

Comparing Preservice and Early Career Teachers' Perceptions of
Elementary Music Teacher Education Practices: A Mixed Methods Study

A DISSERTATION
SUBMITTED TO THE FACULTY OF
UNIVERSITY OF MINNESOTA
BY

Jung Won Choi

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

Dr. Keitha Lucas Hamann, Advisor

January 2018

ACKNOWLEDGEMENTS

Jesus Christ,

Without Your love and grace, I could not have done this work. When I was not faithful, You have been faithful. You are the reason for all I am. I love you and praise you, Jesus my Lord.

Dr. Keitha Lucas Hamann, my advisor,

I cannot believe how you have been patient with me. You have guided my study so diligently insightfully and supported me with your mentorship in hard situations. You have consistently trusted me even when I was inconsistent and doubtful through ongoing challenges or joyful occasions in my life during this journey. I could finish this work because of you. I cannot express my gratitude enough in words.

Dr. Scott Lipscomb,

You guided me as a researcher during my coursework, and especially, you guided this study from the very first stage. Your insight and kind leadership shaped this work and shaped me as a scholar so much. I really appreciate your continuous support and serving as a committee member even after you relocated.

Dr. Akosua Addo,

You have always encouraged me with warm heart even before I began my PhD study. I not only learned critical pedagogy and qualitative research, but I also saw an exemplary teacher in you. I also cannot forget the day when I met you in your office before I left Minnesota. Thank you so much for listening to me and sharing your stories throughout my years at the U of M, and thank you for your willingness to serve as a committee member.

Dr. Joseph Gaugler,

You taught me mixed methods research and guided me when I wrote the proposal of this work. Your instruction was invaluable, and you have been very supportive as my committee member. I am very much thankful for your effort for me.

Mom and Dad,

You have trusted me since I was very young, even when I made you disappointed. Thank you so much for your love, support, and prayer. I love you.

Pastor John Kim and Mrs. Kim,

I am truly indebted to your love and prayer in every step in my journey. You showed God's love for me and my family as if you were my real parents. How can I thank you enough? I love you in Christ.

Ministers and fellow saints in the Chicago House of Prayer church for the homeless,

Thank you for sharing joys and struggles in our lives and praying for my family and me. The fellowship with you in Christ has provided me a lot of strength and comfort. My deepest love goes with you.

I would like to thank the many other people who directly helped me complete this project. Many US and Korean professors and music educators have supported this study in various ways through recruiting the participants, responding to the survey questionnaire and interviews, and providing insights for the study.

My lovely babies, David, Sarah, Matthias, and Grace,

You guys are my joy in this life. Thanks for being patient with mom throughout countless nights while I was working on my dissertation. David and Sarah, thanks a lot for taking care of the babies with love when I really needed help. Your encouragement gave me strength to finish this work. Love you with my whole heart.

My husband, Dr. Junghun Kweon,

Finally, but most of all, a humble thanks to you for having faith in me. Your love and encouragement through this long journey enabled me to finish this study, especially your willing support for taking care of children and house chores even on your hard work days. This life is beautiful because of walking with you in Christ. You know that I love you more than ever.

ABSTRACT

Elementary school music experiences have been shown to be influential for lifelong music engagement, and sound music teacher education would be the most effective way to provide positive school music experiences to students in elementary schools. In spite of this importance, many countries have different elementary music education and music teacher education practices based on their cultural values and educational priorities. The purpose of this study is to compare music teacher education practices for elementary schools in South Korea with those in the upper Midwest region of the United States by investigating preservice and early career elementary music teachers' perceptions of their own music teacher education programs, self-perceptions of competence, and their suggestions for improvement. This Sequential Explanatory Mixed Methods study, which involved survey data in Phase I and interviews in Phase II, attempts to unravel the reasons behind these teachers' perceptions and to approach a middle ground for elementary school music teacher education by recommending some practical ways to improve in two very distinctive contexts.

The quantitative and qualitative results reveal that US teachers were mostly satisfied with their training, while the majority of the Korean teachers expressed great disappointment. Teachers in both countries expressed some degree of concern regarding the grade level preparation and appreciated their training courses and student teaching practicum when those were practical and related to pedagogy. In addition, their experiences in university courses and student teaching were greatly dependent on course instructors and cooperating teachers they met.

In terms of a level of confidence in music teaching, the US teachers showed higher levels of confidence than did the Korean teachers, and their levels of confidence were highly related to their perceptions regarding the institutional performance addressing knowledge and skills that are necessary and relevant to the music teachers' needs. Participants, regardless of their teaching experience level and their satisfaction, agreed that teachers who have enough music training and proper understanding of elementary school children should teach music in elementary schools, although the

current status of each country was different, and the degrees of agreement were varied. In addition, while many US teachers wanted to have a prescribed curriculum as a guideline to ensure effective music teaching, every single Korean respondent preferred to have a prescribed curriculum, revealing the long educational convention and the current situation.

Teachers in the US especially critiqued insufficient elementary school level consideration and practicality in their program. Their perceptions revealed the weaknesses in training elementary music specialists under the choral/instrumental track system for broad K-12 certification. On the other hand, although training in Korea was targeted to the elementary school level, the Korean music education major does not seem to function effectively to train elementary school level experts due to a lack of enough music expertise, practicality, and pedagogical support.

