educational accreditation (Choi, 2007). All teacher preparation programs must meet the same standards and follow all regulations; however, teacher candidates may learn differently depending on who teaches the curriculum.

Government policies and regulations and their implementation in the teacher preparation programs may or may not respond to what teacher candidates need for their future practice in a given cultural context. Moreover, what they learn and prepare for their future teaching during their preparation programs may or may not be all they need

for teaching. It would be prudent to thoroughly investigate the policies, their implementation, and teacher candidates' sense of readiness within each context and to compare these with the other context.

Rationale

Teacher education has long been a key issue in the United States (Roth & Swail, 2000) because it directly and indirectly influences student learning (Darling-Hammond, 2006). Music teacher education is no exception. Many aspects of music teacher education have been explored: developing teacher identity (Dolloff, 2007), music teaching strategies (Sink, 2002), music teacher certification (Henry, 2005), and implementation of National Standards (Abrahams, 2000; Byo, 2000). However, only a few studies on government policies and regulations for music teacher initial licensure and their implementation have been conducted. Furthermore, there has been very little study of the kinds of knowledge that are emphasized for pre-service music teachers when institutions interpret and implement policy. Finally, music teacher education has been an issue all around the world. Each country has made an effort to offer more practical and effective teacher education in order to strengthen students' learning. Comparing different education systems including national/state policies, music teacher education curricula, and candidates' learning can reveal links between policies and practices within each context.

Investigating music teacher education policy and its implementation in culturally different contexts would shed light on how pre-service music teachers are trained and what kinds of knowledge are emphasized for prospective music teachers. It would also

help professional music education researchers broaden their knowledge of culturally specific perceptions and develop more practical instructional approaches to better prepare pre-service music teachers.

Purpose of the Study

The purpose of this study was threefold: 1) to analyze documented policies and procedures for music teacher licensure programs in two countries, 2) to explore implementation of these policies in a local university program in each context, and 3) to investigate teacher candidates' learning during the program in both. The following research questions guided the study from the perspective of two types of teacher knowledge, Subject Matter Knowledge (SMK) and General Pedagogical Knowledge (GPK):

1. What were the standards and policies for music teacher licensure programs in the United States and the Republic of Korea?
2. How were the policies for content for music teacher education, developed by state and national agencies, interpreted and implemented in music teacher licensure programs in both countries, as evidenced by ways in which the policies played out in local college classrooms?
3. What did teacher candidates learn and how did they perceive the program for licensure in both contexts?
4. How is each context similar to or different from the other?

In this study, a comparative research design was used. It was comparative across the two countries with respect to the nature of the policies for music teacher education that were

in force at the time of the study (See Figure 1).

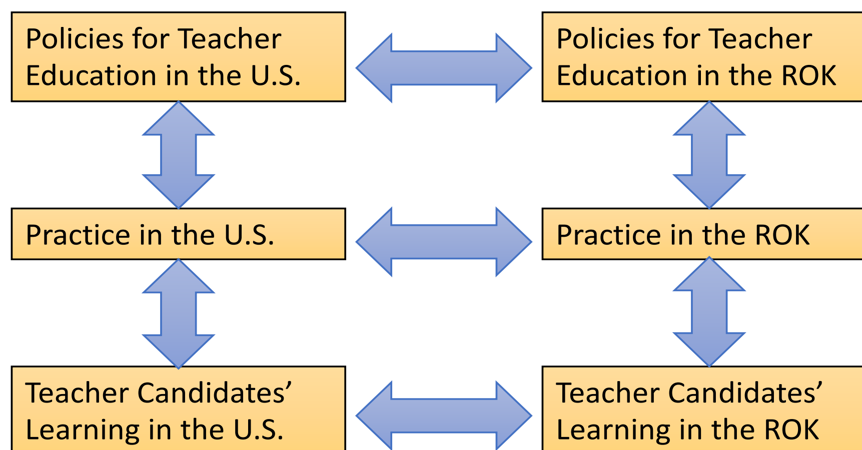

Figure 1. The comparison of the policies and practice of the two countries in this study

Organization of the Study

This dissertation contains six chapters. The first chapter includes an introduction, background of the study, and purpose of the study. The second chapter reviews literature related to the conceptual framework, which is grounded in policy implementation, types of teacher knowledge, and comparative education. The next chapter describes the methodology for the study. The fourth presents a description of music teacher preparation program policies in the U.S. and their implementation at one university. Chapter 5 comprises a description of the policies and university programs in the ROK. The sixth chapter includes two sections: horizontal comparisons of two contexts, including U.S. policies compared to ROK policies, implementation in the U.S. compared to implementation in the ROK, and teacher candidates' learning in the U.S. compared to the ROK, and recommendations and suggestions for future research.

CHAPTER II

CONCEPTUAL FRAMEWORKS

The purpose of this study is to compare how policies and regulations for music teacher preparation were interpreted and implemented in college classrooms in the United States and the Republic of Korea. The conceptual framework draws on research in three areas: policy implementation, types of knowledge in teaching, and comparative education. This chapter is a review of studies related to each area.

Policy Implementation

Policy can be defined in several ways. It can be "both text and action, words and deeds; it is what is enacted as well as what is intended" (Ball, 1994, p. 10). Colebatch (2006) explained that written policy "represents a norm, an ideal to which policy workers aspire but which circumstances may prevent them attaining" (p. 311). Policy can also be interpreted as "a discourse," that is, peoples' beliefs and perceptions in current situations and problems (Bacchi, 2000; Kos, 2010). Olssen, Codd, and O'Neill (2004) stated,

> Discourse has been used to embody formal systems of signs and the social practices which govern their use. In this sense, discourse refers not only to the meaning of language but also to the real effects of language-use, to the materiality of language. A discourse is a domain of language-use and therefore a domain of lived experience. (p. 65)

Olssen et al. (2004) also stated that while, "policy courses are 'texts,' they are, at the same time, always more than texts; that is, they are always components of discourse and social practices as well" (p. 68). In this study, "policy" means not only an official document or text with legal power, by which a government intends to influence music teacher licensure, but also as a discourse consisting of dialogue, debate, and consultation

among all stakeholders about music teacher licensure policies and regulations.

More specifically, this study focuses on policy implementation. Van Meter and Van Horn (1975) and Lester and Goggin (1998) agreed that policy implementation was executing certain actions to achieve a planned goal. It requires satisfactory performance of tasks related to carrying out the intent of the policy (Odden, 1991). It directs the transformation of abstract decisions into realistic actions. McLaughlin (2006) identified three stages of the policy implementation process: adoption, implementation, and continuation. The researcher specified adoption as “getting started,” implementation as “carrying it out,” and continuation as “carrying on once special project funding or oversight has ended” (p. 217). These stages could happen simultaneously, and especially in the field of education, implementation would be impossible if these stages happened separately (Haddad, 1995; McLaughlin 2006). Policy implementation always has both intended and unintended consequences. One way to minimize unintended consequences is to revisit policy and re-implement revised policy in steps (Dyer, 1999).

Even within a single culture, educational policy can be implemented differently in one school as compared with another. Leung and Yip (2008) studied the value and position of music education in four schools in Hong Kong as education policy changed at the beginning of the 21st century. As arts education, including music and visual arts disciplines, became one of the core areas of the curriculum, 10–15% of elementary school hours and 8–10% of secondary school hours were allocated for arts education. Redesign of curricula and implementation of policy depended on how principals, Parent Teacher Association chairs in Hong Kong, and music teachers perceived and valued

music, as well as their beliefs about the purposes of music education in their schools. Curricular content, pedagogies, activities, staffing, and facilities were shaped by these values and beliefs. Although the government provided broad guidelines, implementation of music education policy was affected at the local level by individuals' perceptions, values, and beliefs about music education.

As Leung and Yip found that personal beliefs and values in education influenced policy implementation, Kos (2007) had a similar finding. The researcher investigated how state policies regarding class size reduction, revenue caps, and standards, assessment, and accountability, directly and indirectly affected music teachers and music programs in two elementary schools in Wisconsin, employing a case study design. Observations and interviews with music teachers, classroom teachers, and school principals revealed that music education was not directly influenced by these policies. Indirect effects of policy implementation were more powerful. Principals' interpretations and beliefs about policies had a strong impact on music education programs. Music teachers were also influenced by the strategies being implemented by their colleagues. When music teachers were aware of policies and participated in implementation processes, their music practices were more likely to change. Also, when teachers had positive perceptions about the policy that were associated with their educational values, they chose teaching strategies that aligned with the policy. When their perceptions of the policy were in opposition to their own educational values and beliefs, they tended to select strategies that maintained their values and beliefs. Thus, besides policies, teachers' beliefs played an important role in determining instruction.

Lambourne (2002) explored how national, state, and local curriculum policies related to music education were implemented in Kindergarten through third grade classrooms in a central California county. The National Standards for Arts Education (1994), the 1996 California Visual and Performing Arts Framework, and local school district policies were selected for the study. Through two surveys developed by the researcher, data were generated about how music has been actually taught in primary classroom. Interviews provided insights about implementation of music curriculum and teaching strategies and how schools and districts overcame barriers of music education from teachers' and administrators' point of view. Results revealed that classroom teachers taught music, and many did not feel prepared to teach according to the Visual and Performing Arts Framework. About 60% of classrooms received music education, but many classroom teachers were unaware of national and state policies related to music education. Where there were music specialists, texts were used that aligned with the Visual and Performing Arts framework, supplemented with other resources. Although music education was "carefully developed and delivered" (p. 165) in these districts, one specialist typically served hundreds of students. Where music was delivered by classroom teachers, music texts were often out of date, but some districts were planning to purchase new texts and provide professional development for classroom teachers. A third group of schools had low scores on high-stakes standardized tests, and thus were reluctant to support the arts. Not surprisingly, in districts with community, school board, and superintendent support, as well as a designated coordinator, music education thrived. In districts that lacked such support, music education waned. Furthermore, pressure to

improve standardized test scores was also seen as a barrier to policy implementation. Lambourne suggested reviewing the music education system and curriculum, hiring music specialists, designating an arts coordinator, and bringing local arts programs into schools. The researcher acknowledged that important new policies at all levels indicated that music education was a core subject for all students; therefore, implementation of new policies and standards would help classroom teachers who felt that they had no goals toward which to aspire.

Since the National Standards for Music were released in 1994, researchers have studied how the Standards were implemented in different contexts. Utilizing qualitative methods, Abrahams (2000) investigated how the National Standards were implemented in two music teacher education programs, Cathedral University and Chapel College. Implementing the standards did not change the broad goals or structure of the teacher education programs; those were already consistent with the National Standards. However, schools did change their curricula, and faculty changed their syllabi and teaching strategies to incorporate the nine content areas of the National Standards.

Similarly, Adderley (1996) studied whether or not South Carolina music teachers believed that they were prepared to implement the nine national content standards during their undergraduate studies, and whether music education professors at South Carolina higher education institutions believed they were helping teacher candidates to implement the standards. The professors were further questioned about which courses and course objectives (music education methods, ensembles, applied lessons, music theory, music history, and conducting) covered each standard. The researcher sent a questionnaire to all

music education faculty at NASM-accredited institutions in South Carolina, and another questionnaire to 350 K–12 music teachers of the Music Educators National Conference (MENC) who taught in South Carolina public schools. There were five groups of faculty and five groups of K–12 music teachers, categorized by different grades and major areas: K–4, 5–8 general and choral, 5–8 instrumental, 9–12 general and choral, and 9–12 instrumental. A total of 39 professors and 245 music teachers completed the questionnaires. Answers from surveys for music education faculty revealed that they believed they provided good or superior preparation to teacher candidates in order to effectively implement all national standards. They believed that they covered all standards in offered courses. All groups of music education professors rated content standard 3 and 8 as average preparation and rated content standard 4 as good or superior.

Music teachers rated their preparation as "average to good" for implementing most of the standards, but for certain standards, such as improvisation, composition, and incorporating other subjects they rated themselves as "less well prepared." Moreover, the researcher acknowledged,

> Music theory and music history teachers at the college/university level have not traditionally been concerned with how the content of their courses can be passed on by teachers in the public schools nor have music education courses and ensemble rehearsals necessarily included such methodology. (pp. 190–191)

For future teachers to effectively implement all content standards and meet their needs and challenges, higher education faculty continued to revamp their music teacher preparation curricula.

The aforementioned researchers concluded that understanding and implementation of policy depended on context. Moreover, findings from the studies

suggest that individual interpretation and implementation of national or state policies in a local context can produce intended as well as unintended outcomes. My study will explore how individual faculty and administrators at selected universities understand and implement national or state policies and regulations for music teacher licensure in each context, as well as the outcomes of those policies; that is, what teacher candidates learn in their schools.

Types of Knowledge in Teaching

Shulman (1986) proposed a theoretical framework for understanding knowledge for teaching. The framework consisted of three categories of teacher knowledge: content knowledge, pedagogical content knowledge, and curricular knowledge. According to Shulman's (1986) definition, "Content knowledge refers to the organization of facts and ideas of the subject and the set of rules and norms that support the content to be learned or taught" (p. 9). For a music teacher, content knowledge is the understanding of music theoretically, historically, and technically (Ballantyne & Packer, 2004; Millican, 2009). Examples of content knowledge include instrument and vocal techniques, music theory, music history, conducting techniques, and composing skills. Teachers' depth of content knowledge typically influences their methods, and a lack of content knowledge can affect their instruction (Grossman, Wilson, & Shulman, 1989). Even though content knowledge can be acquired from various sources, which can begin very early in life (Wilson, Floden, & Ferrini-Mundy, 2001), teacher preparation programs can strengthen, develop, and support candidates' content knowledge in music during four or five years of preparation programs. (Colwell, 2011; Darling-Hammond, 2000; Jang, 2011). If pre-service music

teachers were to complete programs that did not offer basic courses in music, such as music theory and history courses, these teachers would be put at a disadvantage, compared to other teachers who have already established a foundation of content knowledge (Chandler, 2010).

Next, Shulman (1986) defined curricular knowledge as

> The full range of programs designed for teaching of particular subjects and topics at a given level, the variety of instructional materials available in relation to those programs, and the set of characteristics that serve both indications and contradictions for the use of particular curriculum and program materials within particular circumstance. (p. 10)

Curriculum is about how specific content is organized and sequenced in a discipline. It also includes diagnostic capabilities for deciding when and how to use curricular materials such as textbooks, software, visual artifacts, and so forth, as well as an understanding of possible alternatives (p. 10). A music teacher, for instance, needs knowledge of how to design music curriculum sequentially for a specific classroom context, how to use materials such as instruments, recordings, and other technology, and what alternative curricula might be available.

Finally, Shulman (1986) defined Pedagogical Content Knowledge (PCK) as knowledge that went beyond subject matter to representing content knowledge in teaching. Specifically, it included “forms of representation—analogies, illustrations, examples, and demonstrations, an understanding of what makes learning certain concepts easy or difficult, and an understanding of students’ conceptions and preconceptions” (p. 9). Music teachers, for instance, may organize concepts around an historical perspective, a cultural point of view, or a theoretical framework, and then organize and transform that

knowledge in a myriad of ways to adjust to a variety of teaching situations (Ballantyne & Packer, 2004; Jang 2011; Lee, 2007). Millican (2008) noted several examples of PCK in music: "selecting appropriate literature based on musical development, identifying potential performance problems in new musical literature selections, and diagnosing solutions to performance problems" (p. 23).

Subsequently, Shulman (1987) expanded his original framework of teacher knowledge to include seven distinct but interrelated areas for the types of knowledge needed for teaching an academic subject.

- General Pedagogical knowledge, with special reference to those broad principles and strategies of classroom management and organization that appear to transcend subject matter
- Knowledge of learners and their characteristics
- Knowledge of educational contexts, ranging from the workings of the group or classroom, the governance and financing of school districts, to the character of communities and cultures
- Knowledge of educational ends, purposes, and values, and their philosophical and historical grounds
- Pedagogical content knowledge, that special amalgam of content and pedagogy that is uniquely the province of teachers, their own special form of professional understanding
- Content knowledge
- Curriculum knowledge, with particular grasp of the materials and programs that serve as "tools of the trade" for teachers (p. 8)

Shulman's teacher knowledge frameworks have been used in studies of many academic fields, including English, math, science, social studies, and music (Ball, Thames, & Phelps, 2008; Grossman, 1990; Jang, 2011; Lee, 2012; Peterson, Fennema, Carpenter, & Loef, 1989; Millican, 2008, 2009, 2014; Veal & MaKinster, 1999; Wineburg & Wilson, 1991). Among such studies, Veal and MaKinster (1999) suggested that the teacher knowledge frameworks were intended to represent "the process by which prospective

secondary science teachers obtain different knowledge bases contributing to their PCK development" (p. 7) within a subject, a domain, and topic.

In the field of music education, Ballantyne and Packer (2004) investigated the knowledge and skills that new music teachers in Australia, those with less than three years of experience, perceived to be necessary to function effectively in the classroom, and their perceptions of the effectiveness of their teacher education programs in preparing them to teach secondary music. Seventy-six secondary music teachers completed a questionnaire designed by the researchers, which was based on Shulman's (1987) categories of teacher knowledge, as well as Leong's (1996) categories of music teacher competency. Combining these two frameworks, they developed the following categories into which they sorted the 24 items of the questionnaire: *music knowledge and skills*; *pedagogical content knowledge and skills*; *general pedagogical knowledge and skills*; and *non-pedagogical professional knowledge and skills* (p. 302).

A majority of the participants reported being somewhat satisfied or very satisfied with their teacher education programs; likewise, they found the programs mostly relevant or definitely relevant. Although the respondents considered all 24 knowledge and skills items to be at least moderately important, the performance of their programs in addressing the knowledge and skills ranged from poor to adequate. A procedure called Importance-Performance Analysis (IPA; Martilla & James, 1977) allowed the researchers to represent the combined importance and performance ratings of the 24 items in four quadrants: *high priority for attention, lower but significant priority for attention, maintain, and possible areas for cut-backs.* The five items related to PCK, in addition to

some of the non-pedagogical professional knowledge and skills, associated with the practice, (e.g., running a music program, legal issues and funding, and communication skills) fell into the high priority quadrant indicating that teachers would like to see more emphasis on these areas in pre-service music teacher education programs.

Millican (2008) utilized Shulman's teacher knowledge framework to investigate in-service secondary school music teachers' perceptions of professional knowledge and skill. The researcher based his study on Shulman's 1987 framework, but he added the term '*administrative knowledge*' "to include items dealing with the management of financial, travel, inventory, and student information" (p. 69). A total of 214 randomly selected band and orchestra teachers completed an on-line questionnaire ranking which knowledge types were most crucial and necessary for successful instrumental music teaching. In addition to ranking these categories, participants also provided information relating to their teaching responsibilities and educational background. PCK was the highest ranked among the seven knowledge types, followed by content knowledge and general pedagogical knowledge which ranked significantly higher than the other four types of knowledge. Millican found no significant interaction between participants' rankings and their reported teaching responsibilities (grade level, school location and size) or educational background (undergraduate institution size, length of early field experience, teaching experience), so he assumed that the rankings could be applied broadly to music education. Among other implications, Millican suggested that content knowledge was important, but insufficient as a type of knowledge for music teacher education programs, and pedagogical content knowledge could only be acquired when

programs had ample field experience.

As these in-service band and orchestra teachers rated which knowledge would be most important for music teaching in Millican's study, Chandler (2010) posed similar questions to choral instructors of pre-service music educators in NASM-accredited music schools. Like Millican (2008), Chandler found that pedagogical knowledge (PK), content knowledge (CK) and PCK were critically important or very important to choral methods. They emphasized PCK slightly more than PK and significantly more than CK. Respondents with a doctoral degree in music education or teaching responsibilities in music education tended to emphasize development of PCK in choral methods classes.

Haston and Leon-Guerrero (2008) investigated the sources that influenced pre-service instrumental teachers' acquisition of PCK. Six student teachers who had completed a sequence of three instrumental methods classes video-recorded their teaching. The two researchers reviewed participants' videos and identified happenings (events, occurrence) related to PCK. Based on findings from reviews, the researchers also asked the six participants two questions: what had they tried to accomplish in each lesson and where had they learned identified PCK. The student teachers provided information regarding their personal and instrumental experiences, such as years of ensemble participation and music experiences outside of school. Each participant exhibited several skills involving PCK during their teaching, such as questions for critical thinking, student modeling, or body movements. Two participants reported that they had gained PCK from their cooperating teachers; two others from methods courses; and two others from apprenticeships and observations. The results did not indicate which source was most

influential. Rather, as the six student teachers reported, the researchers found that participants' previous instrumental training and experience influenced acquisition of PCK. They emphasized the importance of learning within authentic contexts in order to develop pre-service teachers' PCK. Also, since only two participants reported methods classes as an influential source, the researchers confirmed the necessity of revision for methods classes.

This aligns with Conway's findings (2002). Conway looked at music teacher preparation from a different point of view. He explored how beginner teachers, their cooperating teachers, and administrators perceived their first-year work and music teacher preparation. All the beginner teachers in this study graduated from the same university-based, five-year music education program. They took approximately 11 credits of required music education courses, 4 music education electives (no specific credits indicated), 9 credits of a 14 week-long practicum, 9 credits in courses from the School of Education and 35 credits of general university requirements. Participants allowed the researcher to observe their teaching and to interview them, and provided their perceptions and opinions about their preparation. Interviews with cooperating teachers and principals were also conducted. At the end of the first year teaching, 11 primary and secondary participants completed a questionnaire about their preparation program. The beginner teachers reported that their most valuable experiences were active, practical, and performance-based, including student teaching, fieldwork, ensembles, and applied lessons. In other words, the participants learned much through practice, actively gaining both subject matter knowledge and general pedagogical knowledge. They also reported

that teacher education courses were least helpful for their teaching. They noted, surprisingly, that in some instrument methods courses, their learning was insufficient. From the knowledge types of Shulman's categories, the participants did not sufficiently develop subject matter knowledge and general pedagogical knowledge during their preparation program. Further suggestions by the beginner teachers included a need for revision of methods courses, providing courses in instrument families instead of courses in each secondary instrument, organized and purposeful early field observations, and longer periods of practicum. Interviews with principals revealed a belief that teacher preparation programs should provide opportunities for diverse experiences so that music educators can deal with a variety of teaching assignments, such as band directors setting up and running choral programs. The principals also pointed out that music education students should do a longer period of practicum, stating that fourteen weeks was not enough time to experience real school contexts. The researcher concluded that teacher preparation programs should be revised and changed in order to better prepare teacher candidates.