Based on the teachers' suggestions for improvement, some realistic remedies were proposed to find a middle ground such as enhancing music methods courses in terms of pedagogical content and practicality, increasing interrelation between the field experiences and university training courses, utilizing veteran elementary music teachers as music education faculty and cooperating teachers, and offering more accessible and organized professional development opportunities to elementary in-service teachers. The ultimate beneficiary of these improvements would be elementary school children who would have increased chances of getting a quality music education in their early and critical years.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	i
ABSTRACT.....	iii
TABLE OF CONTENTS.....	v
LIST OF TABLES.....	ix
LIST OF FIGURES.....	x
CHAPTER ONE: INTRODUCTION.....	1
Purpose of the Study.....	8
The Research Questions.....	9
Significance of the Study.....	10
Limitations and Delimitations.....	11
Definition of Terms.....	15
Organization of the Study.....	18
CHAPTER TWO: REVIEW OF LITERATURE.....	20
Music in the Elementary School.....	21
Overview of World Practices.....	21
Concerns about the Teaching of Music in Elementary Schools by General Classroom Teacher.....	28
Concerns about the Teaching of Music in Elementary Schools by Music Specialists	33
Comparison of Two Major Systems of Teaching Music in Elementary Schools.....	40
Music Education and Music Teacher Education.....	43
International Comparison Studies in Music Education.....	43
Concerns Reported by Preservice and Early Career Teachers.....	50
Music Teacher Education.....	56
Preparing Elementary Music Educators.....	61
Elementary Music Teacher Education in the U.S. Context.....	62
Elementary Music Teacher Education in the Korean Context.....	71
Summary of the Chapter.....	79

CHAPTER THREE: METHODS	80
Introduction.....	80
Restatement of the Purpose and Research Questions	80
Rationale for the Selected Research Design: A Mixed Methods Design	82
Background and the Role of the Researcher.....	85
Pilot Study.....	90
Background.....	90
Purpose.....	93
Participants.....	93
Design of the Questionnaire.....	94
Procedures.....	97
Results.....	97
Discussion.....	104
Participants.....	107
Desired Participant Pool	107
Development of Recruitment Letters and Consent Forms.....	109
Sampling Process.....	109
Human Subjects Approval	111
Phase I: Quantitative Survey and Analysis.....	111
Instrumentation	112
Data Collection Procedures.....	118
Analysis of the Data.....	120
Point of Interface.....	121
Phase II: A Qualitative In-depth Interview Study.....	121
Participants.....	121
Instrumentation: The Development of the Interview Protocol	124
Analysis of the Data.....	127
Limitations	128
Validity	129
Integration of Quantitative and Qualitative Results.....	130

Chapter Summary	130
CHAPTER FOUR: RESULTS	132
Phase I: Quantitative Findings	132
Research Question 1: Teachers’ Perceptions of the Current Music Teacher Education Programs for Elementary Schools	133
Research Question 2: Teachers’ Own Competence in Relation to Institutional Performance	189
Research Question 3: Teachers’ Perceptions Regarding the Elementary School Music Teacher Position and Curriculum	190
Research Question 4: Teachers’ Suggestions for Improvement	204
Phase II: Qualitative Findings	210
Grade Level Matters	211
Curriculum and Course Content	216
Student Teaching: The Best Way for Teaching How to Teach	225
Faculty: Please Teach Me How to Teach	230
Suggestions for Improvement	232
Chapter Summary	238
CHAPTER FIVE: DISCUSSION	239
Introduction	239
Research Question 1: Teachers’ Perception Regarding Their Training Program	241
Overall Satisfaction and Relevance to Teachers’ Needs	241
Institutional Performance	243
Most Useful Content and Least Useful Content	244
Institutional Performance Specific to the Elementary Level Teaching	245
Connection to the Qualitative Results	246
Research Question 2: Teachers’ Own Competence in Relation to Institutional Performance	251
Research Question 3: Teachers’ Perceptions Regarding Who Should Teach Music in Elementary School and a Prescribed Curriculum	255
Research Question 4: Teachers’ Suggestions for Improvement	258

Issues in Elementary Music Teaching in the Upper Midwest Region of the U.S.	260
Issues in Elementary Music Teaching in Korea	268
Towards a Middle Ground: Implications	271
Implications for Further Research	276
Conclusion	279
REFERENCES	282
APPENDIX A	312
APPENDIX B	315
APPENDIX C	317
APPENDIX D	325
APPENDIX E	329
APPENDIX F	333
APPENDIX G	335
APPENDIX H	360
APPENDIX I	364
APPENDIX J	366

LIST OF TABLES

Table 3.1. Visual Model for Mixed Methods: Sequential Explanatory Design Procedures	84
Table 3.2. Number of Participating Institutions in Each Region	111
Table 3.3. Demographic Characteristics of Phase I Participants	119
Table 3.4. Characteristics of Interview Participants in the United States	123
Table 3.5. Characteristics of Interview Participants in Korea	124
Table 4.1. Means and Standard Deviations on the Teachers' Perceptions of Knowledge and Skills	150
Table 4.2. Frequencies Listed as Being the Most Useful to the US and Korean Teachers	163
Table 4.3. Frequencies Listed as Being the Least Useful to the US and Korean Teachers	167
Table 4.4. Mean Ratings of Specific Aspects in Training Programs for Elementary Music Teaching	174
Table 4.5. The Current Music Teacher Positions at the Elementary School Level in Each Region	191
Table 4.6. Teachers' Opinions Regarding Who Should Teach Music in Elementary Schools	194
Table 4.7. The US Teachers' Suggestions for Improvement of Their Training Programs	205
Table 4.8. The Korean Teachers' Suggestions for Improvement of Their Training Programs	207
Table A1. Required Credits in Three Music Teacher Education Programs in Minnesota	312
Table A2. Credits in the Sample Curriculum Guide in Each Program	312
Table A3. Credits in Music Related Courses in the Sample Curriculum Guide in Each Program	313
Table A4. Music Education Courses Offered in Three Music Education Programs	314
Table B1. Required Credits in the Music Specialty Area Tracks of Training Institutions in Korea	315
Table B2. Music Course Offerings in the Music Specialty Area Tracks at SNUE and KNUE	316
Table J1. Average Ratings of Overall Satisfaction and Relevance Depending on Teaching Experience and the Country	366
Table J2. Teachers' Levels of Agreement for the Elementary Music Teacher Position Depending on Teaching Experience and the Country	367