In 2009, Millican investigated another type of teacher knowledge, general pedagogical knowledge (GPK), related to music education. The researcher studied in-service band and orchestra directors' general pedagogical knowledge (GPK) and skills. Based on previous research related to general education and music education, the researcher listed ten components of general pedagogical knowledge:

- Organize and plan instruction.
- Develop relationships with students.
- Develop rules, routines, procedures, handbooks, etc.
- Develop verbal communication skills (use of voice).

- Enforce classroom rules promptly and consistently.
- Maintain a brisk pace in class.
- Transition smoothly from one activity to another.
- Organize the classroom and materials of instruction (music, instruments, chairs, etc.),
- Use nonverbal communication skills (use of eye contact, space, facial expression), and
- Develop written communication skills (grammar, spelling, etc.) (p. 73).

Millican investigated the 212 participants as to whether they led band or orchestra, what grade level (elementary, middle, and high) they taught, and the school size they dealt with as well as their rankings of the 10 items related to general pedagogical knowledge from most important to least important. Overall, four items were considered as most important: “organize and plan instruction; develop rules, routines, procedures, and handbooks; enforce classroom rules promptly and consistently; and develop relationships with students” (p. 71). Band directors’ rankings differed from orchestra directors’ rankings. Band directors considered smooth transition between activities more important than orchestra directors did. When the researcher interpreted this finding, he noted that there was no information about participants’ class sizes. Millican assumed that orchestra classes are usually smaller than band classes; therefore, band directors might need more rigid transitioning skills and routines than orchestra directors. Moreover, depending on grade level, the rankings of GPK components were significantly different. While middle school band and orchestra directors considered “Develop rules, routines, procedures, handbooks, etc.” their top priority, high school directors ranked “Organize and plan instruction” first. This implied that middle school directors dealt more with establishing routines for rehearsals, taking care of instruments, and other settings and managements, than high school directors did. Highlighting the

importance of all components of GPK, the researcher concluded that music teacher educators should assist candidates in developing GPK from the beginning of the program.

With the exception of Millican's study in 2009, the reviewed research mainly revealed the importance of developing PCK during teacher preparation. Since research has changed from knowledge-based to practice-based in the field of music education (Cowell, 2011), few studies exist regarding types of teacher knowledge, especially subject matter knowledge acquired during preparation. Researchers investigating curricula for music teacher education (Borek, 2012; Nierman, Zeichner, & Hobbel, 2002), have found which type of teacher knowledge was addressed. By studying those curricula in diverse institutional programs, Nierman et al. (2002) found that teacher preparation programs within the schools of music focused more on performance than on general preparation outside of music. The researchers also mentioned, "in traditional music teacher education programs, four general domains of knowledge are typically addressed: general education, content knowledge, pedagogical knowledge, and pedagogical content knowledge" (p. 826). These traditional music teacher preparation programs tended to focus heavily on development of content knowledge, such as performance, aural skills, history, or analysis, while teacher preparation programs in other disciplines mainly included methods, psychology, and philosophy classes. The researchers acknowledged that, in order to reform music teacher education, additional studies should be conducted regarding the curricula of music teacher preparation programs in different institutions. Borek's study (2012) revealed what pre-service music educators learned during their preparation in Massachusetts. With the lens of Shulmans'

classifications, the researcher analyzed the requirements of 12 music teacher preparation programs and interviewed faculty in a selected few. The interviewees included music education faculty, education faculty, and music performance faculty, all of whom taught students in music education programs. By analyzing the requirements, Borek found that music education students gained more music knowledge, identified as content knowledge in this study, than music education knowledge, defined as knowledge between content and general pedagogy. In music education classes, teachers covered wide and broad topics. Few classes related to general pedagogy. Moreover, learning music from other cultures and informal music-making were less emphasized, while performing Western Arts music formed the core of all requirements. Interviews with faculty revealed that professors had a different perspective about which knowledge would be most important for music teaching although all shared same goal: to prepare their students to become effective music teachers. Education faculty emphasized that music education classes must include general pedagogical areas while music performance faculty emphasized the importance of acquisition of music content knowledge. Borek concluded that understanding both the curriculum for music teacher education programs, and the perceptions of teacher educators would be the first step for curricular change.

Shulman's (1987) teacher knowledge classifications have been employed as a framework in music education studies to identify the types of knowledge that are most important and useful for teaching music. The studies indicated that pedagogical content knowledge and general pedagogical knowledge could be developed through observations, methods courses, applied music (ensemble), and field-experience (Haston & Leon-

Guerrero, 2008; Conway, 2002), which were hands-on and active. These researchers suggested that teacher preparation programs should offer support for developing PCK (Ballantyne and Packer, 2004) and general pedagogical knowledge (Millican, 2009) from early on. As Borek (2012) noted, it is important to investigate what knowledge national and state governments expect candidates to acquire, and whether teacher preparation programs are assisting students in developing these types of knowledge.

Comparative Education

Originally, comparative education simply described education systems in two or more countries, without analyzing similarities and differences among them. As social and political changes occurred, and as people and ideas began to travel more easily, comparative study analysis took place. According to Phillips (1999),

> Comparing is a fundamental part of thought processes which enable us to make sense of the world and our experience of it. Indeed, it can be argued that only by making comparisons can we properly defend our position on most questions of importance which require the making of judgments. Comparing causes us to make statements to the effect that p is intellectually or morally preferable to, or more efficient and effective than, or simply in some general sense better than q. (p. 15)

Comparative research studies have been used to improve the quality of education by looking at different systems, policies, practices, and teaching strategies within a given society or in different countries (Bray, 2014). Scholars, policy makers, and national agencies, such as the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Organization for Economic Co-operation and Development (OECD) have made international comparisons of problems, policies, practices, and curricula in education around the world in order to seek additional ideas and information and to provide better education to later generations (Bray, 2014; Phillips, 2011; Spaulding,

1989). One benefit of an international comparative approach is that researchers can broaden their views and understandings of the nature of education. They can search for more practical and suitable solutions to local problems by investigating other educational systems, policies, accountability, and practices outside of their own countries (Adamson, 2012; Cook, Hite, & Epstein, 2004).

Ingersoll (2007) was interested in teaching as an occupation in the U.S., and specifically in the requirements for entry into teaching. He proposed a cross-national study, examining the "preparation and qualifications of elementary and secondary teachers in . . . China, Hong Kong, Japan, South Korea, Singapore, Thailand, and the United States" (p. 4). His research questions addressed the preparation requirements and standards for becoming a teacher, the levels of qualifications of the current teaching force, and the proportions of teachers qualified in the subjects they teach (pp. 4–5). Data were obtained from government surveys and compared.

The researcher found that all selected nations except for the U.S. had centralized government oversight for preparation of educators and quality of teaching (Ingersoll, 2007). Requirements for a teachers' level of training varied from country to country. China, for example, allowed its elementary teachers to work with only a high school education, whereas lower secondary teachers needed a two-year college degree, and upper high school teachers needed a four-year college degree. In Hong Kong, an individual could enter teaching with a two-year degree. In a majority of nations, however, entry into teaching required a four-year degree. All nations required preparation in both subject matter and pedagogy, with a period of supervised practice in the field, and all

except Hong Kong required a certificate or license to prove that training had been completed. All nations except Hong Kong and Singapore required an exam or test. Because of its decentralization, there were more variations in licensure and testing in the U.S., yet most states conformed to general requirements. Notably, only the U.S. and Hong Kong had alternative routes for obtaining teaching licenses.

In spite of these requirements, Ingersoll (2007) found that the occupation of teaching was less prestigious in the U.S. than it was in the other nations. It ranked below other professions, such as engineers and medical doctors, but above occupations such as police and carpenters. In Singapore, teacher education students ranked high on college entry examinations, were paid while they attended preparation programs, and received relatively high salaries upon certification. Although Hong Kong teacher candidates did not have high secondary school test scores, the occupation of teaching was ranked above other professions. In China, teaching was relatively prestigious, but salaries were low, and in Thailand, teaching enjoyed neither high prestige nor high salary. Ingersoll pointed out that in South Korea and Japan, teaching had relatively high prestige and pay, and therefore extremely low turnover. However, in both nations, respect for the occupation of teaching was declining.

Comparing the standards for teaching to the actual qualifications of the workforce, Ingersoll (2007) found that Hong Kong generally exceeded standards, with a majority of teachers holding a bachelor's degree and certification, although neither was required. The researcher noted that, statistically, teachers in the U.S. and Thailand met or exceeded standards. In other nations, a gap was found particularly for elementary

teachers who did not meet college degree requirements and did not have required certification. Ingersoll attempted to examine out-of-field teaching in native language, math, science, and social science, and found data available only for Hong Kong, Japan, Korea, Thailand, and the U.S. The most extreme instances of out-of-field teaching existed in the U.S., especially for students in high-poverty schools who had a disproportionate lack of access to qualified teachers.

Ingersoll considered implications of the cross-national study for U.S. teacher preparation, and he suggested that entry requirements and standards for teachers could not be raised without a commensurate increase in pay and prestige. Furthermore, Ingersoll noted the difficulties of staffing low-income schools due to low pay, late budget approval, and inadequate human resources departments. He suggested that these problems often led to misassignment of teachers.

Researchers Young, Hall, and Clarke (2007), investigated initial teacher education in three locations: England, Manitoba, and British Columbia. Based on Dales's (1997) and Gideonse's (1993) studies about governance of teacher education, the researchers looked at what and who was involved in funding, regulation, and delivery of teacher preparation while also more broadly analyzing teacher preparation in the three locations in terms of Gideonse's (1993) notions of political, institutional, and professional modes of governance. The English program represented a political mode of governance, while in Canada, provinces controlled teacher preparation and created a standardized and standard-based system. Manitoba represented an institutional model, where the government had less authority for teacher preparation than in England. Individual

institutions determined the content of the teacher preparation curricula. In British Columbia, a professional model had developed where standards and requirements for teacher preparation were negotiated through settlements between the province and teacher preparation institutions. The researchers characterized each teacher preparation program as an "ideal type" (p. 91) and noted that each type represented a "particular tension between the competing interests and authority of the province, the university, and the profession" (p. 91). The balance between these competing interests, according to the researchers, reflected three different ideologies of teacher preparation: (a) generative practice, which depended on knowledge production; (b) replicative practice based on induction into the profession of teaching; and (c) prescriptive practice, where government standards dominated (p. 92).

Emphasis on outcomes-based education and high-stakes assessments, both in the U.S. and the U.K., was altering teachers' decisions in the classroom (Garaas-Johnson, 2014). Garaas-Johnson compared secondary English Language Arts teachers' beliefs about the role of assessment of students' learning as well as practices of assessment. The locations of the schools were North Dakota and Surrey, England. Based on the research of Assessment Training Institute (ATI; Pearson Education, 2013), and the Assessment Reform Group (ARG; 2002), Garaas-Johnson created a framework for the study. Both studies emphasized creating effective assessments and active student engagement. Utilizing observations and interviews, the researcher found that "schools assessed students' learning for standardization, systemization, and accountability" (p. 154) in both settings. Teachers asserted that they assessed students on North Dakota and English

National Standards, but in North Dakota, the teachers indicated that they were supposed to assess students' character, which was outside of state standards. In England, the teachers indicated that they were supposed to provide a "pastoral" atmosphere to promote social and emotional learning (pp. 156–157). Although teachers in both contexts reported that students had to take too many exams, all of them agreed that the exams were needed to measure students' achievement and to evaluate the effectiveness of the teachers' methods. The teachers did not perceive any imbalance between formative and summative assessments; nonetheless, classroom observations revealed that imbalance existed in England. The researcher concluded that promoting a balanced system of assessment was imperative; therefore, educational leaders should establish clear assessment goals, develop school-level improvement plans, and provide professional development for teachers. Although this was an international comparison study, the researcher did not mention how culture may have played a role in curriculum, assessments, or teachers' perceptions towards assessments.

Comparing three elementary math and science teacher preparation programs in Taiwan and one in the United States, Chang (2003) investigated the relationships between the designs of teacher education programs and outcomes from these programs. Two programs in Taiwan specialized in math and science at the elementary level, and the other two programs in Taiwan and the U.S. were for elementary education. The results of this quasi-experimental study indicated that teacher candidates who were enrolled in the programs that provided more content-area courses related to math and science produced higher scores on content knowledge and demonstrated higher levels of confidence in their

teaching abilities in math and science than teacher candidates in other programs. However, teacher candidates from all four programs reported a lack of confidence that they could provide effective teaching in future classrooms. Chang emphasized that teacher preparation programs should help pre-service teachers not only to develop depth in content knowledge but also to strengthen their confidence in their own teaching. One interesting finding was that more than half of the students in the U.S. program disagreed with the statement, “Lots of natural talent is not necessary in order to do well in mathematics and science at school,” whereas most students in Taiwanese programs agreed. The researcher did not explain why students answered so and how different cultures affected their thoughts.

As the international comparative approach has become more prevalent in education in general, so too has music education recognized its potential. Burnard, Dillon, Rusinek, Gabriel, and Saether (2008) believed that comparative studies could unveil insights of what teachers did in classroom, observing others who struggled with similar issues. Supporting the result of Burnard, et al.’s study, Kertz-Welzel (2008) stated,

> Although comparative music education is not completely accepted as an explicit field of research, these examples show that it has always been of enormous significance in an implicit way. Now might be the time to uncover the hidden impact of comparative music education in order to make it more effective. This is crucial because music educators in many countries are dealing with similar problems such as standards, comprehensive and performance-based music education, multicultural music education or classroom management. It might be the time for comparative music education to be a more active field of research in order to help music education in many countries to become more effective by learning from other traditions. (p. 440)

Emphasizing the necessity of international comparative research, Kertz-Welzel (2008) compared several terms from German and U.S. music education. For instance, "aesthetic education" was a trend of music education in the 1960s and 1970s in both countries. In the U.S., the idea of aesthetic education as espoused by Bennett Reimer dealt with the values of music, and listening to Western European Art music was emphasized. In Germany, aesthetic education was for developing sensorial perceptions. Not only was Western Classical music used, but also pop songs, advertising music, film sound, and other types of music were included to increase students' aural sensitivity. Kertz-Welzel then compared the ideas of "general music education" in the two countries. In Germany, general music referred to all kinds of musical activities that helped develop intelligence in music production, music reproduction, music appreciation, and thinking about music. General music was intended for high school students in Germany to promote lifelong engagement with music. In the U.S., however, general music is taught at the elementary level, and it is intended to acquaint students with musical terms, music notation, and musical practices before they proceed to elective music study in middle school and high school. Finally, Kertz-Welzel also compared "intercultural music education" from Germany with "multicultural music education" in the U.S. Although the two terms seemed similar, they referred to different practices. Intercultural music education arose as a term in the 1980s in Germany to stop the indoctrination of immigrants and better understand their home cultures. Multicultural music education in the U.S. began in 1920s as a means of Americanizing immigrants. As immigrants studied their own music, they appreciated both their home culture and the cultures of others. In the U.S. multicultural

music education was closely tied to ethnomusicology, whereas intercultural music education in Germany was not. Whereas Americans accept that the U.S. is an immigrant country, Germans do not view their own country in that way. Kertz-Welzel emphasized that comparative music education should begin with scholars, but should also extend to local classrooms and have practical applications.

Liao and Campbell (2016) investigated how songs were taught to kindergarten classes in Taiwan and USA. The two researchers acknowledged that there was much research in topics such as approaches for teaching songs, children's voice development, and accompaniment for teaching songs; however, little attention had been paid to the actual sequence of teaching songs. Five kindergarten teachers from each context taught six songs (5 assigned and 1 free), each for 20 or 30 minutes along with offering other musical activities. Their teaching was observed without interference and video-recorded. According to characteristics of each song, participants prepared materials, instruments, and movements regardless of contexts. Most teachers used a whole song approach with motivational techniques. Rote singing was most frequently used, and teachers who had rich musical experiences incorporated vocal training techniques. Although there were no big cultural differences between the two countries in teaching approaches, Taiwanese teachers tended to use full-body movements whereas American teachers used a lot of hand gestures. Taiwanese teachers took more music courses during their preparation than American teachers did. Liao and Campbell concluded that teachers who had more musical experiences and were professionally trained were better prepared to provide music education.

Based on expectancy-value theory, McPherson and O'Neill (2010) investigated how students in three different grade levels (4–7, 7–9, and 9–12) in eight countries (Brazil, China, Finland, Hong Kong, Israel, Korea, Mexico, and USA) valued music and perceived music learning as compared to other subjects. The researchers created a questionnaire that had participants report background information along with competence beliefs, subjective task values (importance and usefulness) and task difficulty for each of six academic subjects: art, physical education, mother tongues, math, science, and music. In general, students' competence beliefs for all subjects declined as students aged and perceived task difficulties for all subjects rose as students aged. Comparing music to other subject areas, students in Hong Kong, Israel, Mexico, and the U.S. rated their competence beliefs lower for music than for other subject areas. In Brazil, however, competence beliefs for music were rated highly. Students in all countries rated the importance and usefulness of music low compared to other subjects. Students in China, Finland, Hong Kong, and the U.S. viewed music as less difficult compared to other subject areas, whereas students in Mexico rated music as value of music was rated as one of the most difficult subject areas. Female students believed that they had more competence in music and perceived music as an easier subject than males did, again in all countries, except Brazil. Music learners (those enrolled in music classes) reported higher competency beliefs, higher values, and lower task difficulties across all subjects than did students who were not enrolled in music. The researchers suggested that Brazilian students who participated in this study showed a very different result from other countries because they experienced extra music activities in their schools and "saw themselves as

music learners" (p. 132) throughout their schooling. The researchers concluded that active music learners such as instrument or voice students "exhibit a much stronger commitment to music learning that reflects their individual interest as well as more stable beliefs about their capacity to become competent in music" (p. 132).

Russell-Bowie (2009) studied preservice teachers' perceptions of music instruction in elementary schools in five countries. In Australia, Namibia, South Africa, and Ireland, music specialists were rare in schools, so any music instruction was the responsibility of the classroom teacher. In the United States, music instruction was typically carried out by a music specialist. Student teachers in elementary education programs in each country were surveyed about their perceptions of priorities of and problems related to music teaching. Russell-Bowie reported that 78% of participants agreed that music education should be a priority in school; however, only 43% indicated that it actually was a priority in their schools. Participants were most likely to rate their own "lack of personal musical experiences" as the greatest challenge. South African participants reported greater challenges in personal musical knowledge than did Australian, American, and Irish participants. Regarding lack of resources, Namibian participants reported greater challenges than those in Australia. Many other variables, such as cultural backgrounds, economic status, or political situation may have influenced these results; nonetheless, the researcher strongly recommended that music education for elementary students and better teacher preparation in music teaching should be supported and regulated by the national and state policies and regulations.

Based on Eisner's (1992) notion that personal beliefs are shaped and developed

by the process of acculturation and professional socialization, and Richardson's (1991) framework that teachers' beliefs affected their teaching practices, Wong (1999) studied five Vancouver teachers' and five Hong Kong teachers' music teaching beliefs and practices. Based on data from classroom observations and structured interviews, the researcher concluded that all participants believed the purpose of music education was to provide musical experiences. Vancouver and Hong Kong teachers, alike, developed their beliefs about music and music education from their personal musical experiences. Although they grew up in the different cultural contexts, their beliefs about music education were similar; they believed music was part of human life and was used to express feelings. Furthermore, they believed that the purpose of music education was to help students develop skills to express themselves through making music. Their teaching practices, however, were remarkably different. Schools in Hong Kong emphasized music education in special classrooms, where schools in Vancouver incorporated music into the regular elementary curriculum. Children in Hong Kong were required to purchase music textbooks, whereas the school owned its music books in Vancouver. Both schools emphasized music in the Western European tradition, but in Vancouver, the music repertoire was more diverse. Teachers in Hong Kong conformed more closely to an official curriculum, but teachers in Vancouver exercised more autonomy. Maintaining classroom discipline was emphasized greatly in Hong Kong, where only one of the Vancouver teachers mentioned the importance of discipline.

Wong offered two explanations to address the reasons that Hong Kong and Vancouver teachers were so similar in their beliefs, yet different in music teaching

practices. First was the possibility that the beliefs expressed in the study were only a small portion of a much more complex belief system. Second was the possibility that Richardson's framework was inadequate. Specifically, Wong suggested that teachers' beliefs may be only one influence on their practice. Other influences might include the context for teaching and the teacher's years of experience.

Investigating and comparing culturally different systems, policies, and practices have unveiled distinctive characteristics of music education in several countries, how music is positioned relative to other academic subjects in those countries, and various beliefs about music teacher preparation. Comparative music education studies show that any given culture or nation can learn from studying the practices of another culture or nation. This study will compare how differently pre-service teachers are trained in the United States and the Republic of Korea.

Conclusion

From research studies on policy implementation it can be inferred that the results depend upon two criteria: who is implementing a rule or policy and the context for implementation. From studies on teacher knowledge, it can also be inferred that teachers' knowledge and beliefs play a crucial role in determining content, teaching strategies, classroom management, and assessment, regardless of policies or regulations. Studies related to types of teacher knowledge in the field of music education highlighted the importance of developing PCK beginning early in teacher preparation programs. PCK is an integration of other types of knowledge associated with effective teaching, including SMK and GPK. Improvement of teacher preparation will require a study about what

kinds of teacher knowledge candidates acquire during their preparation. Finally, several researchers have highlighted the necessity of international comparative music education research. Although international comparison has been used in many teacher education studies, relatively little attention has been paid to international comparison of music teacher preparation.

CHAPTER III

METHOD

Teachers' knowledge, beliefs, and capabilities influence students' learning, and many facets of teachers' knowledge and skills are acquired during formal preparation programs. International comparative studies have been conducted with the aim of improving the quality of such programs; however, in the field of music teacher education, international comparative studies have been lacking. The purpose of this study was to investigate music teacher education policies and their implementation in two different cultural contexts. The following research questions guided the study:

1. What were the standards and policies for music teacher licensure programs in the United States and the Republic of Korea?
2. How were the policies for content for music teacher education, developed by state and national agencies, interpreted and implemented in music teacher licensure programs in both countries, as evidenced by ways in which the policies played out in local college classrooms?
3. What did teacher candidates learn and how did they perceive the program for licensure in both contexts?
4. How is each context similar to or different from the other?

To address the first question, I analyzed the content of national and state regulatory documents from both countries as well as polices and standards of American accrediting agencies such as NASM and NCATE. To address the second and third questions, I conducted individual interviews with music education professors and focus

group interviews with students enrolled in music teacher preparation programs. I executed the same research methods in both the U.S. and the ROK. All procedures were approved by the Boston University Human Subjects Institutional Review Board as well as the participating universities prior to beginning the research. The names of schools and participants in this report are pseudonyms.

In this chapter, which consists of six sections, I describe the methodology employed in the study. First, I describe analyzing official documents. The second section describes selection of sites, recruitment of participants, and descriptions of participants in each context. The third explains pilot interviews and interview procedures. The fourth discusses data analysis for the interviews, and trustworthiness comprises the fifth section. Delimitations and conclusion constitute the sixth section.

Content Analysis

Krippendorff (2012) defined content analysis as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (p. 24). Berelson (1952) defined it as “a research technique for the objective, systematic and quantitative description of the manifest content of communication” (p.18). Hosti (1969) concluded it could be used in many disciplines as “a basic research tool” (p. 3). It includes a variety of analytical approaches, including “strict context analyses” such as counting repeated words, finding relationships of texts, and/or interpreting and categorizing texts (Rosengren, 1981, p.11). This method enables the researcher to categorize and classify a large volume of textual data in a systematic manner (Neuendorf, 2002).

Content analysis can be used quantitatively or qualitatively, but it will be used qualitatively in the present study. Qualitative content analysis involves looking for relationships among words, categorizing the content, and finding latent meanings of texts (Hsieh & Shannon, 2005). The researcher interprets the texts by analyzing the naturally the flow of the conversation within a group or context and finding out the meaning of these conversations to the people involved in them. Qualitative content analysis methods are often used in policy research, offering crucial insights into the focus of policy-makers, actual implementation of a policy or program, participants interpretation of it, and how it plays out for individuals in specific cultural contexts (Ritchie & Spencer, 2002). Therefore, qualitative content analysis was most suitable to analyzing how teacher education policies are implemented in real classrooms.

Krippendorff (1980) noted six procedural questions for content analysis: (a) Which data are analyzed? (b) How are data defined? (c) What is the population from which data are drawn? (d)What is the context relative to which the data are analyzed? (e) What are the boundaries beyond which the analysis does not expand? and (f) What is the target of the inferences? (p. 26–27). The first and third considerations led me to focus on the data of written policy documents and teacher licensure program descriptions. The remaining questions guided me to consider definitions, context, boundaries, and inferences from the data.

In addition to these six procedural questions, types of teacher knowledge formed a framework for content analysis of policy documents. I borrowed the term “Subject Matter Knowledge” from the Massachusetts regulations (C.M.R. §7.06, 2012), and “General

Pedagogical Knowledge" from Shulman's knowledge classifications. Together, these two types of knowledge provided some initial codes

To compare policies in both countries, I compiled relevant information about music teacher certification practices in the U.S. and in the ROK. During the 2014–2015 academic year, I collected documents by navigating the state department of education web sites and locating the pages that house information on music teacher licensure policies and procedures. The content of the state department websites, statutory and regulatory documents, and any other available documents linked to the state department of education's webpage for music teacher licensure were studied. All other sources, including university and college program information, manuals, and course descriptions, were collected from web sites of the schools and programs, as well as directly from participants. I conducted a qualitative content analysis of those documents and examined similarities and differences of the policies between the two countries.

Selection of Sites and Recruitment of Participants

The most crucial factor in selecting participants and sites for the study was determining who knew, who implemented, and who was most influenced by national, state, and university policies. A second consideration was which music teacher licensure programs were typical in the U.S. and which were typical for the ROK. *Typical* was defined differently according to each context.

For the study, I interviewed education professors and students. Professors were music teacher educators who were teaching prospective music teacher candidates. Students were undergraduates who were close to completing their licensure programs or

were doing student teaching. I planned to interview at least two professors and four or five students as a group in the music education licensure program. However, I was able to interview a student as an individual via email because of that participant's request. Sites are described in detail in Chapters 4 and 5.

United States

Before searching for the music teacher licensure programs in the U.S., I considered state certification practices and requirements for music educators. In several states, music teachers are required to choose either instrumental or vocal areas; however, most states certify music educators to teach all areas and from Pre-K through grade 12. I focused on those states that prepare music teachers to teach all grades. From these states, I considered several music teacher licensure programs in a variety of contexts to consider which might be typical. Wing (2009/2010) noted that music teacher education programs took place in three types of postsecondary institutions: conservatories, teachers' colleges, and liberal arts colleges or universities (p. 217). A four-year undergraduate program at one of these institutions is a typical approach to earning a music-teaching license (Colwell, 2006; Wing, 2009/2010). After considering all these characteristics, I searched several programs, limiting myself to institutions in the northeast for practical reasons. The programs that I searched included 4 or 5 years of undergraduate studies within schools of music in relatively large universities. Traditionally, many graduates of these programs have worked at U.S. public schools as music teachers and music directors (Hellman, Resch, Aguilar, McDowell, & Artesani, 2011). With recommendations from music education faculty at Boston University, I chose an ideal site, Tito University, and

contacted the music education program coordinator, Dr. Ingalls, at the university.

Tito University, located in central Massachusetts, offered undergraduate and graduate music teacher licensure programs. Within the school of music and dance, the music teacher licensure program consisted of coursework required in the state of Massachusetts for the initial educator license in the field of music at all levels (PreK–12). This program was also accredited by NCATE and NASM. More detailed program information is provided in Chapter 4.

After I briefly introduced my study and interview processes, the program coordinator and two other music education faculty members agreed to participate in individual interviews. Student teachers met every other week under the advisorship of Dr. Ingalls. For the first group interview, she introduced my study to student teachers at a student teacher meeting and informed me that six student teachers had agreed to participate in the group interview. Of those six, three participated in the focus group. I visited the university in person to introduce my study to another group of student at a student teacher meeting and identified five possible participants. Four student teachers eventually participated in the focus group.

Dr. Ingalls, as coordinator of the music education program, taught various courses, such as Elementary Music Education, Diversity in Music Education, and Special Education in Music. She was supervising student teachers as well as teaching Elementary Methods. She had been teaching for more than 6 years in this program. Dr. Jullien was newly hired in 2014. She specialized in instrumental music and had various teaching experiences in different ages and levels. Dr. Kaplan had been teaching the vocal methods

course for a few years. He used to teach and supervise student teachers in the northeast area, but he was focusing on teaching vocal methods at the time of the interview. He had many years of teaching experience in public high schools.

Following my interviews with the professors, I conducted a group interview of three student teachers, Sally (F), Hannah (F), and Layne (M), in a classroom. Sally and Hannah were string majors and Layne was a brass major. All of them were enrolled in the second placement of student teaching practicum at the time of the interview. Hannah and Layne said that 2014 was their fifth year. Hannah had studied abroad in her junior year. Layne had transferred from another major and had a minor in history. This group interview was conducted for more than 90 minutes. One more student teacher, Imma, wanted to participate in the group interview; however, she was sick that day, so she was interviewed later via email.

Several months later, I conducted a second group interview that included four student teachers, Kim (F), Salma (F), Olivia (F), and Perry (M). Kim and Perry played brass instruments; Salma's major instrument was viola, and Olivia's major instrument was voice. Salma had transferred from another college and Perry had changed majors from physics to music education. Kim and Olivia had entered the program as music education majors. Kim and Olivia were doing their second placement of student teaching at the time of interview. Salma and Perry were doing the first placement of student teaching at that time. Due to snow days, both were a little behind the others. This two-hour group interview was conducted in a classroom after their student-teaching seminar.

Republic of Korea

In the ROK, for elementary music teacher licensure, undergraduates must complete a program in any one of 11 Universities of Education, which have been accredited by the government (Ministry of Education, 2013). To acquire the middle and high school music teacher certificate, pre-service music educators need to choose one among three different types of licensure programs: an undergraduate music education program in the school of education within a large university, a music program in the school of music with a minor in education, or a graduate music education program in the graduate school of education (Lee, 2009). According to the 2013 report of the Ministry of Education, 10 universities provided undergraduate music teacher licensure programs within a school of Education. Music students could also take several required education courses in 26 institutions, and then they would be eligible for a middle school music teacher license. Moreover, 50 graduate programs in schools of Education offered secondary music teacher certification programs. Among these, the undergraduate music education program in the school of education was typical in the ROK. This type of music teacher certificate program was first established in 1966, and it became a model for other secondary music teacher licensure programs (Jang & Choi, 2004). Unlike in the U.S., instrumental or choral music programs exist only in a limited number of schools in the ROK; therefore, all music teacher licensure programs are designed to educate pre-service teachers to become general music teachers.

The music teacher licensure program at Quinn University was the only undergraduate music teacher preparation program in Seoul and it was located in the School of Education along with other teacher preparation programs consisting of

coursework leading to qualifications for initial secondary teacher license. The Ministry of Education accredited this program. Detailed information is provided in Chapter 5.

Two music education professors whom I have known for a long time recommended the music teacher licensure program at Quinn University. They said that this program has long been well developed. I found a contact number on the Quinn University website and contacted a music education professor, Dr. Davis. On the day I contacted him, I was able to meet him and briefly introduce my study. He told me that I could introduce my study to student teachers and recruit participants in the last minutes of his class, *Writing in Music*. He also recommended two other professors, Dr. Barnes and Dr. Courbis, for individual interviews. After meeting him, I contacted these two professors in person, and they agreed to participate in interviews, which took place in their respective offices. In *Writing in Music* class, I briefly introduced my study to student teachers, and nine of them gave me their contact information. I asked them to choose one of two days for an interview, and all who gave me their contact information participated in the interviews.

As a vocalist, Dr. Barnes has been teaching voice for prospective music educators, including Chorus and Concert Choir. He was a coordinator of the program at the time of his interview. Dr. Courbis is a pianist and piano teacher. She used to teach Western Music History, Piano Literature, Piano Accompaniment, Sight-singing and Dictation, and so on in previous schools. She had taught Career in Music, Piano Accompaniment, and was in charge of Education Outreach. Dr. Davis is a professor of music education, and he is the only instructor who takes care of all music education

courses. He has taught Introduction to Music Education, Computer Music, Multimedia Music Instruction, Materials and Methodology for Music Education, and Critical Writing in Music. As a member of the Korean Music Educators society, he has written several music education textbooks for pre-service music educators.

I then interviewed two groups of seniors at a study café in front of the university. Group 1 consisted of four students, and Group 2 consisted of five. Group 1's interview was conducted for one hour, and Group 2's interview was conducted for one and a half hours. In Group 1, Oscar (M), Sue (F), Ellen (F), and Carol (F) participated. Oscar's major instrument was horn; Sue's was composition, while Ellen's was voice, and Carol's was piano. In the Group 2 interview, Dave (M), Nancy (F), Ann (F), Ruth (F), and Yuna (F) participated. Their major instruments were Clarinet, Violin, Voice, Piano, and Voice. Oscar and Dave are in the Reserve Officer's Training Corps. They were all about 23–25 years old. All participants had completed their practica and almost finished their coursework. Among them, only one student, Sue, had an interest in becoming a secondary music educator before entering the program. The rest of the interviewees wanted to become performers before attending the program.

Interviews

One of the most frequent methods for data collection in qualitative research is an interview. Many researchers have employed an individual in-depth interviewing method in research (Holstein & Gubrium 1995, 2002; Rubin & Rubin, 1995). This method permits the researcher to acquire "deeper and more individual" information and knowledge about particular actions, events, or settings, than those acquired through

surveys, informal conversations, or other approaches (Johnson, 2002). A focus group interview, in contrast, is designed to explore perceptions, attitudes, ideas, opinions, and beliefs of a group of people about an idea, product, concept, or policy (Morgan, 1988). A moderator asks several questions, and group members feel free to talk about the questions while the moderator facilitates the discussions. Through this type of interviewing, researchers can investigate thoughts and opinions in a more natural manner than a face-to-face interview. Moreover, compared to surveys, this method not only increases the size of targeted samples through gathering people and discussing issues at once, but also allows the researcher to gain results relatively quickly. While it is true that social interactions among group members may affect interviews either more productively or less productively (Merton, Fiske, & Kendall, 1990), through group conversations, the researcher acquires verbal data and insights that result from interacting with other group members. Group discussions can be opportunities for participants to articulate their beliefs and perceptions. Listening to others evokes memories, ideas, and opinions for all participants. This phenomenon is defined as “a kind of chaining or cascading effect” (Lindorf & Taylor, 2002, p.182). It provides data that would be less accessible in a one-to-one interview.

In this study, both face-to-face and focus group interview techniques were employed. It was intended to foster conversation rather than to be used as a survey with content-specific items. All interview questions were based on research questions and content analysis of official policy documents. Before each interview, I developed more

in-depth and specific interview questions. All questions were discussed and reviewed with qualitative experts before interviews were conducted.

Individual interviews were conducted with music teacher educators, and focus group interviews were used with students who were near the completion of their coursework and practicum. Moreover, instead of 6 to 12 people for a focus group, I assumed that a smaller sample of four or five people would be enough to discuss the topic and questions (Morgan, 2002). Before the actual interviews, pilot interviews were conducted in both contexts in order to check meanings, appropriateness, and accuracy of interview questions. In the U.S., two music education professors at the school I attend were individually interviewed and provided feedback about interview questions. Each interview was processed for half an hour at his/her office. A Korean researcher who had English fluency reviewed questions that were translated into Korean. This stage was necessary for accuracy of expression and meaning between the two languages. In the ROK, I piloted the interviews with a music education professor and three student teachers as a group at a university that did not participate in the study.

For the study, I interviewed three music education professors and seven student teachers at a university in the U.S. and three professors and nine students at a university in the ROK. I recorded all interviews with participants' permission. Interviews were transcribed immediately. All interview data were translated into English. Participants as well as a native speaker reviewed the transcribed interview data.

Data Analysis

All collected interview data from the ROK were translated into English. After translation, a native English speaker checked and edited fluency and grammar. After that, a Korean graduate student who majored in English literature reviewed the data both in Korean and in English to verify the accuracy of the translation. After transcribing, I developed a system for labeling the interview data. GI and GII are for the ROK groups and GIII and GIV are indicated as U.S. focus groups. After group identification I used letters for each name. 'Int' represents the interview. For example, 'Courbis, Int' represents Dr. Courbis's interview; 'GII, D, Int' represents a student named Dave in group two; and 'GI, S, C, Int' represents two people, Sue and Carol, in group one.

All transcribed interviews were analyzed based upon the constant comparative method (Glaser & Strauss, 1967), typically used for grounded theory. This system of coding enables the researcher to look for consistent patterns and themes, develop new categories, and determine relationships between them (Glense, 1999). After coding the data based on Glaser and Strauss's approach, I developed a figure to demonstrate codes derived from the research questions and Shulman's knowledge classifications and re-analyzed the data. The codes are policy and regulations (PR), implementation of policies and regulations (IMP), teacher candidates' learning (TCL), subject matter knowledge (SMK), and general pedagogical knowledge (GPK). Each research question initially has two categories. Figure 2 illustrates the codes that I applied to data.

Figure 2. A chart for initial codes

I conducted an analysis of the interview data not only by looking for repeated or new themes that demonstrated patterns but also structurally coding the interviews based on created categories. I used QSR *NVivo* (2012), a qualitative software program to help code, sort, file, and connect the interview data in a graphic way. According to Sinkovis, Penz, and Ghaurl (2008), the use of this software program can assist qualitative researchers in substantiating the analysis and interpretation of textual interview data. Besides the initial categories, I was able to discover new and repeated themes from the transcriptions of participants' interviews such as microteaching (MT), and teacher identity (TID).

Trustworthiness

Qualitative research methods are often employed for seeking in-depth information and understanding insights concerning individuals' thoughts about their experiences within a specific context. Therefore, observations and interviews are often employed for data collection in qualitative research studies. Because qualitative research is subjective and contextual, trustworthiness of interpretation has become an important concept

(Lincoln & Guba, 1985). Trustworthiness can be increased by establishing credibility, transferability, dependability, and confirmability (Lincoln & Guba 1985). Credibility can be increased through several techniques: triangulation, member checks, peer review, systematic and continuous observations, and so on (Lincoln & Guba 1985). Transferability means that findings can be applicable in other contexts, and dependability refers to findings that are consistent and could be repeated (Lincoln & Guba 1985). Confirmability means that findings are based only on respondents, not on researcher bias, motivation, or interest (Lincoln & Guba 1985).

I utilized member checks and peer reviews. I asked interviewees to review interview transcriptions via emails; however, only a few participants gave me feedback. Moreover, several peers and qualitative research experts listened to recorded interviews and reviewed my transcriptions. After interviews, I asked additional questions via email to obtain further opinions, commentary, and clarification of terms. This helped increase the accuracy of this study. For trustworthiness for data analysis, I reported my assumption - all music teacher licensure programs would meet the standards suggested by the national/state Department of Education; and all national/state music teacher licensure policies were implemented in local college classrooms in both countries.

Delimitations

This study was bounded in the following ways:

1. The policies and regulations for music teacher licensure in the U.S. were delimited to Massachusetts.

2. The selected program in the U.S. was delimited to a music education program under schools of music.
3. The selected program in the ROK was delimited to a music education program within schools of education.
4. The selected program in the ROK was delimited to a secondary music teacher licensure program.
5. Participants from both countries were seniors, who had finished or were finishing student teaching at the time of the interview.

Conclusion

For this study, I employed qualitative content analysis of official documents, and individual and focus group interview methods. Content analysis of official documents related to music teacher license policies and regulations led to unveiling what pre-service music teachers know and learn in both contexts as well as to developing what I should ask in the interviews. Considering conceptual frameworks, policy implementation, types of teacher knowledge, and comparative education, I created interview questions. Through individual and focus group interviews, I gained insight on how music teacher licensure policies were implemented at local university classrooms and what students learned and developed during the program. Data analysis revealed how policies were actually implemented and what students learned and needed. It also revealed similarities and differences between contexts.

CHAPTER IV

MUSIC TEACHER EDUCATION IN THE UNITED STATES

Under an assumption that teachers' knowledge, competence, beliefs, attitudes, and skills are largely developed during their teacher preparation programs, national and state governments, as well as external accrediting agencies, have created policies that regulate teacher education. Therefore, teacher preparation and education cannot be fully understood without a careful examination of the policies and procedures that govern it. Based on the two types of teacher knowledge, subject matter knowledge (SMK) and general pedagogical knowledge (GPK), this chapter addresses each research question for the context of the United States. It consists of three sections: policies and regulations for music teacher education in the U.S., university implementation of these policies, and teacher candidates' learning in the music teacher licensure program.

Policies and Regulations for Music Teacher Education in the U.S.

In the United States, all teacher education, including that of music teachers, is under the control of state governments; therefore, state policies and regulations form the foundation for designing curricula for all teacher licensure programs, and the state issues licenses for all disciplines and grade levels. For this study, I chose a program in Massachusetts because the location was convenient and I already had some familiarity with the state's policies and regulations. To provide high-quality education for its citizens, the state of Massachusetts, like each state in the U.S., has established its own standards and regulations for educator licensure and preparation programs (603 C.M.R. § 7.01, 2012).

State Policies and Regulations

The Massachusetts Department of Elementary and Secondary Education (DESE; 2013) depends on preparation programs to ensure that “every classroom is staffed by an effective educator, and schools and districts are organized to support student achievement and success” (p. 7). Its regulations link licensure to testing and performance assessments (DESE, 2012) and form the cornerstone for future curriculum design for teacher preparation programs in this state. The *Guidelines for Program Approval* (DESE, 2013) were recently revised; DESE worked with other organizations for four years on the revisions, which were then reviewed by many national organizations, such as the Center for American Progress, the Data Quality Campaign, Education Sector, and the National Council on Teacher Quality. This collaboration demonstrated Massachusetts’ effort to strengthen and improve teacher education quality (DESE, 2013).

Education preparation program approval (603 C.M.R. § 7.03, 2012)**.** All teacher preparation programs must be approved by DESE. The *Guidelines for Program Approval* (2013) indicated that sponsoring organizations must invite DESE to review their preparation programs and provide evidence that the programs are consistently improved, that they help school districts meet their needs, that they are effectively offered, that they help candidates master subject matter knowledge, and that they address the *Professional Standards for Teachers*. The regulations for program approval emphasize that all sponsoring organizations must require candidates in their preparation programs to meet all subject matter knowledge requirements for the license.

Requirements for music educator licensure. In Massachusetts, music teachers are licensed to teach music at any level from pre-kindergarten to 12th grade (603 C.M.R. § 7.04(3) (a), 2012), and the license is formally issued as *Music: Vocal/Instrumental/General.* In order to teach music, a candidate must acquire an initial license by fulfilling these four requirements: (a) possession of a bachelor's degree, (b) completion of an approved teacher licensure program, (c) successful completion of two Massachusetts Tests for Educator Licensure (MTEL)—Communication and Literacy Skills Test and Subject Matter Knowledge test, and (d) demonstration of sound moral character.

The Massachusetts Tests for Educator Licensure (MTEL) assess candidates' subject matter knowledge and communication skills. In addition, the university supervisor reviews candidates' integration of subject matter knowledge and general pedagogical knowledge using the state *Guidelines of Pre-service Performance Assessment*[1] (PPA; 2013) to determine the candidate's progress in the practicum. The supervisor observes and guides each candidate at least three times using the PPA form. To assist program supervisors and supervising practitioners in assessing a candidate's performance, the *Guidelines* include evaluation questions for each indicator in the five standards (Appendix B).

Subject matter knowledge requirements (603 C.M.R. § 7.06, 2012)**.** State regulations describe the areas of subject matter knowledge that approved music teacher

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[1] The *Guidelines of Pre-service Performance Assessment* (PPA, 2013) were changed to the *Candidates Assessment of Performance* in 2016.

licensure programs must include (603 C.M.R. § 7.06, 2012). The regulations distinguish between those areas that are tested on the subject matter knowledge MTEL and those areas that must be covered in teacher preparation curricula but are not tested (Figure 3). The topics listed represent what music teacher candidates generally know about music and music teaching. Notably, teacher candidates should possess knowledge not only of Western classical music but also other kinds of music with non-Western classical music notation.

TESTED

- Traditional Western music theory, harmony, score reading, musical analysis
- Music history and literature:
  - Western (European), early Gregorian chant to present
  - American music, 1650 to present (including ethnic folk, jazz, Broadway, and classic streams)
  - Introductory knowledge of at least two other musical traditions with contrasting compositional and performance characteristics and genres
- Music criticism: analysis and critique of musical works and performance
- Knowledge of at least one special approach to music education for students, such as Orff Schülwerk, Kodály, Dalcroze, Suzuki, Gordon
- Musical development in children and adolescents
- Introductory knowledge of choral literature and conducting techniques
- Introductory knowledge of instrumental literature and conducting techniques

NOT TESTED BUT INCLUDED

- Singing skills and basic vocal production
- Sight singing and music reading, using standard notation
- Intermediate level of keyboard proficiency
- Use of technologies in music
- Advanced vocal proficiency
- Choral methods for treble, changing, and high school voices
- Advanced instrumental proficiency on one instrument

Figure 3. Subject matter knowledge for music

Professional Standards for Teachers (603 C.M.R. § 7.08, 2012)**.** In order to become approved by the Department of Education, a preparation program must meet all of DESE's *Professional Standards for Teachers* (603 C.M.R. § 7.08(2), 2012). In addition to providing criteria for the Department in reviewing programs seeking state approval, the professional standards are also used as a foundation for a university's preparation of pre-service teachers and as a basis for assessment of teacher candidates. The five standards for all teachers are as follows:

A. Planning curriculum and instruction
B. Delivering effective instruction
C. Managing classroom climate and operation
D. Promoting equity
E. Meeting professional responsibilities (603 C.M.R. § 7.08, 2012).