LIST OF FIGURES

Figure 3.1.	Importance-Performance Analysis of elementary music teacher education practices in the US and Korea	99
Figure 3.2.	Preservice teachers' perception in each category	101
Figure 4.1.	The distribution of the overall satisfaction ratings between preservice and early career teachers in each country	135
Figure 4.2.	The distribution of the relevance ratings between preservice and early career teachers in each country	141
Figure 4.3.	Teachers' perception regarding importance, performance, and confidence in each category	153
Figure 4.4.	Importance-Performance Analysis of elementary music teacher education practices in the US and Korea	157
Figure 4.5.	The distribution of the course ratings focused on general knowledge and skills	177
Figure 4.6.	The distribution of the course ratings for elementary school music teaching	180
Figure 4.7.	The distribution of the teachers' ratings on the practicum experiences between preservice and early career teachers	183
Figure 4.8.	The distribution of the teachers' ratings on the ability of the faculty between preservice and early career teachers	186
Figure 4.9.	The distribution of the teachers' agreement about music teaching by elementary classroom teachers between preservice and early career teachers in each country	195
Figure 4.10.	The distribution of the teachers' agreement toward music specialists teaching at the elementary school level depending on teaching experience in each country	197
Figure 4.11.	The distribution of the teachers' agreement toward elementary music specialists depending on teaching experience and country ...	199

CHAPTER ONE: INTRODUCTION

Elementary school music experiences are important in developing lifelong attitudes, interests, and participation in music (Abril & Gault, 2005; Asmus, 1986; Bowles, 1991; Siebenaler, 2006; Temmerman, 1997, 2006). Bowles (1991) argued that positive attitudes toward participation among prospective participants in adult music education related significantly to early participation in classroom general music. She also reported positive respondents' music interests, as indicated by prospective course choices, related closely to their early music experiences. Siebenaler (2006) stated that positive and meaningful music experiences are crucial to prepare young primary children for future music participation. According to Abril and Gault (2005), in-service and preservice elementary teachers who had positive elementary general music experiences in the past placed more value on music instruction. The authors concluded that positive past school music experiences may lead to more positive attitudes and values in music instruction as adults.

Many scholars agree that the quality of teachers and teaching are the most important factors shaping students' learning and growth through these school music experiences (Abril & Gault, 2005; Ballantyne, 2005; Ingersoll, 2007; D. Lee, Ju, & Kloppenburg, 2002; Temmerman, 1997, 2006). Temmerman (2006) stressed the importance of the quality of teachers in school arts programs by quoting Skilbeck's statement: "If we lack highly educated and competent teachers, we have nothing" (as cited in Temmerman, 2006, p. 273). Ballantyne (2005) also acknowledged that the nature

and quality of the school music experiences are reliant on the practice of teachers in the music classroom. Since music teacher education programs are intended to prepare future music teachers to function successfully in the music classroom, she agreed with other scholars that the training teachers receive directly influences the quality of teaching and learning that occurs in schools (Carter, Carré, & Bennett, 1993; Committee for the Review of Teaching and Teacher Education, 2003; Darling-Hammond, 2000; Ingersoll, 2007; Iredale, 1996; Temmerman, 1997, 2006). In this vein, it is crucial to examine and modify teacher education programs to assure quality music education in schools.

Although quality music teacher education is essential to successful music education at the elementary school level, the training and employment systems for elementary school music teachers greatly differ from country to country according to these countries' cultural priorities and social expectations (Royse, Addo, Klinger, Dunbar-Hall, & Campbell, 1999; Russell-Bowie, 2009). In reference to music teacher training in Korea, scholars have repeatedly pointed out a lack of music specialization in the elementary teacher training program (Ji, 2000; S. Kim, 2008; Y. Kim, 2007; Kwon, 2000; D. Lee et al., 2002; Rim, 2007; Won, 2007), because this specialization is not fully appreciated in Korean society (Royse et al., 1999). Consequently, in Korea, classroom teachers are responsible for teaching all subjects including music in most elementary schools. Music education exists only as a specialization at the twelve National Universities where most elementary teachers receive their training. Some elementary schools may have music teachers who teach music exclusively, although these music teachers, mostly chosen from the classroom teacher pool, may not have been elementary

music education majors (Kwon, 2000; Rim, 2007). As a result, many teachers experience difficulties in teaching music, despite opportunities for teachers to participate in optional short-term professional development programs.

This same situation can be observed in several other countries in the world (e.g., Japan, Ghana, Australia, Brazil, and some European countries) that share similar educational perspectives on music teaching at the elementary school level (Figueiredo, 2002; Hallam et al., 2009; Holden & Button, 2006; Russell-Bowie, 2009; Seddon & Biasutti, 2008; Temmerman, 1997, 2006). Russell-Bowie (2009) stated that non-specialist elementary teacher education students in many countries have little confidence in their musical ability and their ability to teach children music and argued that this common problem, regardless of country, results from “the lack of priority for music in elementary schools and the teachers’ lack of personal musical experiences” (p. 34).