An additional document that details and clarifies these standards is DESE's *Pre-service Performance Assessment Guidelines for Teachers* (2013). Although these guidelines are used formally for the assessment of pre-service teachers in the student teaching practicum, they also serve as a guide to course content that prepares candidates for their practicum.

Subject matter knowledge in the Professional Standards for Teachers**.** Under Standard A, "Planning Curriculum and Instruction," the first among nine indicators refers to drawing on "content standards of the relevant curriculum framework." This means that all pre-service teachers must understand another policy document, *Massachusetts Arts*

Curriculum Framework (1999), as they plan and sequence lessons for children. Candidates should understand and address the Framework in each lesson.

The second and third indicators under Standard A refer to appropriate selection for activities and assessment. These indicators imply that teacher candidates must understand musical development along with child development in order to offer proper learning activities and assessment for students at various ages. Teacher candidates should be able to incorporate technology and media in their lessons, according to the seventh indicator.

Standard B, "Delivers Effective Instruction," is concerned with "communicating high standards and expectations" in numerous areas. The objectives of each lesson must be made clear to students; methods of instruction must be varied and engaging; progress must be regularly and accurately measured. In other words, this section outlines expectations for delivering subject matter knowledge effectively; however, it is not content specific. DESE's *Pre-service Performance Assessment Guidelines for Teachers* refers to content knowledge under Standard B with the third indicator, part c saying: "Demonstrates an adequate knowledge of and approach to the academic content of lessons." (603 C.M.R. § 7.08(2)(B)(2c), 2012) The six subject matter related questions that might be asked to address this standard are:

1. Does the candidate demonstrate an adequate knowledge of the particular music form that is the focus of the lesson, its historical period in music, and well-known musicians and composers associated with that form, when conducting a lesson?

2. Does the candidate demonstrate an adequate knowledge of singing and/or instrumental technique required for the lesson?

3. Does the candidate refer to appropriate learning standards and skills in the Arts Curriculum Framework in developing a lesson?

4. Does the candidate use knowledge of music theory effectively when conducting the lesson?

5. Does the candidate demonstrate knowledge of physical development and safety of children and adolescents when conducting a lesson?

6. Does he or she demonstrate knowledge of the critical responses to this music form when conducting a lesson?

These license-specific questions addressed a candidate's music and music education knowledge: candidates must know about the *Massachusetts Arts Curriculum Framework*, repertoire, age-appropriate and level-appropriate methods, children's musical development, and classroom management. All questions were about demonstration of subject matter knowledge. Most questions were clear. In the sixth question, there is no specific definition for "critical responses" in the PPA, but the Arts Framework (1999) included one, stating "students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation (p.37)." However, this question may or may not apply depending on the topic of the lesson.

Standards A and B and the required subject matter knowledge indicate what music teacher candidates should know, how they should design music lessons, and how they should demonstrate adequate knowledge of and approach to the academic content of lessons.

General pedagogical knowledge in the Professional Standards for Teachers. Standards A and B are related to subject matter knowledge as they were about planning and delivering curriculum; however, these standards did not ignore that candidates should possess general pedagogical knowledge. Under Standard A, the eighth indicator requires that candidates prepare for inclusion of students with disabilities using information from a student's Individual Education Program (IEP). Candidates must be aware of the modifications and accommodations listed on the IEPs of students with disabilities. The ninth indicator discusses preparation for cultural diversity. Furthermore, Standard B indicates that candidates must consider students' background, developmental status, and interests when they deliver lessons. The list of subject matter knowledge includes neither what candidates should know about assessment for music learning, nor how they should assess students; however, the *Professional Standards for Teachers* notes that teachers must assess students' learning. Unlike math or English, there is no standardized assessment tool for music in Massachusetts.

The *Professional Standards for Teachers* C, D, and E refer to what teacher candidates should be able to do in general in their schools, or what general pedagogical knowledge they should possess. Standard C refers to classroom management. It covers routines, environment, and climates of learning experiences. Standard D refers to

promotion of equity, especially in achievement. This section addresses that candidates should acknowledge students' differences at learning. Standard E discusses professional responsibilities including legal and moral issues, as well as conveying information with enthusiasm, and personal reflection of classroom practices for the purpose of seeking continuous improvement. In order to meet these standards, candidates must have knowledge of their educational contexts, school and community, as well as knowledge of the students and families they serve. They maintain continuous communication with all stakeholders.

Practicum. Teacher candidates must complete pre-practicum field experiences and a practicum/practicum equivalent. According to Definitions (603 C.M.R. § 7.02, 2012), pre-practicum takes place attached to courses or seminars. According to 603 C.M.R. § 7.04(4) (2012), practicum requirements include 300 hours of field-based experience, including at least 150 hours at two of the three levels: PreK–6, 5–8, 8–12. This experience must occur within schools that require state educator licensure: public schools, approved private special education schools, approved early childhood care or preschools, and education collaboratives. All field experience must be monitored by both the supervisor from the candidate's preparation program and the supervising practitioner, who must assess, evaluate, and guide the candidate's practical teaching based on the *Standards*. During the 300-hour practicum, the candidate must be fully responsible for classroom teaching for a minimum of 100 hours. Through field experience, candidates are supposed to acquire a sense of school system operation, financing, communities, and cultures thereby gaining a sense of general pedagogical knowledge, knowledge of

educational contexts, and values. The revised regulations (DESE, 2013) recommended an increase of hours for field-experience to span a full school year so that candidates would be better prepared for the first year of teaching.

Standards and Policies of Accrediting Agencies

Besides meeting state requirements, approved music teacher licensure programs typically meet the standards of accrediting agencies. Although outside accreditation for a teacher licensure program is voluntary, most approved teacher preparation programs have been accredited by national accrediting agencies such as the *National Association for Schools of Music* or the *Council for the Accreditation of Educator Preparation.*

National Association of Schools of Music. *The National Association of Schools of Music* (NASM) has accredited many schools. The *NASM Handbook* (2012–2013) contains specific standards and guidelines for the overall structure of music education programs. Neither the state regulations nor other accrediting agencies addressed program structure with the same level of detail as the NASM Handbook. NASM's standards address credit and time requirements, time on task, curriculum components, forms of instruction, electives, and course requirements. They also include specifications for general music, instrumental, vocal music, and specific music fields such as ethnic music, guitar, jazz, orchestral, electronic and computer music, or combinations of these fields. Rather than naming what courses teacher candidates should take, NASM lists overall skills and knowledge recommended for musicians and teachers. According to NASM IX.O.1, for prospective music teachers to develop the required range of knowledge, skills, and competencies, their curriculum should consist of three areas: music studies

(including basic musicianship and performance), general studies (e.g., writing, natural and physical sciences, social sciences, ethics, and so forth) and professional education areas (e.g., psychology of music, special education, etc.). In addition, the musician electing a career in teaching must possess competencies in professional education and in specific areas of musicianship. Field or laboratory experience was required in each area. Because NASM is specifically for schools of music, no detailed guidelines for electives and general studies in education were addressed.

NASM (2012–2013) recommends more in-depth detail in teacher preparation than the state requires. This handbook addresses that prospective music teachers must possess professional competencies in performing as well as teaching, recommending that teacher candidates have various experiences in both. NASM emphasizes that candidates must have knowledge and abilities in composing and improvising. Furthermore, NASM recommends pre-service teachers to have vocal skills, keyboard competency, conducting and musical leadership, arranging skills, functional performance as well as knowledge in music analysis/literature/history (p.118).

Council for the Accreditation of Educator Preparation. The *Council for the Accreditation of Educator Preparation* (CAEP) accredits many teacher education programs. It does not accredit individual licensure programs, such as music education or science education, so it does not issue specific standards for music teacher preparation programs. CAEP was formed in 2013, when the *National Council for Accreditation of Teacher Education* (NCATE) and the *Teacher Education Accreditation Council* (TEAC) joined together. CAEP released five standards and recommendations for education

preparation programs and candidates indicating roles and expectations for teacher education preparation programs. Standard 1 refers to the InTASC standards for candidates, which specify content knowledge and pedagogical knowledge. It indicates that licensure programs must offer courses and opportunities for candidates to fully develop content and pedagogical knowledge in discipline-specific subject matter by completion. With positive relationships with K–12 schools and communities, education preparation providers must offer opportunities for candidates to have a variety of working experiences according to Standard 2. Standards 3, 4, and 5 indicated that preparation programs must respond to candidates' needs and social, cultural and educational changes in their communities so that graduates can contribute to their academic fields.

Even though CAEP and NASM accreditation are voluntary, combined with state regulations, their standards guide music teacher candidates to develop required subject matter knowledge and general pedagogical knowledge. The regulations include subject matter knowledge for music and music education, as well as practicum/practicum equivalent in detail. Neither accrediting body specifies how knowledge should be broken down into specific classes. Music teacher licensure programs should provide courses related to these accrediting agencies' standards. That is the role and the interpretation of the individual institution, just as it is the individual institution's role to interpret state regulations.

University Implementation of Music Teacher Education Policies

The music licensure program at Tito University provided courses based on Massachusetts state regulations as well as NASM and NCATE standards. Although the

College of Education offered licensure linked to Master's degrees, the Bachelor of Music with a concentration in Music Education was the only undergraduate major leading to teacher licensure at Tito. Students could pursue licensure for other secondary school subjects, such as mathematics, with a disciplinary major coupled with a minor in education.

As required in Massachusetts, the program prepared students to teach vocal, general, and instrumental music at all levels, Pre-K–12. The program was housed in the university's school of music, which provided students with a variety of performing opportunities. In addition, Tito University cooperated with other local colleges and universities so that students were able to take courses at other schools without paying extra tuition. This offered Tito's music students access to expanded performance opportunities.

Tito University is accredited by the New England Association of Schools and Colleges (NEASC). In addition, the music school is accredited by NASM, and the music education program was accredited by NCATE at the time of this study. All required courses in the undergraduate music education program were designed based on state requirements as well as these agencies' standards. Dr. Ingalls explained, "NCATE accepts NASM's accreditation. They accept a letter from NASM saying that we're accredited and then they give us their accreditation as well. Everything in the state regulations is related to NASM as well." Dr. Jullien explained, "Standards of accrediting agencies exist that we have to follow….These add just another layer of complexity to trying to design what's best for our students."

In order to be granted music teacher licensure upon graduation, students at Tito must complete all required music and music education courses as well as student teaching. The undergraduate handbook (2012) indicated:

> Students must complete courses in music education methods, instrumental techniques, and student teaching. The curriculum prepares students for Initial Licensure to teach music in the public schools' grades PreK–12. Admission to and completion of the concentration require passing scores on the Massachusetts Tests of Educator Licensure (MTEL). Music education majors must earn a grade of C or higher in approved professional courses while the University requires that students maintain an overall grade point average of 2.00 or higher. Students must also maintain a GPA of 2.00 within their majors.

The music education department at Tito laid out the curriculum sequentially (Table 1). Some classes were offered only in the fall, while others were offered only in the spring. If students missed a class in the fall (e.g., Elementary Music Ed, Writing about Music, Conducting, etc.), they could not take that course in the spring, but instead they had to wait until the following fall semester. Each student was responsible for managing his/her own schedule.

Table 1

List of Required Courses at Tito University

Fall	Courses	Spring	Courses
1st Semester	Theory I Aural Skills I Intro to Music Literature Class Piano I Applied Music Large Ensemble Recital College Writing Math	2nd Semester	Theory II Aural Skills II Class Piano II Applied Music Large Ensemble Intro to Music Education Recital Analytical Reason Elementary Psychology
3rd Semester	Theory III Aural Skills III Historical Survey I Class Piano Vocal Diction (V) Applied Music Large Ensemble Recital Instrumental Techniques #1&2 General Education #1	4th Semester	Theory IV Aural Skills IV Class Piano IV Piano Proficiency Vocal Diction (V) Applied Music Large Ensemble Chamber Ensemble #1 Recital Psychology Music in Elementary Ed Or General Education #2
5th Semester	Intermediate Analysis Historical Survey II Basic Conducting Applied Music Large Ensemble Recital Instrumental Techniques #3&4 General Education #2 General Education #3 Or Choral/Public Schools Or Instr./Public Schools	6th Semester	Historical Survey III Advanced Conducting Applied Music Large Ensemble Chamber Ensemble #2 Recital Junior Year Writing (Writing about Music) General Education #3 Or Music in Elementary Ed Or General Education #4
7th Semester	Applied Music Elective Ensemble Elective Ensemble Recital Technique #7&8 General Education #5 General Education #6 Instr./Public Schools Or Choral/Public Schools	8th Semester	Music Education 500 K (Pre K–8) and 500 U (9–12)

**V=vocalists, I=instrumentalists

Music Education Courses

Four music education courses, *Introduction to Music Education*, *Music in Elementary Education*, *Choral Music in the Public School,* and *Instrumental Music in the Public School,* comprised the core of the music education curriculum. The professors commented that principles of child development guided their lessons in these four music education classes.

Introduction to Music Education was designed for students to gain a sense of teaching. Describing their experiences in the course, students commented that they acquired an overview of music education. Students got used to standing in front of people through this class by teaching peers whatever they wanted to share, such as how to make guacamole, or how to do origami. When taking this course, some students confirmed that they wanted to become music teachers, while others changed their minds.

In *Music in Elementary Education,* the content was supposed to help students learn how to teach music at the elementary level. This course was offered only during spring semesters, so most students took this class during their sophomore or junior year. In this class, Dr. Ingalls provided a variety of musical activities for students, explored teaching methods and materials, and discussed current techniques and trends in general elementary music. Dr. Ingalls explained that she modeled a variety of activities that students could use, and she shared ideas of repertoire that would be useful in elementary school music. Because she was an Orff-certified teacher, Dr. Ingalls preferred an active approach to learning, and she recommended that her students have a specialty in one music education methodology, such as Kodàly, Dalcroze, or Orff. In our follow-up

interview, she added:

> We don't hand students a curriculum and say this is your curriculum for when you go out to teach, but we cover students' developmental levels at different ages and types of things that are appropriate and should be included in the curriculum, such as for elementary. For my course, it would be singing, movement, playing instruments, composing, improvising, and reading notation, things like that; and at what ages those would be appropriate and within those categories, what types of activities would be appropriate at different ages. Students do a lot of microteaching within methods courses and that's more the *how to* teach music; and they get peer reviews from other students in the courses as well as from the instructor (Ingalls, Int).

She wanted students to have "a tool box for music teaching" at the end of the program; therefore, she said that she taught basic knowledge and skills related to teaching elementary music in her class. Because DESE regulations indicated that pre-practicum should be integrated into the courses or seminars (603 C.M.R. § 7.04(4), 2012), students were required to observe elementary music classes while enrolled in *Music in Elementary Education*.

All students enrolled in both choral and instrumental methods courses, in which they studied materials, techniques, and methods for teaching K–12 music in the public schools. Vocal and instrumental technique courses were prerequisites for these methods courses. In these courses, candidates' understanding and delivery of content were assessed through microteaching, including looking at a piece of music, analyzing it, identifying its challenges, developing a lesson plan, implementing the plan, as well as reflecting on and evaluating their own teaching. Professors provided several microteaching opportunities and gave students feedback about their teaching. Students also were required to observe choral or instrumental classes in public schools and to teach at least one short lesson to pupils. This teaching performance was evaluated by in-service

music teachers. Only one lesson was required, but the professors recommended that students teach practice lessons as many times as possible. All professors commented that they addressed assessment and evaluation in their methods courses as required by state regulations (603 C.M.R. § 7.08(2)(B)(4a), 2012) and NASM standards, which indicated that candidates must be competent in assessing what students learned and how they learned related to music. (NASM, 2014)."

Dr. Kaplan expressed that, in his vocal methods class, he dealt with both content and methods equally, focusing on teaching music literacy, finding and selecting an appropriate repertoire, and understanding the development of singing along the way. Utilizing music technology, he provided as many practice opportunities as possible in the 26 classes of a semester.

Music education professors also dealt with classroom management, in other words, general pedagogical knowledge in their methods classes. Dr. Jullien said, "I don't focus on the instrumental ensembles' repertoire. The content, in other words, music, could be various depending on where future teachers would teach. Rather, they learn how to choose the literature, what is appropriate, how to lead students within musical contexts, how to run a program, how to deal with budget, etc." (Jullien, Int). She said that she focused on better preparation for classroom teaching. Other professors also discussed how to set up routines and how to use music rooms effectively for body movement or for playing instruments in their classes. In these music education courses, teachers taught both subject matter knowledge and general pedagogical knowledge.

Music Courses

Preservice music teachers took music courses in history, theory, ear training, and sight singing along with all other music majors. Western classical music history and literature classes, such as *Introduction to Music Literature,* and *Historical Survey I, II*, and *III,* covered Western classical music from the Renaissance to the twentieth century. *Theory I* through *IV* also focused on Western classical music. *Aural Skills* was about ear training and sight singing. All theory classes were paired up with *Aural Skills* courses, and also tied in with history classes. Some of the interviewees said that they had a hard time catching up with people who had perfect pitch or already knew how to listen to and write music.

In addition, except for pianists, organists and those in the Bachelor of Arts Degree program, the school of music required that all music majors pass a Piano Proficiency Exam consisting of technique, keyboard harmony, sight-reading and prepared pieces. At the completion of this four-semester sequence, the expectation was piano performance at the level of a Clementi Sonatina, ability in traditional and jazz harmonization, basic improvisation, simple accompaniment, sight-reading, transposition, keyboard harmony, and piano technique. Music education students were required to pass all sections of the piano exam before student teaching.

Students were also required to learn one or two secondary instruments among keyboard, voice, woodwinds, brass, and percussion. Techniques courses for secondary instruments were often instructed by graduate music students, but occasionally by professors. Dr. Ingalls explained that these courses used to be required, but had been

changed to electives, so students had a little more room in their schedules. Both Dr. Ingalls and Dr. Jullien expected students to learn to play instruments and to teach the instruments to beginners, which was the goal for techniques courses. Dr. Ingalls commented that piano and organ students had more room for electives than other instrument majors because they were exempted from piano classes.

Students took two conducting classes, *Basic Conducting* and *Advanced Conducting*, in which they learned additional skills required by the state and accrediting agencies: reading scores, rehearsing, and leading ensembles. Dr. Ingalls explained that students learned beat patterns and score reading in the basic class, and they learned more involved patterns and advanced score reading in the advanced class. Dr. Jullien expected that students should have taken both *Basic Conducting* and *Advanced Conducting* before enrolling in the instrumental methods course, but she observed that most students took the instrumental methods course and *Basic Conducting* in the same semester.

Courses in improvisation, composing, and music technology were not offered separately. Although there were composition courses available, music and music education students were not required to take them (GIV, P, Int). Interviews revealed that these topics were covered in every methods course. In addition, because arranging was offered every other year as an elective, it was not included in the course requirement lists.

Table 2

List of Ensemble Requirements

6 semesters of designated large ensembles appropriate instrument or voice from:	
University Orchestra	University Chorale
Symphony Band	Chamber Choir
Wind Ensemble	
3 semesters of elective ensembles selected from the following:	
University Chorale	Jazz Ensemble I
Chamber Choir	Chapel Jazz Ensemble
University Orchestra	Jazz Lab Ensemble
Marching Band	Vocal Jazz Ensemble
Symphony Band	
Wind Ensemble	Additional Chamber Ensembles
2 semesters of chamber ensembles appropriate to instrument or voice	

The music school at Tito offered different kinds of traditional and jazz ensemble classes in which professors expected students to practice their performing skills, to learn ensemble skills, and to acquire knowledge of music literature (Ingalls, Int). The number of credits for any course was based on how often the class met per week and how much work they were expected to complete. Each ensemble class was worth only one or two credits; however, students reported that they put a lot of time and effort into practicing for these ensembles (GIII, S, Int).

General Education Requirements

In addition to music and music education courses, the University required students to take five or more general education courses. (General Education Purpose Statement, 2009). According to the General Education Course Planning Guide (2009), students were required to take two courses in each of the following areas: writing, math and analytic reasoning, the social world, the biological and physical world, and social and cultural diversity. Agreements with cooperating colleges allowed students to enroll for courses in their areas of interest on other campuses. Such courses included *Analytic Reasoning,* which students were encouraged to take during their second semester. They were also required to enroll in two psychology courses that addressed child development. These two courses counted toward the general education requirement, they were not specific to music education, and they did not include field experiences; however, these courses were associated with acquisition of general pedagogical knowledge. All music and music education majors took other university requirements, *Basic Writing* and *Junior Year Writing*, or *Writing about Music.* The course description for *Junior Year Writing* was unavailable on the school website; however, professors believed that through this course, students learned how to verbalize the significance of a piece of music or a performance. The state regulations also recommended that pre-service teachers have knowledge in music criticism. Professors defined *music criticism* differently for the writing class than for their methods classes. Dr. Kaplan commented,

> I do some work on assessments in my methods class, but to a much lesser extent, in terms of other than actually critiquing and assessing performance in the context of the music education class. But in terms of assessing a piece of music, it's the

> merits of the value or the meaning or significance of it. That is some of what they do in this *Writing about Music* course. But, I am not entirely sure (Kaplan, Int).

Interviews with the students revealed that in this class students wrote program notes, programs, concert reviews, resumes, and cover letters. (GIII, H, Int). In addition to analytic reasoning, psychology, and writing, students had to take two or more other general education courses. The program did not require students to take courses such as school administration, counseling, or financing.

Practicum

After taking all required courses, students enrolled in *Music Education 500K* and *500P*, known as *Practicum*. Students chose two different levels of schools or districts where they wanted to work. The state required at least 300 hours in two placements; the Tito music education department required more—approximately 35 days for each placement, or approximately 490 hours. Professors expected that, when students spent more time in their practicum placement, they would become better teachers. Dr. Kaplan said that this was the only time in their undergraduate career when students really focus on teaching; hence, professors wanted them to have as much time as possible in each placement. Moreover, as a practical consideration, students would have more flexibility to meet the state's requirements. For example, their actual practicum time could be interrupted by snow days or sick days, and the professors did not want the practicum experience to be too close to the required minimum. Tito University supervisors went to observe each student teacher two or three times for each placement. All student teachers were evaluated by supervising teachers based on the state standards and policies.

In the semester of the practicum, the group of student teachers met with Dr.

Ingalls every other week to check their practicum status, to share their stories, ideas, teaching strategies, and resources, and to discuss current issues in education, such as inclusion of students with disabilities, cultural diversity, classroom management, and assessments. According to Dr. Ingalls, these regular professional meetings enhanced their teaching experiences.

Students reported that all coursework, requirements, and assignments during the program were related to obtaining initial licensure, so all lesson plans, microteaching, and observations were reported, evaluated, and stored in a database. The music education department arranged a schedule for coursework, which included only requirements for licensure, and students followed that schedule; hence, they had little room for electives.

All music education professors not only tried to meet all requirements of the state and accrediting agencies, but also focused on preparing their students to become better-qualified music teachers. Thus, at the time of the interviews, the three music education professors said that they were in the process of redesigning the program in order to better meet the educational and professional needs of the candidates.

Dr. Ingalls and Dr. Jullien agreed that teachers' knowing about their learners was the most important knowledge in music teaching. Dr. Ingalls said, "Some people would say musical knowledge is most important in music teaching, but I think knowledge of learners is very important. If you know music and don't know kids, you won't be successful in the classroom." The professors provided experiences that prefigured what students would encounter in the future and opportunities to observe and talk with in-service teachers about lessons, student progress, and creative methods. Dr. Kaplan

wanted students to know a communal aspect of music making. He explained,

> Music making—that just happens in the moment. This spontaneous and unique experience can make a difference in someone's day and life. We are at helping our students to become aware of that, I think ultimately what's going to make the most, the richest, musical experiences for people. And, I think that we teach them knowledge, we teach them theory, we teach them a history of music education, but that's just sort of peripheral and supportive, like foundational to creating these wonderful experiences through music (Kaplan, Int).

All three professors commented that candidates must become culturally responsive teachers. They expressed concern about how to prepare candidates to be sensitive to diversity in their future classrooms and how to make this licensure program more meaningful to candidates.

Assessment of Students

Music education majors were required to submit three separate portfolios documenting evidence that all requirements for licensure in Massachusetts had been met. The first was an admissions portfolio. Although it was completed online, the first portfolio did not use the College of Education's electronic portfolio system, because these students were not yet in the licensure program. They had entered Tito as music education majors, but they were not admitted to the licensure program until they had completed this admissions portfolio, uploaded it to a cloud based storage system, and had it approved by the music education professors. After successful completion of *Introduction to Music Education*, the official approval of the first portfolio, and successful completion of the State English literacy test for teacher candidates, students were formally admitted to the licensure program as music education majors. Music education professors evaluated admissions portfolios based on four criteria: content

knowledge, pedagogical knowledge, pedagogical skill, and professional disposition. Content knowledge was evidenced in transcript, jury evaluation, and samples of writing in music. Pedagogical knowledge was assessed through comprehensive reports, a music education journal, and sample works that included pedagogical knowledge. Pedagogical skills were evaluated through microteaching. Professional disposition was evidenced by membership in NAfME, teaching experience, service to local or state festivals, and passing the MTEL Communication & Literacy exam.

The second or mid-review portfolio was done on the nationwide electronic portfolio system, Teaching K through 20, (TK20), which is the system put into use by CAEP, to which students subscribed upon admission. The TK20 mid-review portfolio had to be completed and approved before students could begin their practicum. Students included artifacts from music education methods courses, evidence of content knowledge, and evidence of professional disposition, such as attendance at conferences. The mid-review portfolios were evaluated on the same four criteria as the admission portfolios. The final portfolio included all information from the practicum; what they had done, all lesson plans that they had created and performed, and all materials that they had used for lessons during their entire practicum. This portfolio was evaluated based on the state standards, the *Professional Standards for Teachers*. They also uploaded all materials to TK20.

Teacher Candidates' Learning at Tito University

Interviews with two focus groups revealed what students believed they had learned in each course and what they believed they needed for future teaching. This data

helped confirm the professors' descriptions of how the state regulations were implemented at Tito University. During the program, students had little room in their schedules for electives. Due to several courses being offered during a fixed semester, students had to discuss their schedules with music education faculty and staff in advance (GIV, P, Int). Students tended to follow the schedule recommended by the music education department faculty. If they missed one of the required courses offered only in the fall semester, they had to wait until following fall semester. As a result, some students had to postpone graduation or overload their schedules with coursework.

Students reported that they gained in-depth knowledge of music teaching and Western classic music. Teacher candidates learned classroom management and knowledge of learners theoretically through music education courses, conducting classes, as well as through performing in university chorus or orchestra. They said that they observed how to warm-up ensembles, how to start rehearsals, and how to set up the rooms in conducting and ensemble classes. In student teachers' meetings, they shared ideas and strategies regarding classroom management. They did not feel any pressure or concerns about taking and passing the MTEL examination. All participants agreed that, through the practicum, they were able to check what they had learned as well as ascertain what they still needed to work on. Most of them were satisfied with what Tito University offered, but they would have loved to take more courses related to music teaching, both in subject matter area and general pedagogy, if the university had offered such courses.

Music Education Courses

Through music education courses, students gained both subject matter knowledge and general pedagogical knowledge. What they learned was assessed through microteaching. They were also able to develop and practice GPK in the early fieldwork, observations.

The first focus group that I interviewed at Tito (Group III) agreed that all music education methods courses were most helpful for their teaching, whereas those in the second group (Group IV) commented that these courses included more theory-based contents than practical skills. Students in Group IV had expected that in these classes they would learn practical knowledge and effective teaching skills and have a lot of field experiences; instead, they gained mostly theoretical information. Group IV especially noted that the instrumental methods class was least helpful for their teaching because the instructor (prior to Dr. Jullien's appointment) did not teach them practical knowledge and skills. The participants in Group IV said that their instrumental teacher was different from the one that Group III had. They felt that they lacked the knowledge and the experience that they could have acquired with the same professor. (GIV, S, Int). Kim added, "We were in this weird transition of getting different teachers in with different viewpoints. I feel like they're going to be revamping a lot of stuff because of the way that education is going (GIV, K, Int)."

Students reported that composing, improvising, and music technology were integrated into each methods courses. They explained that music education professors tried to teach every aspect of music teaching within the methods courses, and students

were required to incorporate composing or improvising activities in microteaching. They had a sense of what these activities were, but did not learn each in detail. Although they had some ideas about technology, the students wanted the university to offer an in-depth music technology course.

Music Courses

Students reported that they gained subject matter knowledge, especially musical knowledge, in Western classical theory and history through the program. Sally, Hannah, and Layne said, however, that learning the 20th century music theory was "wasting their precious time," and they would not need post-tonal music theory for music teaching at public schools. They wanted to learn basic jazz theory instead. In addition, no non-Western classical music course was offered in the program. Tito University had a huge jazz department; however, music education students rarely learned and experienced jazz because the university policy stated, "the Music Education degree track is not currently available to students auditioning as Jazz majors or minors. However, it may be possible to pursue Music Education and Jazz degrees separately (Tito University School of Music, n.d.)." Therefore, music education students could not double major in jazz and music education at the same time. In order to study both, they would have had to complete one major and then re-enter the other major program with an audition. When music education students wanted to take courses in jazz, they had to have permission from the jazz department. Music education students had little opportunity to study jazz and non-western music. In fact, Salma had to learn jazz history through surfing online the night before she taught a jazz history class during her practicum. Students did report learning

some non-English songs in Elementary Methods.

Most participants expressed that they were challenged to learn ear training and sight singing skills as well as to teach these skills to others. Although the students recognized that these skills were essential for music performing and music teaching, they expressed that their learning was not sequential, and they were enrolled in courses with students who had a broad range of skills, which led to their difficulties. This was compounded by course instructors who typically were graduate students in composition and received little pedagogical training. Perry's comments were typical; he had perfect pitch and received good grades in Aural Skills. However, when he led his a cappella group, he could not appropriately explain where C was, why that note was C, or how to match pitches. He realized that demonstrating personal musical skills was different than teaching someone else to acquire those skills. He discovered that teaching requires skills other than performance.

The music education professors expected that through techniques courses, students would learn how to play instruments as well as how to teach these instruments at a beginning level. Like the *Aural Skills* courses, instructors of techniques courses were mainly graduate students. According to the students in focus group interviews, some graduate instructors had expectations that were much too high, did not know what music education majors needed, or focused only on developing performance technique. Therefore, some of the students had difficulty learning instruments, and few felt that they learned to teach the instruments. For example, when Salma led brass sectionals, she kept saying only, "listen and match."

Most students studied their major instruments, taking applied music courses throughout the program. Learning and performing their major instruments made music education students feel strong as musicians and helped their music teaching. Kim, however, said that she gained more from participating in different kinds of ensemble classes than she did from her tuba lessons.

University Requirements

Students commented that they studied general subjects, such as math, writing, social or cultural studies in general education classes; however, most of them reported that they gained little or nothing from these classes. Students were limited in their choices of general education classes by which courses were available at the time and whether those courses fit into the music education schedule. Kim said,

> If the university offered independent studies to undergraduates as general education classes…, that would be…I took physics. I really wanted to have a physics of music general education and I really wanted to get in that, but they didn't offer it the semester I wanted it. … I did not have the opportunity because of my schedule to get into a class that was a general education class that pertained to my subject.

Perry stated,

> The General Ed classes, you get out of them what you put in. If you just want to sit through the class, show up, go through the motions, and check it off the list of things you have to do, that's fine. You'll do it. You'll succeed, but I definitely took a couple of General Ed classes where I walked away being like, "Wow, I'm a more knowledgeable person because I took that class." Then, I also took other General Ed courses where it was like… "Am I even going to go to this class today?"

Olivia tried to make her General Education classes about music. When she took *South American Politics in the 1990s*, she made a presentation about how the music of that time was related to the politics. She learned a lot through this presentation; however, in some

other general education courses she felt that she did not know why she was sitting in the lecture hall.

The size of general education classes was another barrier for learning. Salma learned more when she took general education classes at other colleges. The size of each general education class was significantly smaller at those colleges—around 15 people for each class—than general education classes at Tito University, which had around 400 people enrolled. She said that general education classes at other colleges were very interactive and student-centered because of the small number of students enrolled. She added that she learned more than she had expected through all students' participation and discussions. Salma took several child development classes and she expressed that these would help her with teaching.

Practicum

In the practicum and other early field experiences, students demonstrated their subject matter knowledge and their pedagogical knowledge. They began to develop knowledge of learners and educational contexts. They learned classroom management skills mostly through field experiences. Cooperating teachers and student teachers together determined what to teach, but student teachers were primarily responsible for deciding how to deliver the content. Then, cooperating teachers provided feedback.

Students in Group III believed that approximately 7 weeks in each of two placements would prepare them to be first year teachers. Kim pointed out that she would have preferred to work at more schools for a shorter period of time so that she could broaden her views and knowledge of different education contexts and meet many

students and teachers. Olivia and Salma similarly wanted student teaching for all levels so that they would be able to gain more from each level. Students in Group IV, though, wished to stay longer for each placement.

After their practica, students in Group III realized that they needed to know more about special education, music technology, and non-western music. The second group wanted to have more conducting classes, observations, and field experiences during the program. Depending on where they worked, each participant faced different challenges.

All students entered this program wanting to be music educators and agreed that they were ready to become music teachers. Hannah acknowledged that she needed more knowledge and skills, but was ready to become a first-year music teacher. Perry commented,

> To me, there’s a difference between being ready and being well prepared. In my mind there’s a fine line. I’m definitely ready. I'm excited to do it and then I’m like, “Oh, am I prepared to do it?” Maybe. Are we ever really prepared? That’s the thing.

Students described feeling ready: They felt that they could go out to teach right away. When they entered the program, they thought that there were too many requirements. Some courses seemed irrelevant to music teaching. During their practicum, they realized why there were so many required courses and that they needed to learn more. The program did not necessarily need to offer additional courses; however, students would enjoy learning more.

Conclusion

The Tito music licensure program met all state and accrediting agency standards, policies, and requirements. The Department of Education in Massachusetts expected

music teacher candidates to master listed subject matter knowledge and have general pedagogical knowledge through preparation programs; however, students reported that they did not fully gain both types of knowledge. For example, DESE required candidates to acquire both western and non-western music knowledge and skills during the licensure program; however, students rarely experienced any non-western music. Music education professors provided as many practical experiences and opportunities as they could, and they focused on helping students have what Dr. Ingalls described as “a tool box for teaching music.” Students gained knowledge in Western Classical music in-depth, but they wanted to learn music from other traditions. They also gained general pedagogical knowledge through their practicum. Most students were aware of what they wanted to be and began to see themselves as music teachers.

CHAPTER V

MUSIC TEACHER EDUCATION IN THE REPUBLIC OF KOREA

Because the national government controls all education in the Republic of Korea, national policies and regulations form the foundation of the curricula for all teacher licensure programs. Only two types of licenses exist, elementary and secondary. Elementary classroom teachers teach almost all subjects; therefore, no elementary licensure exists specifically for music. Secondary teachers have specialized areas of licensure, so in this study, a program that prepared students to become secondary music teachers is examined. This chapter consists of three parts, each of which addresses one of the research questions: policies and regulations for music teacher education in the ROK, university implementation of music teacher education policies, and teacher candidates' learning in the music teacher licensure program. The latter two parts are described in light of subject matter knowledge and general pedagogical knowledge.

Policies and Regulations for Music Teacher Education in the ROK

Before looking at the policies and regulations related to music teacher licensure and preparation in Republic of Korea, it is necessary to describe the laws, decrees, and regulations that affect them. The Ministry of Education enforces two major laws that govern all aspects of schools and schooling nationwide: the *Fundamentals of Education Act 9*, and the *National and Local Public Service Law*. Stemming from these two major laws are three additional Acts, which serve as the foundation for teacher licensure and preparation: the *Elementary and Secondary Education Act*, the *Higher Education Act*, and the *Public Educational Official Act*. The *Elementary and Secondary Education Act*

states that all teachers must possess a license issued by the Government, and the 21st item of the act indicates that teachers must be certified. The *Higher Education Act* governs all aspects of college and university studies, and its 41st to the 46th items identify types of higher education institutions for teacher training, purposes of teacher education, and information for affiliated elementary and secondary schools. According to the 44th item, the purpose of teacher education is for candidates to establish a strong sense of educational values, develop professional ethics, and build a foundation for future teaching.

In accordance with both the *Elementary and Secondary Education Act* and the *Higher Education Act*, all details related to teacher qualifications, types of licenses, exams, as well as teaching licensure programs are contained in a presidential decree called the *Command for Teacher Qualifications* (CTQ). The Ministry of Education determines specific regulations to enforce the *CTQ* through two administrative rules included in the enforcement regulations: the *Specific Standards for Acquisition of Kindergarten, Elementary, Secondary, and/or Special Educator License* and *Undergraduate Studies and Basic Required Areas for Each License*.

Related to all three main acts are the *Rules Regarding the Training of Educator Officials,* which regulate who can be trained, where teacher licensure programs are affiliated, and how the programs are constructed. "Educator Officials" refers to anyone working in occupations related to education, including public school teachers, assistants, school administrators, and so on. The Ministry of Education enforces these rules through the *Standard Curriculum for Qualification Training of Teachers, Administrators, Senior*

Teachers, and Educator Staff, which includes specific regulations related to professional development: required hours, required areas for training, basic knowledge, competency areas, and subject areas. These regulations are also related to the *Public Educational Officials Act*. The relationships between these various laws, acts, and regulations are illustrated in Figure 4.

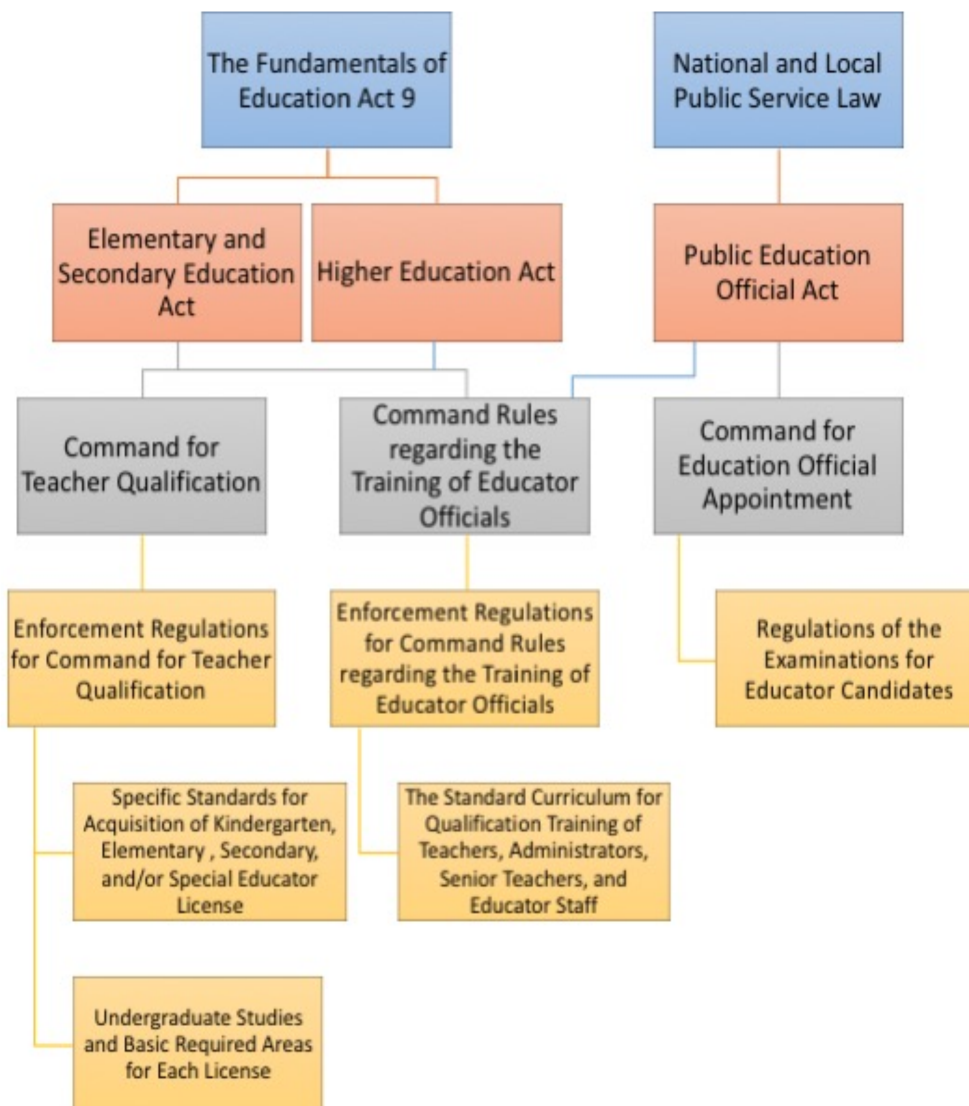

Figure 4. Relationships among education laws and regulations related to teacher licensure and preparation in the Republic of Korea

Based on the *National and Local Public Service Law,* the *Public Educational Officials Act* outlines qualifications, salary, training, tenure, and so forth for school staff. The *Command for Education Officials Appointments* lists information related to who will be employed and who will teach future educators. The Ministry of Education publishes

The Regulations of the Examinations for Educator Candidates, specifying the procedures for teaching license exams.

According to the 41st item of the *Higher Education Act*, teacher licensure programs that are located in the School of Education in any university must train middle and high school teachers. These programs must prepare candidates for future teaching, including subject matter and general pedagogical knowledge. The presidential decree CTQ, and a regulatory document, *Specific Standards for the Acquisition of Kindergarten, Elementary, Secondary, and/or Special Educator License* (referred to hereafter as *The Standards*) outline all requirements for music teacher licensure.

Specific Standards for the Acquisition of Kindergarten, Elementary, Secondary, and/or Special Educator License (2012). *The Standards* (2012) detail the curricular requirements for teacher preparation programs. According to the second item, regulations apply to all teacher candidates. Consequently, approved education programs must provide required courses that can be categorized into two curricular areas: (a) specific disciplines such as social studies, math, music, or science, and (b) general education.

No strict regulations for course titles or subject matter areas are clearly stated in the policies; nonetheless, according to *The Standards,* if a university offers a course with a title that differs from those listed, it must provide documentation showing that the course content is similar to the course described in *The Standards*, and explaining why the course title was different. In addition, according to the 12th item of *The Standards*, when the university divides required subject matter into two or more courses, a candidate

can satisfy the requirement by completing only one of those courses. For example, if a music requirement includes the study of the History of Western Classical Music (HWCM), and the university offers HWCM I, HWCM II, and HWCM III, the candidate can satisfy the Ministry's requirement by successfully completing only one of those three courses. However, a university may require a student to do more than the minimum established by The Ministry. For instance, a university offering three levels of HWCM could require the candidate to successfully complete all three levels.

Subject matter knowledge in the Standards. According to the *Standards,* music teacher candidates must complete 50 or more credits in music and music education areas. These credits include 21 or more credits (7 courses) in required music courses and/or related areas, and at least 8 or more credits (3 courses) in music teaching and similar courses. Music teacher candidates must enroll in all courses related to the national curriculum for secondary music education. *The Standards* specify that music teacher candidates must complete a teaching methods course, and a course that explores teaching materials. Furthermore, candidates must complete a course in logic and essay writing either for learning logical discussion or for developing creativity. Preparation programs can either provide one course for developing both creativity and logical discussion skills, or they may provide separate courses for each purpose. Beyond these specified courses, the university may, at their discretion, include other courses, which might present various discipline-specific pedagogies, sequential curriculum planning, assessment, or the development of creativity. The required curriculum is detailed by area in Table 3.