Stunell (2010) also observed that confident, experienced, and professional elementary teachers expressed discomfort and even fear regarding teaching music in the English National Curriculum since these teachers felt they were neither competent nor confident in music. She found that this problem in elementary schools was widespread and unique toward music based on her investigation and other researchers’ studies (Holden & Button, 2006; Osborn, McNess, Broadfoot, Pollard, & Triggs, 2001; Wragg, 1994). In addition, Stowasser (1993) observed that many general teachers experienced panic, which came from challenges in teaching music at primary school level across the world because of their “ill-prepared” (p.16) preservice training. This panic, often referred to as “practice shock” (Stokking, Leenders, De Jong, & Van Tartwijk, 2003, p. 331) or

“praxis shock” (Ballantyne, 2007a; Gold, 1996; Veenman, 1984; Wideen, Mayer-Smith, & Moon, 1998), might be evidence of insufficient or unsatisfactory teacher education for music at the elementary school level in these countries.

Other countries, such as the United States and Atlantic Canada, train music specialists in different tracks (e.g. choral, instrumental, and general music education in the U.S.) regardless of grade level (Abril & Gault, 2006; Griffin & Montgomery, 2007; D. Lee et al., 2002; National Center for Education Statistics, 2012; Royse et al., 1999; Temmerman, 1997). This specialist-training system provides not only performance and technical training in music, but also music education content. However, challenges persist in music education delivery at the elementary school level in these countries as well. For example, there is often not enough consideration of the professional education component and school level (i.e., elementary versus secondary).

Wiggins (2007) described how music teacher training programs should help preservice teachers understand music, learning and teaching (professional education content), and music teaching and learning (music education content). Her proposed sample training curriculum to improve music teacher education programs, however, is still very focused on music courses, not on education courses. Cutietta (2007) even argued that the current trend in the music education profession toward preparing generalists was problematic. These perspectives show the conventional way of seeing music education under the specialist-training system, which is mainly focused on music-related courses with less consideration of the professional educational component and school level, even though music educators under this system have continuously made an

effort to emphasize general music education. Russell-Bowie (2009) pointed out that the emphasis of music in American schools still was on instrumental and vocal performance within music.

International studies to compare how different countries face common challenges can be used to make the most effective policies to resolve these issues (Burnard, Dillon, Rusinek, & Sæther, 2008). Conducting a comparative study may provide the view to understand one's own classrooms through investigating those of others, the view to uncover the hidden assumptions that underpin what one normally does, and the available alternatives. Ingersoll (2007) reasoned that his policy research of comparing teacher preparation and qualifications among six nations placed concerns and debates about teacher qualifications in context, since these concerns have been occurring across the world. He argued that comparative educational research reveals both commonalities and differences, thus not trying to identify any one approach as better than another but providing a useful function by shedding light on the different systems. As such, Dolby and Rahman (2008) stated that international research on teaching and teacher education has provided a wide range of literature to deal with possible solutions to the problems that teacher education programs and the teaching profession commonly have been facing.

In the field of music education, several scholars have addressed this need for comparative educational studies. Green (2010) emphasized a current need for further studies in comparative music education in this globalizing world, although the music education professions are "only just beginning this work" (p.90). She acknowledged the importance of situating discussions of school music curricula and pedagogical practices

not only in the context of governmental policies but also in the cultural context of other countries in comparative music education. She recapitulated that comparative work is beneficial “when evaluating theory and practice and when devising new theories or practical approaches” (p. 90). Even though quite a few international comparative studies have been done, especially regarding the music education practices of other countries, Lyons (1999) argued that comparative studies in the field of music education need to go beyond simple reporting of the facts and the observations in different countries, and this claim was evident in the following studies reviewed.

Several comparative studies about music teacher education were found in the literature. Royse and others (1999) presented a preliminary comparison of music teacher training practices in Ghana, Israel, Australia, Japan, Korea, and China to examine them with regard to most widely used methods in the United States. This study revealed that training methods and music teacher qualifications vary according to each nation’s cultural and educational priorities and expectations. Brand (2004) compared American, Australian, and Chinese music student teachers’ self-esteem, which is considered an important factor in music teacher preparation. Burnard and others (2008) presented a comparison of four music teachers in different countries investigating the pedagogies of music teachers working in challenging contexts. A survey study of early career music teachers in Australia shows that many early career teachers in Australia feel their preservice training did not sufficiently provide adequate preparation for classroom music teaching at the secondary level (Ballantyne & Packer, 2004). Cajas (2007) studied music

education practices in three Central American countries by surveying music teachers to show the teacher training and hiring systems of these countries.

Several studies have been done about Japanese music teacher education practices as well. Miyoshi (1997) compared music education in the East and West from the view of the current Japanese music education (Miyoshi, 1997). Ogawa (2004) discussed music teacher education in Japan in the light of the new national curriculum, and this study led to further discussions (Hornbach, 2004; Wheeler, 2004). There are also several studies about Korean music teacher education. Lee et al., (2002) compared the curricula of two particular universities of Korea and Germany in which elementary music teachers were trained. A study to compare general music programs of public schools at the junior high school level between Korea and the United States focused on music class instructional approach, the curriculum decision making body, and the content of textbooks showing differences (Kim, 1990).

These international studies in music teacher education demonstrate that many music teachers believe the reason for their ineffective music teaching is a result of their inappropriate teacher education regardless of their countries' teacher education practices, and an international comparison study might provide implications for each context in different ways. However, there is little research done that focuses on music teacher education for elementary schools in both Korea and the United States in terms of a comparison of the current music teacher education practice based on preservice and early career music teachers' perceptions of teacher education in their respective countries. The perceptions and opinions of preservice and early career teachers can provide better

understanding of the current teacher training because they, as the main stakeholders of music teacher education, know the actual needs at the time through their recent student teaching experience at the elementary school level, their preparation courses at the training institutions, and their early career experience.