Table 3

Required Areas for the Secondary Music Teacher License

Areas (Minimum total credits)		**Minimum credits (courses)**	**Specific Topics**
Specific Discipline (50)	Music	21 (7)	Music and Korean traditional music pedagogy, Applied music, Sight-singing, Music dictation, Korean traditional music singing pedagogy, Choral and/or Instrumental pedagogy, Introduction to Korean traditional music, History of Korean traditional music, History of Western classical music, Music analysis, Music theory, Janggu accompaniment, and Piano accompaniment.
	Music Education	8 (3)	Foundation of music education, Exploration of teaching materials and methods, Music writing and logic
General Education (22)	Theory	12 (6)	Introduction to general education, Foundation of Education, Curriculum, Educational Evaluation, Education Pedagogy and Educational Technology, Educational Psychology, Education Community, Educational Administration and Management, Life Guidance and Counseling
	Literacy	6 (2)	Intro to Special Education including gifted education areas, Teaching Practices, Education Ethics, Social Changes and Education, Culture for the Young Generation, and Classroom Management and Guidance for Students.
	Practice	4 (2)	Practicum, Educational outreach

The Standards also specify several required areas of subject-matter knowledge, including Western classical music and Korean traditional music. Teacher candidates

develop and broaden pedagogical knowledge through coursework in music pedagogy, Korean traditional music pedagogy, Korean traditional music singing pedagogy, and choral or instrumental pedagogy. Because *the Standards* provide no detailed guidelines for pedagogy course content, it may vary depending on the instructor's background and goals.

General pedagogical knowledge in the Standards. According to *The Standards,* students must complete a minimum of 22 credits (10 courses) in general education; that is, education methods that are not discipline-specific. A general education course may be categorized as general education theory, teaching literacy, and teaching practice, as detailed in Table 3. These courses must address knowledge and skills that teacher candidates can use in practice. *The Standards* indicate specifically that special education must include gifted education areas. For general education requirements, a university has the option to combine two or more related areas into one course. For example, a university might combine *Counseling* and *Violence Prevention* into one class.

For teaching practice, candidates must complete two credits of *Practicum* and two credits of *Educational Outreach*. According to *The Standards* (2012)*,* one credit of practicum requires a minimum of 30 hours of work at accredited secondary schools, so 60 hours or more are required for completion of practicum. Candidates can work at accredited public or private secondary schools. Candidates must also complete outreach related to their major at education or social service facilities, working as assistant teachers or helping students from different cultural backgrounds in after school programs as multicultural learning assistants. The specific requirements can differ at the university

level. For example, a university might require more credits in practicum or additional field-based experiences and observations than the Ministry requires.

The Command for Teacher Qualification (2013). As previously stated, this document contains the qualifications for acquiring a teaching license. The 19th item of *the CTQ* indicates that candidates who complete all requirements of approved licensure programs are eligible for an initial license. In the past, candidates had to achieve a minimum average score of 75 percent (C or above) in their specific discipline courses and in general education courses (see Table 3). Due to a 2015 change to these requirements candidates presently must achieve a minimum average score of 80 percent (B minus) in their general education courses. This change implies that the government now expects candidates to have increased knowledge in teaching theories, teaching literacy, such as counseling and administration, and teaching practice.

The Examination for Teacher Candidates. The Ministry of Education's curricular requirements for initial licensure programs are closely aligned with the *Regulations of the Examination for Teacher Candidates* (2014). Testing requirements are listed in Table 4.

Table 4

Secondary Music Teacher License Written Test

Content Tested	Types of Testing
Introduction to General Education Education Philosophy Education History Curriculum Evaluation Education Pedagogy & Technology Psychology Administration and Management Counseling	1 essay question, which draws upon one or more of the required areas.
Music education Music and Korean traditional music pedagogy Applied music Sight-singing and music dictation Korean traditional music singing pedagogy Choral and/or instrumental pedagogy Introduction to Korean traditional music History of Korean traditional music History of Western Classical music Music analysis Music theory Janggu accompaniment Piano accompaniment	Questions will be multiple choice, short-answers, and logical writing related to pedagogical and subject matter knowledge.

In principle, content of *The Examination* is similar to the content of required courses in teacher licensure programs. *The Examination* includes two parts. Part one is written tests, one in subject matter knowledge and another in general education. The written tests for secondary teacher certification include general education areas, discipline-specific content, and pedagogy. These tests are designed to assess teacher candidates' subject matter knowledge and general pedagogical knowledge. An exam item may include a song or music excerpt from the middle or high school music curriculum, and candidates may be asked to explain how to effectively teach the given song with a recorder to middle school students. To address the item successfully, the candidate must

include lesson plans, activities that they would provide in addition to playing a recorder, and assessments of students' learning. In the music portion of the Exam from 2009 to 2013, questions about music teaching methods, such as Dalcroze, Kodàly, and Orff, were frequent (Kim & Choi, 2013).

Only candidates who pass the written tests can advance to the second step, where they must demonstrate proficiency in teaching aptitude, attitude, curriculum planning, teaching strategies, and assessments. This step consists of an in-depth written "interview" intended to demonstrate ability in teaching, and writing lesson plans. Candidates fill out the interview sheet which assesses their identity as teachers, their problem solving ability, and classroom management techniques. For example, one question in this interview might be about how candidates motivate students to participate in cooperative learning exercises. Topics for lesson plans are provided on the day of the "interview." They make a lesson plan for several hours and then teach it on the same day in front of evaluators. In this stage, music teacher candidates might also be tested on their major instruments. University professors and in-service music teachers evaluate candidates' knowledge and skills in this phase of *The Examination*.

Only those candidates who receive the highest scores on the second step of *The Examination* pass the exam and are eligible to become education officials of the government, teaching at public middle and high schools. Those students who do not pass the exam on a first attempt are allowed to take the test again the following year. Because a limited number of positions open each year, and hundreds of students might be taking *The Examination,* competition for education officials positions is severe.

University Implementation of Music Teacher Education Policies

Together, the presidential decree *the Command for Teacher Qualifications* (2013) and the regulations *Specific Standards for the Acquisition of Kindergarten, Elementary, Secondary, and/or Special Educator License* (2012) establish a blueprint for the curricula for Korean music teacher licensure programs, each of which offers courses related to music, music education, and general education. Course titles and requirements may differ between institutions. This study investigated the music teacher licensure program at Quinn University, a program typical of secondary music teacher preparation in the Republic of Korea.

Quinn is a private university located in the southeastern part of Seoul. It is accredited by the Ministry of Education. The School of Education at Quinn was established in 1973, and at the time of the interviews, it had seven departments: Japanese, Math, Physical Education, Music, Technology Education, English, and Education Administration. In addition, the School of Education had three research centers and an affiliated middle and high school. All seven departments in the School of Education provided teacher licensure programs. According to Quinn University regulations, students in the School of Education were required to take 19 credits each semester, and complete 140 or more credits in order to graduate.

Quinn has the only undergraduate music teacher licensure program in Seoul; its stated mission is to prepare skilled and creative secondary music educators in cooperation with its affiliated middle and high schools. Because of its partnership with affiliated secondary schools, Quinn's pre-service music educators have ample opportunities to

observe and practice their teaching. At the time of the study, 30 students were enrolled, and six professors taught in the department. There were two vocal professors, two piano professors, one string professor, and one music education professor. According to Quinn's website, these professors communicated regularly with students about college life, students' achievements, and their future careers.

The requirements for music teacher candidates shown in the Quinn bulletin matched the national regulations. Requirements included completion of 50 or more credits in music and music education, including 21 or more credits (7 courses) of basic requirements and 22 or more credits in general education. Some courses were required for all music education students; others, such as some on music theory, instrumental/choral pedagogies, Janggu accompaniment, and piano accompaniment, were categorized as electives. Dr. Davis, Dr. Barnes and Dr. Courbis, the three professors interviewed for this study, mentioned that the Ministry of Education was urging universities to reduce the number of required credits so that students could have a wider variety of electives. They explained that, in many music and music education courses, students received only one or two credits even though the workload was enough to justify three or more credits. They added that many of the courses were categorized as electives, even though all students enrolled in them.

Successful completion of a course resulted in the student's academic record being marked with both a grade and the number of credit hours accumulated. After the completion of the program and accomplishment of all requirements, music education students were granted their initial music teacher license (Davis, Int). Table 5 shows

mandatory and elective music and music education courses for music education students.

Table 5
Specific Discipline (Music and Music Education Courses)

Area	National Regulations	List of courses at Quinn
Music Education	Foundation of music education	**Introduction to Music education**
	Exploration of teaching materials and methods	**Materials and methodologies for music education**
	Music writing and logic	**Critical writing in Music**
		Computer music Instructional theories and technologies of music education
Korean Traditional Music	Introduction to Korean traditional music	**Introduction to Korean music**
	Music and Korean traditional music pedagogy	Education and pedagogy of Korean music
	Korean traditional music singing pedagogy	Singing of Korean music and Janggu accompaniment
	History of Korean traditional music	
	Janggu accompaniment	Singing of Korean music and Janggu accompaniment Practice of Danso
Music	Applied music	**Applied music and individual instruction in the Major 1-8** Secondary performance 1-8 (piano, voice, violin, cello, viola, flute, clarinet, Danso, Janggu, Minyo)
	Sight-singing, Music dictation	Sight singing and Ear Training 1,2
	History of Western classical music	**History of the Western music 1**,2 (1 is required and 2 is elective)
	Music analysis Music theory	**Comprehensive Music Theory** 1-6 (**3 and 6 are required**, 1,2, 4, and 5 are electives) Introduction to music Harmony, Counterpoint, Analysis Orchestration
	Choral and/or Instrumental pedagogy	Chamber music Chorus or Orchestra 1-8 Choral pedagogy (Vocal Pedagogy) Conducting Diction Instrumental Pedagogy
	Piano accompaniment	Piano accompaniment Creative piano pedagogy
		Seminar in Music Career in Music Practices in Professional Careers

** Bold courses are required.

Music Education Area

The licensure program at Quinn included those music education courses required by the Ministry of Education for an initial teaching license, such as *Introduction to Music Education, Exploration of Teaching Materials and Methods*, and *Writing in Music Education*. Other music education courses, such as *Computer Music* and *Instructional Theories and Technologies of Music Education,* were developed by the university as electives. During his interview, Dr. Davis explained that in *Introduction to Music Education*, students acquired an overview of music education history and philosophy, teaching methods such as Dalcroze, Kodàly, Orff, and Gordon's Music Learning Theory, and current Korean music education. Dr. Davis based this course on his belief that in order to understand meanings and values of music education in the ROK, it is important to learn how music education began, what the original purpose of music education was, and how music education was processed around the world (Davis, Int). In this course, students mainly gained subject matter knowledge, but also acquired some general pedagogical knowledge of educational contexts and values.

At Quinn, the purpose of the methods and materials course is to prepare candidates to teach the national secondary music curriculum. Dr. Davis designed the course so that students in this class planned music lessons, created teaching materials, and used those materials to teach their peers. The students' peer-teaching (microteaching) was recorded and self-evaluated, so that through reflection, students could gain knowledge and skills important in music teaching. During his interview, Dr. Davis emphasized that teaching music should be different from teaching other subjects because

music is not conceptual but perceptual, and he added that music educators should first consider music's own characteristics when teaching music. Dr. Davis said during his individual interview that he taught students how to effectively deliver subject matter knowledge, which can be interpreted to mean that both subject matter knowledge and general pedagogical knowledge were incorporated into his courses.

In 2009, the Ministry of Education instituted a requirement that all teacher candidates be able to write logically about their subject matter. At Quinn, music writing and logic was taught in a course titled *Critical Writing in Music*. Dr. Davis said,

> Music is perceptual, sensational, and related to feeling; so, the course is about learning to verbalize the musical experience. They have to talk about music in a logical way. This course has two parts: The first is about how to read logical writing and the second is about how to logically write their thoughts about music.

He added that this course could qualify as a graduate level course in the ROK, but at Quinn it is an undergraduate course. He emphasized the necessity of learning writing traditions common to education in the U.S., where students have learned this type of writing from their middle and high school years. Dr. Davis commented that teachers should know and be able to verbalize what they think and teach; so, this course was a step toward developing professionalism.

Quinn offered several courses that were rare in Korean universities, such as *Computer Music* and *Multimedia Music Instruction*. Dr. Davis taught these courses, which focused on how to use music software programs to create and arrange music. Prospective teachers took *Foundations of Music Education* in the first semester of the second year, followed by *Computer Music*, which is about all kinds of music technologies and devices. In the first semester of the junior year, students took

Multimedia Music Instruction where they learned how to deal with audio and video software and devices. As a final project for the class, they made an E-book for music teaching using what they had learned so far. These music technology courses were not required, but all students took them as scaffolding for developing teaching materials.

Music Area

Quinn University provided several courses related to music theory: sight singing, ear training, music analysis, counterpoint, harmony, and so on. In their first year at Quinn, students enrolled in sight singing and ear training. *Comprehensive Music Theory 1, 2, 3, 4, 5,* and *6*, which covered harmony, counterpoint, music analysis, and other basic knowledge in music, were offered to freshmen, sophomores, and juniors. Comprehensive Music Theory 3 (Advanced Harmony) and 6 (Forms of Music) were required, but the others were elective courses. In these classes, the focus was on subject matter knowledge; students were taught how to analyze, interpret, and create Western classical music.

Comprehensive Music Theory, as well as *The History of Western Classical Music*, were designed specifically for music education majors—they were different from classes with similar titles designed for performance majors in the School of Music at Quinn. Through *The History of Western Classical Music*, students learned Western classical music from ancient times to the 21st century. They were required to take only one of the two Western music history courses in the sophomore year, but most students took both.

Quinn University provided three courses related to Korean traditional music. In *Introduction to Korean Traditional Music*, a required course, students learned the basic theory of Korean traditional music: beats, music genres, notation, instruments, and

history. *The Practice of Danso*[2] was offered as an elective, even though most music teacher candidates enrolled in it. All students were required to complete *Singing of Korean Music and Janggu*[3] *Accompaniment.* This course prepared students to teach Korean music in the schools, and it included subject matter covered on *The Examination for Teacher Candidates*. Specifically, it prepared students for the second step of *the Examination*, in which candidates' abilities to sing Korean songs with Janggu accompaniment are evaluated. The professors interviewed for this study did not teach Korean traditional music courses, so they did not know the specific content and procedures of the courses. However, given Quinn graduates' record of passing *The Examination,* the professors were sure that the classes provided students with subject matter knowledge and prepared them for *The Examination*.

In *Piano Accompaniment*, students were taught to accompany songs from the national curriculum. The instructors, who typically were piano professors, divided students into several groups according to their piano skill level, and gave short lessons to each group. Dr. Courbis evaluated students' skills and placed them into beginner, intermediate, advanced, and professional groups. In the curriculum, she covered piano accompanying skills ranging from basic chord progressions to masterful accompaniments. She expected that through her class, students would be able not only to

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[2] Danso is a Korean traditional woodwind instrument. It is made of bamboo, and primarily used in Korean folk music (Information of Korean Traditional Instruments, 2010).

[3] Janggu is a Korean traditional percussion instrument used in Korean traditional music. It looks like a horizontally laid hourglass with two heads made from leather (animal skins). The leftside head produces lower sounds while the rightside produces higher sounds. It is used in all kinds of Korean traditional music (Information of Korean Traditional Instruments, 2010).

develop sufficient piano skills to accompany all songs from the textbooks, but also to pass the second step of *The Examination*. To help prepare students for *The Examination*, she administered midterm and final tests in a way similar to the second stage of *The Examination*.

Quinn offered *Secondary Performance* courses focusing on the study of a variety of instruments—piano, strings, woodwinds, Danso, and voice—and training music teacher candidates in the basic skills of the secondary instrument of their choice. All *Secondary Performance* courses were electives, but professors recommended that those whose primary instrument was not piano should enroll in a secondary performance course for piano.

Choral and instrumental pedagogy courses were offered as electives. Depending on students' major instruments, they chose to take either *Choral Pedagogy* or *Orchestration*. These courses were designed to prepare candidates to teach choral or instrumental music; however, because most music classes in Korean middle and high schools are similar to general music or music appreciation classes, the professors considered these courses to be outside of the mainstream of the curriculum.

Several ensemble courses were available for students in the music education program, such as *Chamber Music*, *Concert Choir*, *Orchestra*, and *Chorus for All*. Chorus was open to all students in the university, but voice and piano majors were required to take it. To help students acquire a broader knowledge of repertoire, Dr. Barnes began to include theater music, Korean traditional songs, and pop music. In the past, the choral repertoire had consisted of mainly European art songs, opera arias, and classical choral

literature, and as a result of Dr. Barnes' changes, pre-service music educators experienced a more common and popular repertoire. The orchestra performed regularly at school events or concerts and was required for instrumentalists. All professors emphasized that music teacher candidates should have a variety of musical experiences during the program.

Until the fourth transformation of the national curriculum in ROK, the music curriculum was predominantly based on Western Classical music and folk music from Western countries. Beginning with the sixth transformation, the curriculum included more Korean traditional songs and music; however, middle and high school students learned Korean traditional music written with Western classical musical notation because those who wrote the music textbooks had experience solely with Western Classical music (Kim, 2007). The three professors interviewed for this study confirmed that the most recent version of the national curriculum for secondary school music included more Korean traditional music than previous versions; however, they believed that Western Classical music was more important than Korean traditional music because Western Classical music history and theory were globalized phenomena (Barnes, Int.). Although the national curriculum balanced Western Classical music and Korean traditional music, from the professors' point of view, Western Classical remained predominant (Davis, Int).

I discovered differences among the professors as I inquired about what they expected students to do after graduation. Dr. Barnes maintained that students' singing capabilities would allow them to pursue a career as a professional vocalist, in spite of their preparation for a teaching career. Therefore, he placed equal value on students'

singing skills and teaching skills. In addition, he commented that music teachers must continue practicing and polishing their skills on their major instruments while they were teaching, and he believed that keeping up with their major instruments would help develop their identities as music teachers. Dr. Courbis similarly emphasized the importance of teachers' skills on their major instruments so that they could guide musically talented public school students into the professional music world (Courbis, Int). So, vocal and piano professors, Dr. Barnes and Dr. Courbis, expected students to fully acquire knowledge and skills in Western classical music, and they wanted students to develop their professional musician identities in addition to teacher identities. In contrast, the music education professor, Dr. Davis, regarded the candidates as music teachers (Davis, Int). He commented,

> Here, only I have a degree in music education and the rest of the professors in this program are music performing professors. Even though this program is in the School of Education, the rest of professors consider this school as a School of Music, not a School of Education. Moreover, students also have rich Western classical background because most students graduated from Arts High schools. Therefore, most students want to study their major instruments in depth. I don't think it is bad. But, I advise, "Please do what you can do well. Look at the reality seriously and accept barriers and adjust yourself to reality."

He added that, in the past when candidates were close to graduation, half of them tried to become professional musicians and the rest of them tried to become music teachers; however, as time went by, it was common that 70–80 % of seniors became music teachers. Dr. Davis revealed that he provided an overall picture of music education in Korea to students, focused on how to deliver the secondary music curriculum effectively, and he emphasized the value of music education.

Assessment of Students

Interviews with professors revealed that *Aid for Music Learning* (AfML), was required of students at Quinn, and Dr. Courbis explained AfML in detail.

> It is designed for four years. It does not amass credits, but is extra-curricular. Students have to study AfML every semester on their own, and then they take a test every semester. AfML consists of almost two years of sight singing and ear training, music terminology, computer proficiency, reading list, keyboard proficiency, listening, and English proficiency. In each area, music samples are arranged by difficulty and grade (Freshman-1st semester, Freshman-2nd semester, and so on).

Students take an AfML test at the beginning of each semester. At the start of the freshman year, students take an AfML test about sight singing, ear training, and keyboard proficiency. By the start of the junior year, they take an AfML test on sight singing, ear training, computer proficiency[4] and listening. The listening tests are based on repertoire in the national secondary music curriculum. Professors discuss the results of the tests with each student during each semester, helping each student to understand his or her strengths and how to overcome weaknesses.

By studying AfML, students broadened their own musical knowledge, and they became familiar with most of the music included in the secondary curriculum. Professors recommended that students should help each other in order to improve their musicianship skills. AfML meant a great deal of extra work that did not receive academic credit, but both professors and students approached the tests, and feedback from the tests, seriously.

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[4] If students prefer, they can demonstrate computer proficiency by taking two music technology courses or taking a AfML computer proficiency test provided by the music education professor. Students who took music technology classes don't need to take the AfML computer proficiency test.

General Education Area

According to the national policies and the university regulations, teacher candidates must take 22 or more credits from the areas of education theory, literacy, and practice (see Table 6). The Quinn University Bulletin (2014) likewise stated that music education majors must take at least 22 credits in general education. No detailed course descriptions were available on the Quinn University website, but interviews with student focus groups revealed that these courses were closely related to learning pedagogical knowledge in general, and that most of them were theory based.

Table 6

General Education Courses

National Regulations		List of courses in general education
Theory	Introduction to general education Foundation of Education Curriculum Educational Evaluation Education Pedagogy and Educational Technology Educational Psychology Education Community Educational Administration and Management Life Guidance and Counseling	Introduction to education Psychology in education Education curriculum Creativity and Education Educational methods and science Observation School Administration and management Guidance and counseling Preventing school violence
Literacy	Intro to Special Education including gifted education areas Teaching Practices Education Ethics Social Changes and Education, Culture for the Young Generation Classroom Management and Guidance for Students	Introduction to Special Education Education and Society
Practice	Practicum Educational outreach	Practicum Educational outreach 1,2

Because all general education courses were managed by the School of Education at Quinn, the music education professors didn't know the specific course content. Focus group interviews revealed that candidates had acquired basic theoretical knowledge in general education. They had neither observed nor practiced teaching in any general education courses until they began *Practicum* and *Educational Outreach*. They reported that their general education courses did not provide practical knowledge in classroom management and school administration.

Practicum

Practicum (80 hours) and *Educational Outreach* (60 hours) were mandated for all students in the School of Education. Through these two courses, professors expected students not only to apply all that they had learned in classwork to their supervised experiences in teaching, but also to acquire a sense of a secondary school's climate. Dr. Courbis explained, "I want students to learn how to communicate with any age group of people through *Educational Outreach*, so I ask them to have as many experiences as they can." These two courses, *Practicum* and *Educational Outreach*, were students' only opportunities to demonstrate what they had learned and to learn how to communicate with a variety of groups of people.

Teacher Candidates' Learning at Quinn University

Interviews with two focus groups made up of students from Quinn University's music education program revealed that they met the Ministry's requirements for coursework easily because at the beginning of every semester, the music education department recommended a schedule of courses for students. Most students followed the

schedule they were given, and they usually progressed through courses together in a cohort group. In cases where students did not achieve acceptable grades, they retook the courses when there was room in their schedule. Students all agreed that there was little room in their schedule for electives.

Throughout the program, most of the courses in which the students enrolled were related to areas that would appear on *The Examination* (GI, C, S, E, Int; GII, R, Int). Teacher candidates studied Western classical music, learned teaching skills, and were introduced to Korean traditional music. Students reported acquiring both subject matter knowledge and general pedagogical knowledge in these courses; however, they learned more subject matter knowledge than general pedagogical knowledge. Students in the focus groups reported that the practicum provided their only opportunity to develop subject matter knowledge and general pedagogical knowledge at the same time. All of them concluded that they would benefit from more field observations and experiences.

Music Education Area

Focus group interviews revealed that students acquired mainly subject matter knowledge through their music education courses. In *Introduction to Music Education*, students studied perspectives on the purposes, goals, values, and philosophies of music education, categorized as knowledge of educational ends and values. From Dr. Davis they learned about well-known American music education philosophies in the curriculum—aesthetic music education from Bennett Reimer and paraxial music education from David Elliott (GII, D, Int)—but one student commented that these two philosophies seemed too ideal and irrelevant to Korean music education (GI, S, Int). They

also learned about Orff Schulwerk, Kodály, and Dalcroze Eurythmics approaches to music education, as well as the Suzuki method and Gordon's Music Learning Theory in this class.

Through the course, *Exploration of Teaching Materials and Methods*, students acquired both subject matter knowledge and general pedagogical knowledge. They also had opportunities to apply their knowledge through microteaching experiences, in which they taught both Western and Korean music. The students reported that, in this course, they became more confident with public speaking and teaching, gained ideas of how to teach more effectively, reflected on their own teaching performances, and evaluated others' teaching. Students expressed that this course was difficult and demanding; however, in retrospect they agreed it was helpful preparation for the *Practicum* (GI, O, S, Int; GII, All, Int).

In *Critical Writing in Music*, students learned academic writing traditions by writing about music. They commented that at first they didn't understand what Dr. Davis explained, such as structures of arguments or inductive and deductive reasoning, but they were subsequently able to understand and improve their writing when they listened to and followed his directions (GII, A, R, Y, Int). As the regulation under *The Standards* required, prospective music teachers learned how to represent their ideas coherently through this course.

Students at Quinn considered *Computer Music* and *Instructional Theories and Technologies of Music Education* to be important courses in the music education curriculum. Interviewees said that Dr. Davis taught them to use music software programs

as well as how to incorporate these programs in their teaching. Although these courses were not required, most students enrolled in them not only to learn how to use music technology for teaching, but also to complete the requirements of the *Aid for Music Learning* (AfML).

Music Area

The participants referred primarily to subject matter knowledge as they discussed their music courses. They believed that subject matter knowledge was helpful not only for broadening their knowledge and skills in music overall, but also for preparation for *The Examination*. In music history courses, students acquired a better understanding of Western classical music. Students commented that the specific content of a music history course depended on the interests of the instructor. For instance, when the course was taught by an instructor who had studied 18th century music in-depth, the students learned more music from the classical era, whereas students learned more post-tonal music when they had an instructor whose studies focused on music of the 20th century music (GI, O, Int). In music theory courses, students learned analysis of Western classical music. They noted that in these courses, which were taught by composers and music theorists, they did not learn what they should teach in secondary music classes; neither did they learn how to teach music reading or composition (GII, N, R, Int). However, they wished they could have learned how to teach music theory or composition (GII, R, Int). Students commented that music education majors covered the same music history and music theory material as music performance majors, but in two semesters instead of four semesters. Even so, some music education students were more confident with their

understanding of music theory and music history than many performance students were. To prepare for *The Examination* during their senior year, music education students had to spend time studying on their own, reviewing what they had learned in previous years.

In *Introduction to Korean Music* students learned history, theory, and musical notation of Korean traditional music. In *Singing Korean Music with Janggu Accompaniment*, students obtained knowledge and skills in playing Janggu, singing while playing Janggu, accompanying others' singing with Janggu, as well as knowledge in how to teach Korean traditional songs. Although the students admitted to learning Western Classical music during their own secondary school experiences, they recognized that Korean traditional music had become as important as Western Classical music in the middle and high school curriculum. Therefore, they wanted to learn more. Students said that except for *Introduction to Korean Music, Singing Korean Music with Janggu Accompaniment,* and *Education and Pedagogy of Korean music*, they rarely had opportunities to learn Korean music in depth (GII, D. Int), and they expressed that this was a weakness of the program.

Secondary performance courses were related to acquisition of subject matter knowledge. Students chose instruments to study based on personal goals as well as preparation for *The Examination*. Because piano accompaniment was required at the second stage of the Exam, and because non-piano majors often had difficulty playing chord progressions, they felt pressure to study piano.

Students learned both subject matter knowledge and pedagogical knowledge in choral and instrumental pedagogy courses. These classes were not requirements;

however, the instrumental majors often enrolled in *Orchestration* and the vocal majors enrolled in *Choral Pedagogy & Conducting*. The students commented that, because most secondary music courses they would teach were oriented toward general music or music appreciation, they did not take these elective courses seriously. Other music courses, such as orchestra, chorus, and conducting, were related not only to developing students' own musical abilities but also to learning how to communicate with people within musical environments. Through such courses, students gained knowledge of music repertoire and acquired conducting, rehearsal, and communication skills.

General Education Area

In their general education courses, students gained knowledge of learners and educational contexts, as well as knowledge of educational ends and purposes. Before taking *Counseling*, the participants expected that they would learn how to communicate with adolescent students and how to guide them to grow into mature adults. Candidates reported that, although they learned about child development, characteristics of adolescents, and many counseling theories, they needed practical skills for real counseling with students during the practicum. In general, the focus group participants reported that their experiences in general education courses varied, and they were dependent on the background and experience of the instructor. For instance, Ruth and Yuna took the same counseling course in different semesters. It was about learning how to communicate with teenagers and how to help adolescent students become mature citizens. Ruth learned only about theories of counseling, while Yuna's instructor adopted a more practical approach, presenting many case studies. Ruth said that she did not

develop any counseling skills, whereas Yuna learned how to talk with teenagers. Some of the participants suggested that general education in teacher preparation programs should provide more practical courses in counseling, communication, and classroom management so that they could easily apply what they learned from their coursework to practice.

Some focus group participants graduated from high schools in which there was a specialized focus on arts education. These participants commented that general education courses were challenging for them to understand. Because they attended a specialized school, they struggled with general education theories, school administration systems, or concepts of school finance (GII, D, N, Int). In contrast, Carol and Ellen, who had graduated from public high schools, commented that music and music education courses were completely new to them, but general education courses were easier to understand because of their background and previous experiences.

Practicum

Music teacher candidates' experiences in the practicum varied widely. All student teachers were placed with two cooperating teachers: one music teacher and one classroom teacher. The student teachers taught not only music (mostly singing and listening), but also spent time working as classroom teachers. Interviewees reported that they were able to gain a sense of general pedagogical knowledge, such as how the schools operated, what teachers had to accomplish in addition to teaching, and how they communicated with students, other colleagues, and parents. The students' experiences were dependent on their cooperating teachers. Some of the students taught only a few

songs during their practicum, and those who taught Korean traditional music said that they had a hard time motivating middle and high school students to sing. Some only taught music using listening activities. During the four-week practicum, some student teachers spent the first week or two in the school observing; thus, they did not gain much teaching experience during the practicum. Because of field trips, Carol and Ellen experienced cancelation of music classes, time during which they could have been developing their subject matter knowledge and general pedagogical knowledge. This meant that they had few opportunities to teach music. When they worked with the classroom teacher, student teachers had to take care of each student in their assigned class. For example, they had to say hello and goodbye to students every day, share the daily agenda with students, grade midterms in subjects other than music (GI, E, S, Int; GII, N, A, Int), and so on. Carol was not allowed to talk to students individually in school. During their practicum, the participants had only a few music classes to present and practice their subject matter knowledge and general pedagogical knowledge, and they mostly observed and experienced regular classroom activities.

Focus group participants related that finding placements for practicum was a challenge When searching for a school in which to conduct the practicum, the students often began by considering middle or high schools they had attended. Ellen said that because her practicum placement was at the high school from which she had graduated, she did not need to develop new relationships with the in-service teachers or spend time learning about school circumstances and climate at her student teaching site. Even though participants said that they were willing to have teaching experiences at different schools

to broaden their views about school contexts and to build relationships with in-service teachers in different schools, it was more practical to work in a school where they had already developed connections.

Cooperating teachers were responsible for evaluating the candidates' practicum. During the practicum, they checked every lesson plan, provided some feedback, and guided student teachers to teach in what they believed to be appropriate ways. Then they submitted a formal evaluation in the final week of their practicum. Focus group participants noted that some middle and high school teachers did not like having student teachers in their classrooms because it added extra work. For instance, sometimes cooperating teachers had to review and re-teach what student teachers had taught.

All participants agreed that a period of four weeks was not enough time to apply what they learned, to experience all teaching functions, and to establish good relationships with students and cooperating teachers. The first focus group recommended that student teachers should be placed at several different schools, each for a four-week period, in order to acquire different experiences and to see different school contexts. Sue said that she thought that two or three different schools for two months each would be perfect. Group II recommended that the practicum should have only one placement a middle or high school, but for a longer time, perhaps as long as one semester.

Many focus group participants said that when they began their preparation program, they wanted to become professional musicians, while only one participant, Carol, said that she wanted to become a music teacher. After the practicum, however, all realized that they enjoyed teaching music. Nevertheless, focus group participants

simultaneously expressed confidence and anxiety about their readiness to become music teachers. Sue said that preparing materials for the whole curriculum could be challenging for her but she was willing to push herself hard to prepare for her future music classes. Oscar commented that teaching music was not hard for him, but building up relationships with other in-service teachers was very hard. Ann and Yuna commented that they could already teach better than their cooperating teachers.

I was surprised when most participants told me: "No, we are not skilled or prepared" to become music teachers. As I probed more deeply into this ironic response, I discovered that, during the practicum, several came to realize that they did not fully understand the secondary music curriculum and teaching approaches; therefore, they wanted more time to study music and music education in more depth before attempting to pass *The Examination for Teacher Candidates*. Participants also commented that they needed more practical knowledge and skills for dealing with adolescent students, building relationships with students and colleagues, and counseling teenagers. Some of them mentioned the possibility of acquiring part time jobs in private schools or institutions (GI, C, S, Int; GII, A, R, Y, Int) to make up for their lack of they practical experience prior to taking *The Examination.*

In fact, preparing for *The Examination for Teacher Candidates* was the biggest concern expressed among the focus group participants. Because only those who received the highest scores would be granted teaching jobs at public schools, and openings were very limited, the participants viewed *The Examination* as difficult and competitive. Oscar

even stated that he believed *The Examination* existed for the purpose of eliminating candidates, not for evaluating candidates' knowledge and abilities.

Conclusion

When candidates complete the teacher preparation program with a total average grade of B minus or above, they acquire an initial teacher license in the ROK. The Ministry of Education in the ROK listed required subject matter and general education areas for teacher candidates; in other words, teacher preparation programs must cover all these areas. Quinn University provided courses in all required areas as well as extracurricular work in order for candidates to be better prepared as teachers. The piano professor said that this program mandated a lot of performing experiences. The professors had different perspectives about candidates' career and identity. The participants, however, focused more on preparing for *The Examination* than developing knowledge and skills in music teaching for the future practice. Although the participants wanted additional field-based experiences and realized they needed to develop communication skills and management methods, their primary concern was preparing for *The Examination*.

CHAPTER VI

COMPARISON, RECOMMENDATION AND CONCLUSION

The purpose of this study was to investigate music teacher education in the United States and the Republic of Korea from three perspectives: policies and regulations for initial music teacher licensure, training of pre-service music teachers, and teacher candidates' learning during the licensure programs. Typical music teacher licensure programs and participants were selected for each context: In the U.S., a candidate would typically complete a four-year undergraduate degree in music education, which is usually housed in a university's school of music. In Korea, a candidate must complete one of three different music teacher licensure tracks. A typical program is an undergraduate program in a university's School of Education. Methods included qualitative content analyses of official written documents related to music teacher education policies and licensure programs, including national and state regulatory documents from both countries, as well as policies and standards of accrediting agencies in the U.S. such as NASM and CAEP. Furthermore, individual interviews with music education professors and focus group interviews with teacher candidates in both countries were conducted, transcribed, and coded.

In Chapters 4 and 5, I described policies and regulations for each country, their implementation, and how students viewed their learning. In this chapter, I compare findings related to policies, how policies and regulations were actually implemented at the institutions, and what candidates learned during teacher preparation programs. These comparisons should provide music education professionals with insights into how pre-

service music teachers were trained in two different cultural contexts; moreover, they should also find more practical policies and regulations from outside sources for inside concerns (Bray, Adamson, & Mason, 2007).

Policies and Regulations

Comparing the U.S. and the ROK, differences can be seen in governmental control of education: In the U.S., each state has its own department of education that creates policies and regulations for teacher education and licensure. A given higher education institution has autonomy for its teacher education programs, as long as it satisfies state regulations and requirements. Moreover, external agencies, such as CAEP and NASM, have criteria for well-structured education programs, as well as procedures for evaluation of institutions or programs. Although accreditation is voluntary, state governments recommend that teacher preparation programs be accredited. Thus, music teacher licensure programs must meet state requirements as well as standards and goals of national accrediting agencies. In contrast, in the Republic of Korea (ROK), the national government sets up and controls all education systems, issuing a national curriculum for education from elementary to high school. The Ministry of Education regulates licensure, approves preparation programs, and informs candidates about what they must know. The *Command for Teacher Qualification* (2013, hereafter CTQ), and the *Specific Standards for the Acquisition of Kindergarten, Elementary, Secondary, and/or Special Educator License* (2012, hereafter *the Specific Standards*) regulate teacher education programs and establish the requirements for licensure for public school teachers.

Course content regulation. Some differences may also be seen in how course content is regulated: In Massachusetts regulations specify the knowledge and skills that candidates must possess, including which knowledge is tested through the MTEL, as well as that which is not tested but still required. Moreover, *the Professional Standards for Teachers* (603 C.M.R. § 7.08, 2012, hereafter *the Professional Standards*) indicate what candidates must be able to do in a classroom and in a school. Preparation programs must address *the Professional Standards* when designing curricula and when evaluating candidates' performances. In contrast, the ROK regulations list the required number of credits for subject areas, indicating that secondary music candidates must complete at least 50 credits of music and music education, including 8 or more credits in music education, and 22 in general education.

Both Massachusetts and the ROK required teacher candidates to possess knowledge and skills in Western Classical music history, theory, sight singing, ear training, and reading standard notation. In Massachusetts, candidates must play keyboard at an intermediate level; in the ROK candidates must accompany students' singing at the keyboard. In addition to Western Classical music, Massachusetts' candidates are required to study American music, such as jazz, folk, pop or theatrical music. Candidates should also know at least two other musical traditions with different compositional styles (603 C.M.R. § 7.06, 2012). Nevertheless, the Professional Standards give no details about which other traditions should be studied, or how the teacher education candidate's understanding of styles outside the Western tradition will be tested. The ROK requires candidates to know Korean traditional music, which is included in the national

curriculum. Candidates must take courses in the history of Korean traditional music, Korean traditional music singing and pedagogy, introduction to Korean traditional music, and Janggu accompaniment. The requirements are very specific, and understanding of Korean music is tested on *The Examination for Teacher Candidates*.

According to the Massachusetts regulations, teacher candidates must possess subject matter knowledge in general, instrumental, and choral music as well as special approaches to music education. They must be skillful in conducting, in instrumental and vocal proficiency, and they must be familiar with an appropriate repertoire for children at all grade levels, P–12. In comparison, the ROK regulations indicate that candidates must learn the foundations of music education, music teaching materials and methods, and logical writing in music as well as choral and instrumental pedagogy. Although the Korean regulations included choral and instrumental pedagogy, the requirements for candidates and the national music curriculum for the secondary level focus more on teaching general music appreciation classes.

Field experience. In Massachusetts, candidates should have as much pre-practicum field-experience as possible and a minimum of 300 hours of practicum work, including 150 hours at two of three levels: pre-kindergarten through grade 5, grade 5 through grade 8, and grade 9 through grade 12. A candidate must spend at least 100 hours with sole responsibility for teaching during the practicum. Supervisors from the university and supervising practitioners monitor the candidates' field experiences using *the Guidelines for Pre-service Practicum Assessment* (2013) which was based on *the Professional Standards* and includes such categories as lesson planning, classroom

management, and reflective thinking. Meanwhile, the ROK's general education regulations indicated what areas candidates should know, such as history and theory in general education, as well as special education including gifted education, counseling, and prevention of school violence. Besides courses in subject matter, candidates must take 22 credits in general education in order to qualify for an initial secondary teacher license. They must complete a practicum (2 credits) and educational outreach (2 credits). One credit of practicum covered a two-week session (80 hours) of work at an approved secondary school. One credit of educational outreach meant 30 hours of work at various educational settings, such as afterschool programs or centers for the elderly. No further detailed guidelines for the field-based experiences were addressed in the regulations.

Examinations. Although both countries require examinations for candidates, the function of the exam varies greatly. Massachusetts students must take a state-sponsored test, the *Massachusetts Test for Educator Licensure* (MTEL) consisting of two parts: communication skills and subject matter knowledge. Music teacher candidates take both the literacy exam and the music exam, and passing scores are pre-determined by the state. Whereas passing the test is required for licensure, it does not guarantee employment. In the ROK, however, a candidate who completes the licensure program with acceptable grades—C or above in subject matter areas and B or above in general education—receives the initial license for teaching. Only then does the Ministry administer *The Examination for Teacher Candidates*, which not only assesses candidates' knowledge and skills in music, music education, and general education, but also determines which candidates will be hired the following year. No minimum score assures "passing" this

test. Candidates are ranked based on their score on *The Examination*; those who attain the highest scores and are assigned to all upcoming available positions in the public schools. A very limited number of positions open each year, and hundreds of students might compete for them.

Implementation of Policies

In both countries, official university documents as well as interviews with professors revealed that music teacher licensure programs closely adhered to policies and standards. The program at Tito University in Massachusetts was equally influenced by state regulations and standards of several accrediting agencies. In the ROK, Quinn's program was designed based on the national policies and regulations for music teacher licensure. Professors commented that when planning curriculum, they had to consider *The Examination for Teacher Candidates*. A primary difference between the two programs was placement within their respective universities. The music teacher preparation program at Tito was housed in the School of Music and licensure was granted through College of Education, while the program at Quinn was in the School of Education. The Massachusetts regulations did not indicate which schools should provide music teacher licensure programs; four-year undergraduate music teacher licensure programs within schools of music have become typical in the U.S. In the ROK, however, regulations specify that schools of education must provide all teacher preparation programs for secondary level.

Curriculum. Both universities' curricula consisted of three areas: music, music education, and general education. However, at Tito University, according to university

requirements, *General Education* meant classes in disciplines other than the students' majors. Students were required to take one or more classes for each of these topics: writing, math, analytic reasoning, the social world, the biological and physical worlds, and social and cultural diversity. In contrast, at Quinn University, *General Education* referred to required classes in non-disciplinary pedagogy, such as school administration, education philosophy, counseling, and special education, as well as *Practicum* and *Educational outreach*. Both programs provided a sequential curriculum centered on Western-classical music and including similar music courses: Western classical music history, music theory, sight singing and ear training, orchestra/chorus, and applied music. In addition, Quinn mandated that students learn literature, performance, and pedagogy of Korean traditional music. According to focus groups interviews, the classes were taught by Korean traditional music performers and lecturers. Although Massachusetts required the study of American music and non-Western music, Tito University did not offer separate courses in either of those subject areas; instead, the music education professors included American and non-Western music in their methods classes.

Assessment. The programs' approaches to assessment were different; however, both took place outside the normal curriculum. The music education majors at Tito submitted three separate portfolios as evidence that they had met Massachusetts requirements for licensure. Portfolios included lesson plans, teaching materials, essays about the candidate's music education philosophy, reflections of their teaching, and other items related to music teaching. These holistic portfolios were designed to assist candidates in a process of self-assessment of knowledge and skills related to teaching

music, and to help them develop identities as music teachers. In contrast, Quinn University required an extracurricular activity for all candidates, *Aid for Music Learning* (*AfML*), for the purpose of ongoing assessment. It included sight singing, ear training, keyboard proficiency, listening requirements, English, and computer proficiency. All music in AfML was from the national secondary music curriculum. Candidates' musical skills were assessed every semester as students took an *AfML* test until the end of junior year. Through this extra activity, candidates could develop their music skills as well as study the curriculum that they would teach in practice.

Practicum. In both contexts, students had to complete a practicum; but the requirements for the practicum were substantially different. At Tito University, the practicum was directly supervised by the music education department faculty; however, student teaching placements were regulated by the College of Education. Music education faculty traveled to student teaching placements in public schools where they regularly observed student teachers, met with cooperating teachers, and collaboratively assessed student teachers' performances according to guidelines provided by the Massachusetts Department of Education. The length of a practicum at Tito was 490 hours, longer than the state requirement. At Quinn, the practicum was included as an education course, run by the School of Education, and consisted of 80 hours in the field. ROK cooperating teachers evaluated candidates based on their own individual criteria.

Knowledge for Teaching. Considering government policies and regulations of accrediting agencies, all professors at Tito and Quinn focused on helping students become strong music teachers. However, in Massachusetts, professors balanced subject

matter knowledge with pedagogical knowledge. They reported that helping music teacher education candidates establish “a tool box for teaching music” was a top priority. In ROK, education professors considered students to be teachers, while vocal and piano professors saw their students as musicians. This led vocal and piano teachers to emphasize subject matter knowledge more than pedagogical knowledge because they believed that teachers who possessed deeper knowledge in Western classical music could provide richer and more abundant musical experiences for students than those who had less musical knowledge. Nevertheless, all ROK professors were primarily concerned with preparing candidates for *The Examination*.

Candidates’ Learning

The Massachusetts and ROK contexts were socially, politically, culturally, and educationally different; they differed in policies and regulations as well as university requirements. However, students’ responses to their learning experiences were similar. Interviews with focus groups revealed that all participants wanted to learn additional practical skills and knowledge for teaching music.

Western Classical Music-Centered. In both programs, participants developed deep knowledge and outstanding performing skills in Western classical music. The participants at Quinn believed that they were as skilled in Western Classical music as were performance majors. Tito students expressed a similar sentiment, with one commenting, “Music education majors have to do all music courses along with a music education course every semester.” Another added, “The music education program at Tito treaded a fine line between education and performance. They try to get education through

performance. If you can perform, you can teach." The candidates had numerous experiences in performing and studying Western Classical music throughout their programs.

Microteaching Experiences. Since the candidates at Quinn had limited opportunities to practice what they had learned, microteaching experiences in music education classes were very helpful for their practicum. The participants commented that they were able to practice teaching as well as learning from observing others' teaching. This experience was also the opportunity to share many ideas about teaching music creatively. This was also true at Tito, where candidates reported strengthening knowledge and skills in teaching general, vocal, and instrumental music through this approach.