Purpose of the Study

The purpose of this study is to compare music teacher education practices for elementary schools in South Korea with those in the upper Midwest region of the United States. This study aims to investigate preservice and early career elementary music teachers' perceptions of current music teacher education programs, self-perceptions of competence, and their suggestions for improvement of teacher education practice. An Explanatory Sequential Mixed Methods Design was used, which involved collecting qualitative data after a quantitative phase to follow up on the quantitative data in more depth (Creswell, 2007a). The use of a mixed methods design is appropriate in the context of this study because it provides depth and flexibility, reflecting cultural differences, to examine the current status of the preservice music education training in South Korea and the upper Midwest region of the United States.

In the initial quantitative phase of the study, survey data were collected from preservice and early career elementary teachers in both regions. The goal of the quantitative phase was to explore how teachers perceive their teacher training in terms of institutional performance, overall satisfaction, relevance to their needs, and suggestions for improving elementary music teacher training. In the second phase, qualitative semi-structured follow-up interviews were conducted to explore purposefully selected

respondents' reasons for their answers in the first phase. The reason for the qualitative follow-up data was to move beyond the description of the quantitative phase in order to better understand why empirical relationships emerged in the quantitative results (Creswell, 2007a).

The Research Questions

Four research questions guided this study. In the quantitative phase of the study, questions one through four were addressed, while more detailed explanations of the quantitative results were addressed in the qualitative phase:

1. How do preservice and early career teachers in South Korea and the upper Midwest region of the United States perceive the current music teacher education programs for elementary schools in terms of overall satisfaction, relevance to their needs, and institutional performance?
 - a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
 - b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
2. How do preservice and early career teachers in South Korea and the upper Midwest region of the United States evaluate their competence to teach an elementary level music class, and how is their confidence related to institutional performance?

- a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
- b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
3. What do preservice and early career teachers in South Korea and the upper Midwest region of the United States think about the categorization of the elementary school music teacher position and the prescription of curriculum for teaching elementary classroom music?
 - a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
 - b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
4. What improvements do preservice and early career teachers in South Korea and the upper Midwest region of the United States suggest for music teacher education practices at the elementary school level?

Significance of the Study

This comparative study gives insight into the current elementary music teacher education practices through preservice and early career teachers' perceptions in very

different educational contexts. The results also show these practices' strengths and weaknesses more distinctly, thus yielding potential benefits from the results gained by sharing each other's strengths. This study is significant because there is little research done internationally comparing distinctively different music teacher education systems, specifically at the elementary school level, using the evaluations by key stakeholders of teacher education programs: preservice and early career teachers. I believe that given my expertise as an elementary music educator in both countries, this study provides deeper understanding of the current status and positive directions for elementary school level music teacher education and also better informs the music teacher education profession about how to revise curriculum based on the actual needs and expectations of teachers across the world.

Limitations and Delimitations

The participants (N=186) are composed of 135 preservice teachers and 53 early career teachers. The preservice teachers were mainly seniors in college who completed their student teaching at the elementary school level at teacher training institutions, and the early career teachers were graduates from those institutions within three years (i.e., 2008, 2009 and 2010 graduates) in the upper Midwest region of the United States (US) and South Korea (KR). They were current students or graduates of the music education program in the US and of the elementary music education program (music specialty area track) in KR at the moment.

The sampling method might be biased because of the difficulty in getting the contact information. The researcher contacted one to three faculty members in most

music teacher training colleges in three upper Midwest states in the US, and same in most elementary school teacher training colleges in South Korea. The contact was done via e-mails and phone calls to ask preservice and early career teachers' e-mail addresses. However, it was extremely difficult to get the contact information because of confidentiality issues or simply not getting replies from the contacted faculty members. Thus, the sample size in each country was relatively small and yielded quite unbalanced sample sizes between the two countries (74 in the US and 112 in KR). Also the participant institutions might not necessarily be representative of music teacher education programs in each region because the participants were recruited among institutions in which the e-mail addresses of preservice and early career teachers were provided.

As I mentioned above, this study was done with very specific populations at teacher education institutions in the US and KR. The US and KR do have very different educational backgrounds and systems based on each region's cultural and social needs. In Korea, all classroom teachers teach music at the elementary school level regardless of the teacher's major. The majority of elementary school teachers were trained at the National Universities of Education. At these institutions, all preservice teachers study the same major, "Elementary Education," while they choose one specialty area including music, fine arts, Korean, English, mathematics, science, practical science, computer, ethics, physical education, social studies, and early childhood/special education. The names of each specialty area vary depending on the institutions. The graduates from these universities are hired as general classroom teachers by the Department of Education in each region through the same teacher certification and teacher recruitment examination.

On the other hand, most of the targeted US institutions train K-12 music teachers in different tracks depending on departmental decisions. These tracks may include, but are not limited to, general music certification; instrumental music certification; and choral music certification. Some music education programs are positioned under the School of Music, and other music education programs are placed under the College of Education. This different nature of the teacher education and hiring systems could limit an exactly paired comparison. Therefore, the results of this study will need to be interpreted appropriately within each unique setting and context.

In addition, an exact comparison of the survey results between the two national practices would not be appropriate since Likert-type scales could be interpreted differently according to participants' personal perception and cultural difference. Especially in Korean culture, people tend to evaluate phenomena with relatively higher expectations and mostly strict standards, thus yielding relatively lower ratings. However, the researcher tried to present Likert-type scales only indicating the first value and the last value with labels (e.g. 1=Strongly disagree, 6=Strongly agree) to show the same spaces between scales. Along with these labels, 6 point Likert-type scales are used to avoid central tendency bias. Despite these efforts to reduce the possible disparity of survey results caused by scales, the results should be interpreted and discussed in a manner to consider these factors.

Last, follow-up interviews in the qualitative phase were conducted in a manner in which each participant felt comfortable and convenient among four options: 1) Face-to-face interview; 2) written interview using the qualitative questionnaire via e-mails; 3)

Video or voice chatting via Google Hangouts, Facebook Chat, or Skype; and 4) phone interview. Each method has its own advantages and disadvantages. Opdenakker (2006) found that the advantages of Face-to-face interview are social cues, spontaneous responses, the possibility of tape recording interviews, a lot of possibilities of creating a good interview ambience, and the easy termination of an interview. On the other hand, there are several disadvantages: disturbing the interviewer effects due to social cues, more concentration needed for responding with spontaneous answers, time consumption for a transcription and implementing interviews, and high cost. In the case of written responses via e-mails, the advantages are the extended access to participants, free from noise disturbance, cheaper cost, no scheduling issues, and no transcription time needed. However, the complete lack of social cues, possible long waiting time for e-mail responses and losing spontaneity and social cues could be a serious downside for this method. Lastly, phone interviews also offer many benefits including the extended access to participants, spontaneous responses, and the possibility of tape recording. Meanwhile, the reduction of social cues, lack of participant visibility, more concentration needed, and time consumption for transcribing could be drawbacks of this interview method. Video chatting worked similar to a face-to-face interview, and voice chatting worked same as the telephone interviews in this study. Despite the disadvantages of each interviewing method, the researcher tried to follow up each interview to maximize clarity and depth in each case, and each interview was based on the same interview protocol. A mixed methods design is also used to minimize these possible flaws from the issues in the participants' uneven sampling, comparison between two extremely different settings, and

the employed survey scale. Still, because this study was limited to very specific populations, the results should be interpreted and applied considering the given context in this particular study and avoiding excessive inferences and generalization.

Definition of Terms

The purpose of this section is to define terms used in this study for clear understanding. The operational definitions shown here are meant to be specific to this study.

1. Elementary school: Elementary school grades differ in each country. In the case of Korea, ages of elementary students range mostly between 7 and 12 years old and the grades are from first to 6th grades. In the case of the United States, ages and grades vary by states and schools, but mostly the age range is between 5 and 11 years old and the grades are from kindergarten to 5th or 6th grades. In some countries, including European countries and Australia, “primary school” is used for similar grade levels.
2. Elementary school teacher: This term refers to teachers who teach in elementary schools, including general classroom teachers and specialists.
3. General music teacher [음악전담교사 “Eumak Jundam Gyosa”]: In this study, this term is used for teachers who exclusively teach music at the elementary school level for any purpose or reason. In Korea, these teachers are appointed to teach music for specific grade levels according to the needs of a school. The major of an elementary music teacher is not necessarily music education. Elementary music teachers can be appointed from the general classroom teacher

pool in the school or employed annually from available teacher pools outside of the school. In the latter case, there is a chance for a teacher to have a specialty in music in any form. This term is interchangeably used with the term “generalist” in this study when it is necessary to contrast with “music specialist”.

4. Music specialist: This term refers to teachers who majored in music education, are certified in music teaching, and teach only music. A music specialist can teach in both elementary and secondary school music classrooms in the United States. Griffin and Montgomery (2007) defined an “elementary music specialist” as “a certified teacher whose main assignment in the elementary school is teaching several grade levels of classroom music” (pp. 2-3).
5. General classroom teacher: This term, also known as elementary classroom teacher or primary generalist teacher, indicates “teachers who have responsibility for all content areas of the primary/elementary curriculum” (N. Jeanneret & DeGraffenreid, 2012, p. 399). Collins (2014) described these teachers as following:

Primary generalist teachers, also known as elementary classroom teachers, are a specialised group of educators. Typically, they spend the majority of their professional life catering to a class of students for a school year, teaching them across multiple subject disciplines. They are required to have a solid basis of knowledge in multiple areas as well as an extensive knowledge of educational pedagogy and psychology. Concerning music education specifically, although requirements vary across school systems, primary

generalist teachers may be required to deliver the music education curriculum to their class, or to assist the music specialist in the delivery and reinforcement. Pre-service teacher training in Australia includes music education in a variety of ways, as discrete areas of study or through integrated arts education courses. Music education comprises only a small part of the pre-service primary generalist teacher training, both in terms of time and the probability that they will be solely responsible for the delivery of music education for their students. (p. 2)

Although this description was in the Australian context, it also describes the “general classroom teacher” in Korea.

6. Early career teacher: This term refers to teachers who are current graduates from teacher education institutions and who have taught music in schools for one to three years. These teachers include general classroom teachers, general music teachers, and music specialists in their first three years teaching. Ballantyne (2005) used this same term to refer to “teachers in their first four years teaching” (p.4). Baker (2010) used “beginning teacher” as “an educator with less than three complete years of full-time teaching experience” (p.10), which has a similar operational definition in the present study, while Conway (2002) defined “beginning teacher” as a first-year teacher.
7. Preservice teacher: Preservice teacher refers to student teachers who are enrolled in teacher training institutions from their freshman to senior years.
8. Track: Baker (2010) used the term “track” as “an instrument/area of expertise or

specialization within the music education university curriculum that includes a specific program of study for that concentration” (p.11). In this study, the term “track” is often used as “specialization track” or “emphasis track” depending on which term each institution employed.