Acquisition of GPK. Students at Tito reported that they gained knowledge of learners, classroom management, and educational contexts mostly through the practicum. They took two courses in child development and psychology of education, but they spent an entire semester in the field learning and practicing how to teach music, how to communicate with students, and how to build up relationships with colleagues. Students at Quinn learned theories and skills during coursework, and during their abbreviated practicum they were expected to apply what they had learned to gain knowledge of learners, and educational contexts. However, they reported their struggles with managing classroom routines and communicating with teenagers because the practicum was so brief.

More Field-based Experience. Irrespective of university context, students reported their desire for additional field experience. Depending on their practicum

placement, Tito candidates wanted additional preparation in special education, conducting, classroom management, non-Western Classical music, and teaching at a variety of contexts. Although students at Tito spent much more time practice-teaching than those at Quinn, they still wanted more practice. All participants at Quinn agreed that four weeks was not enough to learn music teaching, lesson plan writing, and effective communicating with teenagers. Although the practicum differed greatly between the two contexts, Kim from Tito and Sue from Quinn said the same thing:

> We are not real teachers during student teaching. Therefore, we don't need to build up close relationships with students during student teaching. I prefer to go to different schools for a short time and to see different contexts and people. (GI, S, Int; GIV, K Int)

Other participants suggested staying at one school for an academic year in order to fully understand school environments.

Schedule. Student teacher interviews in both countries revealed that candidates must complete numerous requirements and had little room for electives during the programs. Students at both Tito and Quinn followed the schedule planned by the music education department. The curricula of the programs were sequentially constructed based on government regulations and requirements; thus, students easily met the requirements if they followed the schedule. Students at Tito reported that they had to discuss their schedule with professors or staff of the music education department in advance because several courses were offered only in the fall, or only in the spring semester. Missing a course because of its inaccessibility in a given semester might delay graduation.

The participants at Tito had begun to see themselves as teachers. Although they reported that they needed more knowledge and skills in non-western classical music,

special education, and music technology, they reported that they were ready to become first year music teachers. Meanwhile in the ROK, students considered passing *The Examination* to be the most crucial goal. They still wanted to learn more practical skills in teaching and knowing students, and to have more field experience during the program, but they were most concerned about preparing for *The Examination*. Some of them still wanted to become professional musicians. Although students who completed the university requirements will have an initial teaching license at the end of the program, they felt unprepared to become first-year music teachers.

Recommendations

Comparisons of music teacher education at each level—policy, implementation, and outcome—indicated that in both countries teacher candidates were expected to become professional, responsible, and culturally responsive. In both contexts, however, implementation of policies and regulations produced unintended consequences as professors and candidates worked to meet the national or state requirements. Interviews revealed that all candidates desired more preparation and practice before beginning a teaching career. Furthermore, several barriers exist to implementing national/state policies and regulations in teacher licensure programs.

The Need of Practice-Based Education

Paul et al. (2001) suggested that teacher educators need to provide extensive learning experiences in actual classrooms or in similar settings in order to better prepare candidates for future practice. Although both teacher licensure programs included courses and experiences to help candidates develop practical knowledge and skills as mandated

by the national/state/accrediting agency standards, all students expressed a desire for even more practical experiences during their preparation programs. Long periods of field-based experience at Tito University—close to 500 hours—helped candidates apply to teaching what they had learned in classrooms. Moreover, they were able to learn how to communicate and build relationships with students and colleagues during their early field-based experiences and practicum. Meanwhile, participants in the ROK wanted to develop these skills, but they had little opportunity—only 4 weeks—to teach pupils or even observe classroom teaching before their practicum. These students would benefit from additional early field-based opportunities, and they definitively expressed a desire for those experiences.

One of the focus group participants noted that he had expected to learn practical knowledge and skills for music teaching; however, several classes were still theory-heavy. The need for more music education courses and more practice-based learning experiences aligns with Borek's (2012) finding that Massachusetts teacher candidates' music knowledge was stronger than their music education and education knowledge. As Borek (2012) also found, the Tito music education faculty realized that they needed to change their Western Classical music-centered and performance-focused curriculum to one that included more music education topics, such as classroom management, music from diverse cultures, budgeting, special education, and so on. Deep reforms of the curriculum would be difficult, but the Tito professors did try to revamp the program to become more diverse, effective, and music education-focused.

Furthermore, the participants at Quinn believed they were able to teach music in a more practical and interesting way than in-service music teachers were doing. They were confident in teaching music itself in the future. They reported, however, that they did not see themselves as teachers, expressing that they were not prepared to take over their own classrooms. In other words, they did not fully develop their identity as teachers. One of the main reasons that they felt unprepared could be the lack of practice-based experiences, where they might have gained additional general pedagogical knowledge.

In both settings, some students suggested it would be beneficial to work at one school for a whole academic year in order to observe how the school year started, what kinds of events occurred during an academic year, how teachers managed classroom disciplines, and how teachers collaborate towards interdisciplinary lessons. Others wanted to work at several different schools for shorter periods—3 or 4 weeks—in order to observe different kinds of educational contexts to determine where they would like to teach after graduation. Both suggestions could be effective. A balance between university coursework and field-based experience can lead candidates "to learning that can be difficult to accomplish in either setting alone" (Putnam & Borko, 2000, p. 7). Thus, more practice-based opportunities that are sequenced and contextualized should be provided to candidates.

Barriers to Implementing Best Practice

Teacher licensure programs have a responsibility to meet all requirements of national/state/accrediting agencies and to provide best practice strategies to teacher candidates in order to meet the needs of students from diverse backgrounds. Several

factors, however, directly and indirectly affected implementation of best practice (see Figure 5).

Teacher educators' education and experience. Professors' backgrounds, specialties, and beliefs affected the implementation of policies. In both countries, even though the population has become more diverse, education professors continued to follow the approaches that they had learned in the previous generation. The vocal and piano professors at Quinn emphasized music knowledge more than music education knowledge, as they had had a Western Classical based education. Dr. Courbis commented, "If a student wanted to become a music teacher, he or she must first know and understand at least Western Classical music in-depth." This had been the goal when she was trained. At Quinn, the music teacher preparation program was housed in the school of Education; however, professors' perspectives were similar to those of the music performance faculty (Borek, 2012). This implied that the perspectives remained as they had been when professors were students.

Dr. Kaplan acknowledged the changes from what teacher candidates needed to learn in his generation to what they need to learn in the twenty first century generation. He commented,

> Students come in as freshman thinking they want to be high school choir directors or band directors. There is nothing wrong with that. But, I think there are other opportunities to include different kinds of courses, something that deals with composition, sound recording, or other sorts of music technology that really are so much more a part of this generation. That was not necessarily so in my generation. (Kaplan, Int)

Experiences and education in teacher preparation programs largely affected teaching practice and determined instructional materials and methods (Darling Hammond, 2006).

Even though the national/state regulations for teacher licensure reflected social, cultural, and educational changes, several teacher educators' beliefs, perspectives, and goals, still remained unchanged, thereby affecting implementation of best practice for candidates.

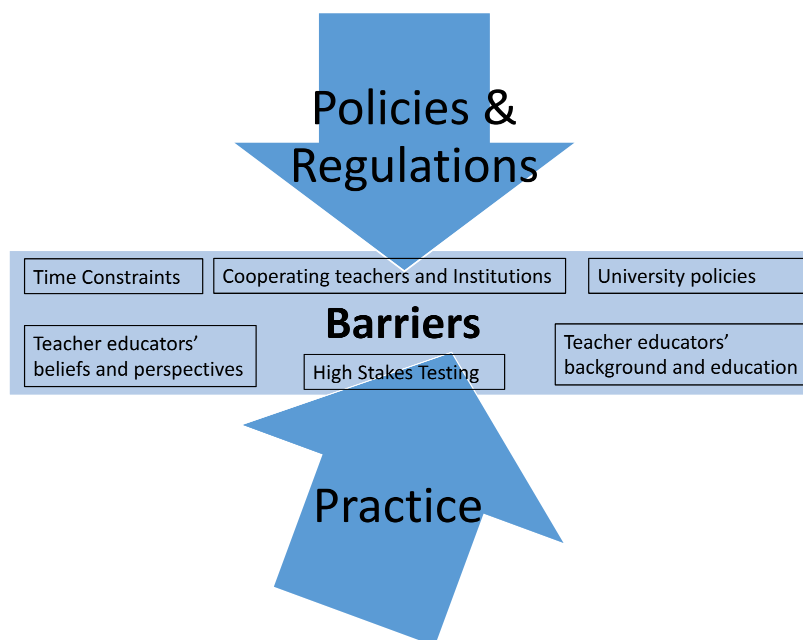

Figure 5. Factors affecting implementation of policies and regulations

Cooperating teachers and institutions. In the U.S., when teacher candidates looked for their practicum sites, they observed several classes, met with potential cooperating teachers, and then decided where they wanted to work. They spent 500 hours in practice under the direction of an experienced public school teacher who was in periodic consultation with the University advisor.

In the ROK, students spend four weeks in practice. Several barriers existed to expanding the length of the practicum. First, content heavy preparation for high-stakes testing occupies most of their University time. Next, only a few Korean secondary

schools accept student teachers, so candidates have difficulty finding a place to complete their practicum. A primary reason for schools' refusal is parents' concerns that a temporary student teachers' visit could harm the academic atmosphere. Also, cooperating teachers are reluctant to take student teachers because this increases their work load, checking lesson plans, providing feedback, and so on. As Sykes and Bird (1992) noted, if there is no "stable and satisfactory" K–12 classroom for novice teachers to join, they will be unable to develop and reinforce knowledge and skills not gained from the university coursework.

Much research in music teacher education has revealed the importance of field experience, and candidates in both countries acknowledge its importance. In Korea, more credits for field-based experience should be added for initial license requirements. If benefits existed for cooperating teachers, such as university vouchers for a graduate course at a later date, candidates might have additional opportunities to acquire field-based experience.

Furthermore, as candidates had a lack of field-based experiences, the use of audio and video recording devices could assist professors and candidates in discussing and solve various problems. Recording captures the complexity of classroom teaching, teacher behavior, and students' reactions. Real classroom teaching can be different from video-recorded teaching, but this approach could be more effective for learning than reading written cases.

Learning Non-Western Classical music. In Massachusetts, the state regulations required candidates to possess knowledge and skills in the music of their own country

and music of other cultures, besides Western Classical music. However, candidates reported that they did not gain adequate knowledge of music representing their American heritage nor music from other traditions. The professors at Tito did not ignore the importance of learning various music styles and tried to embrace diverse genres of music in their methods classes. Due to the lack of qualified instructors and Tito University's policies, candidates had rare opportunities to learn music from other cultures or even jazz during their preparation. The participants from both groups at Tito expected that they would learn jazz because a large jazz department was housed within the school of music. However, jazz was off limits to music education majors. In the ROK, the national curriculum and Quinn's university curriculum included Korean traditional music as well as Western Classical music. Interviews revealed that professors' perspectives about studying their own musical heritage were different from candidates'. The professors believed that Western Classical music was still the core of the national curriculum because music education originated from Western Classical music. Meanwhile, students observed that Korean traditional music was frequently taught in schools. They needed sources in Korean traditional music notation for more specific explanations, and they often needed to play traditional instruments with students; nonetheless, the participants reported that what they had learned in five Korean traditional music classes was not enough and adequate to teach their own heritage.

Many music education researchers have emphasized the importance of including various styles of music from diverse traditions in music teacher preparation (Anderson, 1992; Belz, 2006; Campbell, 1994a; Miralis, 2002; Teicher, 1997). Kratus (2007) noted

that university music and even music education programs still followed the conservatory-style model that was popular in the 19th century. Wang and Humphreys (2009) also found that music education majors spent much more time experiencing Western Art music than any other kinds of music both in- and out-of-school hours. Koster (2008) commented,

> Demographically, music classrooms are more culturally diverse than they were thirty years ago. And while it may appear that elementary-, middle-, and secondary-level music educators seem satisfied with the current slate of traditional music course offerings in their schools, the music teaching profession should be concerned about how well the diverse musical needs of all students are being met. (p. 1)

Much research has revealed, the state regulations have included, and music education professors have acknowledged the importance of various styles of music during music teacher preparation; however, implementation at licensure programs is not easy. Similar to Dr. Ingalls' comment, Bell-McRoy (2014) concluded that teaching and learning various kinds of music in music teacher preparation can be difficult because of time constraints and educators' lack of experiences in other traditions. Koster emphasized that music education majors must have some experience in non-western music. Music experience from diverse cultures largely helped candidates to become proficient in teaching unfamiliar music (Belz, 2006). More short-term or long-term opportunities to experience and learn non-Western Classical music should be offered in music teacher preparation programs.

Flexibility in Designing Curriculum

In the U.S., each higher education institution has its own autonomy and independence; hence, the licensure programs in Massachusetts seemed to have more flexibility in designing curriculum than those in the ROK. However, in the U.S., the

licensure programs must meet all the state and accrediting agencies' standards, policies, and regulations for maintaining program accreditation. Because of such regulations, music teacher preparation programs in Massachusetts are likely to be similar to each other with a Western Classical-focused curriculum and required general, instrumental, and vocal methods courses.

In the ROK, candidates generally learned the same or similar content no matter where they completed their preparation programs because education is centralized, and a strict national curriculum exists. Dr. Davis commented, however, that with the exception of certain required courses, each music teacher licensure program offered different courses than other programs, so candidates had different preparation according to where they completed their program. He suggested that licensure programs should be more standardized.

Flexibility in designing curriculum for teacher education has both pros and cons. If flexibility in designing curriculum for pre-service teachers were permitted, each licensure program would become different, unique, and varied. Then, candidates would have more choices to select their preparation program and more opportunities to learn various kinds of music and other. However, this would cause another controversial issues. They would have varied backgrounds, and become differently prepared. This could threaten the strength of the national curriculum, ultimately affecting children's learning.

Connections between Research and Practice

Even though many music education professors have found that music teacher preparation programs need to be practice-based and to be revised, practice for pre-service music teachers has remains unchanged. Music education professors have described the complexity of teaching in a variety of settings and acknowledged the need for curriculum revision, including more music education courses and field-based experiences, utilizing various forms of qualitative research methods; however, a gap between research and practice exists, and remains an ongoing challenge (McCarthy, Carlow, Gabriele, Margo, Moore, & Woody, 2003).

Researchers commonly complain that in-service teachers pay little attention to research findings; in-service teachers, on the contrary, complain that research has been conducted in controlled settings and with selected participants, so the findings are sometimes irrelevant to real teaching practice. Reducing the gap requires much time and much work of teacher educators, practitioners (in-service teachers), and other stakeholders; nonetheless, collaboration between researchers and practitioners could close the gap. When proposing a research study, in-service teachers could participate in defining research questions, designing research methods, and implementing the study. Researchers also ask teachers to report difficulty that they faced when applying the study. If researchers and in-service teachers work as a team, they can reduce the gap between research and practice.

Suggestions for Future Research

In this study, only one music teacher licensure program in the U.S. and one in the ROK were selected. Further research is needed regarding how these policies and

regulations are actually implemented in other music teacher licensure programs in both countries. Comparing several programs within each context will bring about different perspectives, outcomes, and practical solutions.

Further research is also needed regarding perspectives of cooperating teachers in both countries. In Massachusetts, student teachers were evaluated by the supervisor from the university; in the ROK cooperating teachers assessed student teachers' performance. Cooperating teachers in the ROK observe student teachers differently from those in Massachusetts. Investigation of cooperating teachers' thoughts regarding teacher preparation in each context would provide different and practical perspectives on music teacher licensure and preparation.

Massachusetts' regulations indicated that music teacher candidates should possess knowledge in other music genres besides Western Classical music; however, the choices at Tito were severely limited. Further research is needed regarding the availability of courses in non-Western Classical music for music education majors in other Massachusetts licensure programs.

In this study, professors at Tito University considered knowledge of learners as the most important teacher knowledge in music teaching, which was different from the result of previous studies where pedagogical content knowledge had been rated as the most important knowledge. This implies that as society has changed, teacher educators may think differently about what kinds of teacher knowledge would be most important for music teaching. Thus, re-investigation of perspectives about what kinds of teacher knowledge will be most important is needed in both countries.

At Quinn, *The Examination for Teacher Candidates* played a major role in determining the content for each course, with professors and students focusing on preparing for it during their entire program. The participants said that they were not ready to become teachers. It could be that too much attention is given to preparation for *The Examination*. Further research is needed regarding perceptions of candidates in other teacher preparation programs about the licensure system and their readiness.

Further research is also needed regarding how Korean traditional music is implemented in teacher licensure programs. In the ROK, focus group interviews revealed that they were better prepared to teach Western Classical than Korean traditional music. One participant pointed out that the weakness of Quinn's program was a lack of courses in Korean traditional music. All professors studied Western Classical music and music education during their degree programs and believed that the national curriculum was still based on Western Classical music and notation. Students, however, reported that they would deal with Korean traditional music and Western Classical music equally when they meet their own students. They saw the increased interest in and the importance of Korean traditional music in their practicum. Hwang (2013) also investigated pre-service music teachers' perspectives on Korean traditional music. She concluded that prospective music teachers wanted to learn Western Classical music and Korean traditional music equally. Therefore, it would be interesting to study what Korean traditional music professors think about the national curriculum and how they teach Korean traditional music in their classes.

Conclusion

Comparative education explores multiple issues affected by culture. By investigating educational systems, policies, accountability, and practices outside of their own countries, practitioners, scholars, policy makers, and national agencies can broaden their views and understandings of the nature of education in general, as well the effect of cultural values in specific locations. This study has compared policies and regulations governing teacher preparation in the U.S. and the ROK. It has investigated the implementation of these policies and regulations, and discovered the effect they have had on candidates in both countries. It has also presented possible means of improvement in the quality of teacher preparation in both contexts. Additional international comparative studies might lead to improvement in preparation programs as well as candidates' confidence and readiness.

APPENDIX A

Contact Email

Dear Dr. _________,

My name is Joo Hyun Kang. I am a doctoral student in music education at Boston University, conducting my dissertation research about current music teacher licensure policies in the United States and in the Republic of Korea under the advisorship of Dr. Ronald Kos.

The research topic is how pre-service music teachers are trained and what they learn and develop during the teacher preparation period. I am looking for a music teacher certification program that includes four or five years of undergraduate studies within a school of music. Your program seems ideal for my research.

I am requesting permission to interview professors and students at your school. I plan to interview full-time faculty members individually; I would interview small groups of students who are currently student teaching or who have almost completed the licensure program.

I sincerely hope that you will consider participating in this important research endeavor. Please feel free to contact me with any questions. You may also contact my advisor, Dr. Ronald Kos. Our contact information can be found below. I look forward to hearing back soon.

APPENDIX B

Consent Language for Individual Interviews

Thank you for taking part in this research study exploring how pre-service music teachers are trained and what they learn and develop during the teacher preparation period. This research is being conducted as part of my dissertation work at Boston University. Your participation is completely voluntary and you may withdraw at any time. As part of your participation in the study, I will interview you about implementation of music teacher licensure policies at local college classes. Individual interviews are designed to be approximately an hour in length; however, please feel free to expand on the topic or talk about related ideas. Several meetings with you, approximately 1 to 3 times, will be needed. Your responses will be kept confidential. You will be referred to by a pseudonym in the dissertation and any presentations or publications

If you have any questions you may ask them now or you can contact me later**.** You may also contact my advisor. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office.

APPENDIX C

Consent Language for Focus Group Interviews

Thank you all for agreeing to participate in today's focus group. The purpose of this discussion is to explore how pre-service music teachers are trained and what you have learned and developed during the teacher preparation period.
The information gleaned from this discussion will be used in my dissertation research at Boston University. I would like to interview you as a group about what you have learned and experienced throughout the program. The group interview will last for approximately 90 minutes at your school. Your participation is voluntary and you may stop participating at any time. You may also choose not to respond to one or more of the questions. I will be video recording the discussion, but the transcripts and dissertation will not use your names or any other identifiable information. Although I will do my best to ensure that your responses are kept confidential, I cannot control what other participants in the focus group will repeat outside of this room.

If you have any questions you may ask them now or you can contact me later. You may also contact my advisor. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office.

APPENDIX D

Sample Interview Questions for Individuals

A. What do you teach?
B. How do you design the curriculum for the whole teacher education program?
C. How do you create the curriculum for each course you teach?
D. Music technology has been required. How do you implement this?
E. What level of courses are you offering to prospective teachers? What are the criteria for determining course levels?
F. Which required areas do you think most helpful for music teaching? Which areas do you think least helpful? What other subject matter areas should be required in the state regulations?
G. Which knowledge do you think most important for music teaching?
H. Which knowledge do you really observe when you supervise student teaching?
I. What are your criteria for assessing student teaching?
J. What do you expect teacher candidates to learn throughout the program?

APPENDIX E

Sample Interview Questions for Focus Groups

A. What is your specialty?
B. How would you describe your coursework?
C. What courses did you take? What did you learn from them?
D. What courses did you take outside of music?
E. How would you describe your practicum experience?
F. Which course do you think is most helpful for teaching? What did you learn from the course and why?
G. Which course do you think is least helpful for teaching? What did you learn from the course and why?
H. Which other courses would be helpful to be included in the program?
I. What do you think of your readiness to become teachers?

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CURRICULUM VITAE

Joo Hyun Kang

Address

55 Jeongja Illo 103-1704
Bundanggu, Seongnamsi, Kyunggido, 13613
Republic of Korea
82-10-4789-9764
jhk1011@bu.edu

Education

Doctor of Musical Arts (Music Education), Boston University, 2017.
Master of Music (Music Education), Boston University, 2007
Bachelor of Music (Piano Performance), Sungshin Women's University, 2002.

Presentation

Presented "A comparison of policies and their implementation for music teacher initial licensure in the United States and the Republic of Korea" at the 18th International Seminar of the ISME Commission on Music Policy: Culture, Education, and Mass Media, Birmingham, United Kingdom. July 2016.

Presented "Music education for pre-service elementary teachers in the Republic of Korea: An Investigation of policies for initial licensure and their implementation" at the 32nd World Conference of the International Society for Music Education, Glasgow, United Kingdom, July 2016.

Poster Presented "Music teacher education in the United States and the Republic of Korea: An investigation of music teacher policy implementation in two contexts" at Symposium on Music Teacher Education, North Carolina, United States, September 2015.

Poster Presented "Music Teacher Education Policies in the United States and the Republic of Korea: An Investigation of Music Teacher Licensure Polices in Two Contexts" at Biennial *NAfME* Eastern Division Conference, Rhode Island, United States, April 2015