9. Elementary music education major [초등음악교육과 “Chodeung Eumak Kyoyookgwa”]: As explained in the “Limitations and Delimitations” section, all Korean preservice elementary teachers study the same major, “Elementary Education” in the National Universities of Education. They choose one specialty area from the elementary school subject areas, and the music specialty area is usually called an “Elementary music education major [초등음악교육과]”. This name can slightly differ depending on each institution. In this study, “Music specialty area track” and “Elementary music education major” are used interchangeably, but “Music specialty area track” is used when it needs to be differentiated from “Elementary education” major, specifically in Chapter 2.
10. Subject specialist system: This term is defined in this study as an employment system that mandates the hire of specialists for specific subject areas such as music, fine arts, and physical education.

Organization of the Study

This study is presented in five chapters. This chapter included the background of the study addressing the problems, the purpose of the study with a brief explanation of the mixed methods approach, and the four research questions. The significance of this study and the limitations and delimitations of the study were discussed as well. This

chapter also included operational definitions of the terms that were used in the current study. Chapter two presents a review of literature pertinent to this study including the detailed background of music education in elementary schools and elementary music teacher education practices in each country. The third chapter includes a more thorough explanation of the mixed methods design and rationale for selecting this research approach. Based on that, chapter three presents the development of each phase: Preliminary phase includes the development and piloting of the initial survey instrument, Phase I explains the main quantitative survey data collection and analysis of this study, and Phase II includes the qualitative data collection and analysis. After exploring the methods, in chapter four, the quantitative results in Phase I are presented according to the research questions, and the qualitative data in Phase II are reported based on emerged themes. The last chapter, chapter five, includes the discussion of the results from both the quantitative and qualitative phases, synthesized conclusions, implications, and recommendations for further research.

CHAPTER TWO: REVIEW OF LITERATURE

In many countries, music education today is transforming because of rapid social and technological change (Green, 2010; Hargreaves, Marshall, & North, 2003). This change may include music teaching practices in classrooms, expectations for music teachers, music teacher training practices including curricula, and music education research. Since music teacher education programs, in particular, are evolving to accommodate these new requirements in various ways, music education practice has similarly evolved, so research literature needs to be examined in light of current practice.

This chapter includes a literature review in three sections: (a) music in the elementary school; (b) studies in music education and music teacher education; and (c) preparing elementary music educators. The “Music in the Elementary School” section deals with two major systems of elementary music teaching depending on who delivers music instruction, either by the general classroom teacher or the music specialist. In the “Music Education and Music Teacher Education” section, relevant studies to the current investigation are reported in terms of international comparison studies, studies about concerns reported by pre-service and early career teachers, and studies in music teacher education. The last section, “Preparing Elementary Music Educators,” reviews specific elementary music teacher training contexts in the United States and Korea for the current study after exploring how music teacher education practices are generally different around the world. This chapter concludes with the summary.

Music in the Elementary School

Overview of World Practices

While many countries have unique music education practices according to their social, cultural, and educational needs and expectations, some countries share similar teaching practices including the teachers' role and a nationally mandated curriculum (Royse et al., 1999). There are two main differences in how music instruction is delivered at the elementary level. In the first model, music instruction comes from the general classroom teacher. Russell-Bowie (2009) stated that general classroom teachers in elementary schools are responsible for teaching music with all other subjects in many countries, especially in post-colonial countries. This occurs in most European countries including the United Kingdom; Australia; Asian countries such as Korea, Japan, Taiwan, and Singapore; African countries such as Kenya and South Africa; and some American countries including Brazil and Western Canada. In the second model, music instruction is delivered by a music specialist. This occurs in regions such as the United States, Atlantic Canada, and the state of Queensland in Australia. The boundary between these two practices has been somewhat clear; however, it is becoming blurrier since some countries where originally general classroom teachers were expected to teach music are partially adopting a specialist system in different ways, such as in Korea, Turkey, and Taiwan. This section briefly reviews studies that include narratives and commentaries showing where and how the two systems of elementary music teaching generally appear in these various countries.

The European Forum for Music Education and Training research was conducted by the European Association of Conservatoires in 2004 to collect information on music teacher training programs in 30 European countries (European Association of Conservatoires, 2004). According to this report, music specialists did not teach music at the primary school level in almost all European countries such as Belgium, France, and Finland, but general classroom teachers did. This was true although music was a compulsory subject in primary education in most countries (21 out of 23 except Greece and Malta). However, exceptional cases did exist in some countries that had some special music primary schools such as Austria (general schools with special music emphasis), the Czech Republic, Hungary (Kodály Method primary schools), Latvia, Lithuania, the Slovak Republic, and Slovenia. This European report showed that similar practices and problems in elementary music teaching by general classroom teachers were shared in most European countries.

Music teaching by general classroom teachers in British primary schools has been a subject of continuous scrutiny (Gifford, 1993; Green et al., 1998; Green, 2010; S. Hallam et al., 2009; Hennessy, 2000; Hennessy, Rolfe, & Chedzoy, 2001; Holden & Button, 2006; Kokotsaki, 2012; Mills, 1989, 1997b; Rogers, Hallam, Creech, & Preti, 2008; Seddon & Biasutti, 2008; Stunell, 2010). Many studies have addressed the general classroom teachers' lack of confidence and competence in music and music teaching (Barnes & Shinn-Taylor, 1988; Brewer, 2003; Davies, 2010; Gifford, 1993; Green et al., 1998; Hennessy et al., 2001; Holden & Button, 2006; Mills, 1989; Osborn et al., 2001; Rogers et al., 2008; Wragg, 1994). Stunell (2010) stated that it has long been true that

general classroom teachers are responsible for teaching a wide range of subjects in their class all day in English primary education. Although the National Curriculum has emphasized music as one of the foundation subjects, Stunell argued that students' musical experience in primary education is not always positive since primary teachers may start their teaching profession with little knowledge or skill in music teaching. Holden and Button (2006) also noted the discrepancy between the requirement in the National Curriculum and the teachers' competence in teaching music in historical context in England. On the other hand, Mills (1989, 1997a, 1997b) consistently supported music teaching by the general classroom teachers. She claimed that their music teaching is more effective in primary schools because of these teachers' knowledge of the whole curriculum and individual children.

Australian studies showed that general classroom teachers deliver music instruction in many Australian primary schools except in the state of Queensland in which music specialists have been employed (de Vries, 2011; Letts, 2007). Many scholars have intensively discussed concerns regarding this non-specialist music teaching (Ardzejewska, McMaugh, & Coutts, 2010; Benn, 2011; Collins, 2014; de Vries, 2011, 2013; DeGraffenreid, Kretchmer, Jeanneret, & Morita, 2004; Gresser, 2012; Heyworth, 2011; Jeanneret & Stevens-Ballenger, 2013; Jeanneret, 1996; Leong, 1996; Russell, 1996; Russell-Bowie, 2009, 2010, 2011; Temmerman, 1997). These concerns include who should teach music, the music curriculum, the amount of time devoted to music teaching, the quality of teaching, and teacher education. In her study of the needs and experiences of two music specialists, Benn (2011) indicated that general classroom

teachers had the responsibility to teach Creative Arts including music in most primary schools in New South Wales in Australia. She reviewed that many researchers in Australia examined general classroom teachers' preparedness to teach music, particularly regarding their lower confidence. Temmerman (1997) also stated that the current policy and practice of music education in Australian primary schools was unsatisfactory in spite of the importance of primary school experiences for cultivating future adult attitudes, interest, and participation in music. Her study examined the music education curriculum content for primary teacher education in Australia to find the reasons for this problem and argued that most music education programs worked to help their students become musically literate rather than acquainting them with how to teach music.

Many Asian countries also share the system that general classroom teachers are responsible for teaching music in the elementary classroom. Korean scholars have repeatedly pointed out a lack of music specialization in the elementary teacher training program (Ji, 2000; Kim, 2008; Kim, 2007; Kwon, 2000; Lee, Ju, & Kloppenburg, 2002; Rim, 2007; Won, 2007), because classroom teachers teach music along with other subjects in most elementary schools. In Japan as well, general classroom teachers were expected to teach music at the elementary school level, and this teaching was socially grounded and focused on the music content (DeGraffenreid et al., 2004). Ogawa (2004) described Japanese music education practices in detail and posed issues regarding teacher education and the national curriculum in Japan. The author claimed that the licensing practice for elementary general teachers was problematic since teachers could teach music without taking any credits in music. As a result, many teachers either avoided

teaching music or just played CDs for music instruction. In Taiwan, Lee (2011) argued that the curricula for elementary teachers failed to provide adequate training for music teaching, because under the current system to train elementary general classroom teachers it was hard to emphasize the development of content knowledge and skills in music education. Singapore also shares similar music teaching practices. Lum and Dairianathan (2013) demonstrated that in Singapore, music is generally taught by general classroom teachers in the primary schools, and music is a compulsory subject in the curriculum. Beyond class time, however, many primary and secondary schools offer bands, choirs, orchestras, and many kinds of music clubs and ensembles as extracurricular activities. According to the authors, these activities are taught by external music instructors depending on the needs in each school.

Like in many Asian countries, general classroom teachers teach music in some African countries as well. In Kenya, Akuno (2012) indicated that music education in primary schools was combined with the fine arts to be delivered as “creative arts,” and these were not tested and were taught by general classroom teachers who had a certificate in education. In the case of South Africa’s Cape Peninsula (Herbst, Wet, & Rijdsdijk, 2005), general classroom teachers, who were trained in teacher training colleges, also taught music along with the entire curriculum in most primary schools. This survey of 233 teachers in primary schools showed that most teachers (93%) claimed that they have had very little or no specialist training in music even though they were expected to have musical skills to implement all the requirements of the national curriculum. Herbst et al.

showed that although South Africa's Cape Peninsula had a strong musical culture in the community, it did not guarantee general classroom teachers' competence to teach music.

In some American countries, general classroom teachers also take on the music teaching role. Figueiredo (2002) described the Brazilian education system to show that primary grade children were receiving music instruction from general classroom teachers. He claimed that music education had been treated as unnecessary in primary schools in Brazil, because general classroom teachers were expected to teach all subject areas including music, and these teachers had not been adequately prepared to teach music in their teacher education. According to Griffin and Montgomery (2007), general classroom teachers teach music in almost 70% of the elementary schools in Western Canada and Ontario as well.

As compared with the large number of countries where general classroom teachers deliver music instruction, only a few studies were located to address the second model in which music specialists teach music at the elementary school level. In the United States, many elementary schools employ arts specialists for music instruction. In the 1999-2000 and 2009-10 school years, the National Center for Education Statistics (2012) conducted a survey of elementary school principals and elementary school teachers including arts specialists to describe the current status of arts education and changes in the United States. Nationally, music was available in the majority of public elementary schools (94% in both school years), and music instruction was offered on a weekly basis and throughout the entire school year (93% in both school years). Among

public elementary schools offering music, 89 percent employed specialists for music in 1999-2000, while 91 percent employed specialists to teach music in 2009-10.

In a survey study of elementary school principals (Abril & Gault, 2006), 94.9% of 214 elementary school principals across the United States reported that music was taught by specialists in their school, while 4.7% of them reported that classroom teachers were used. According to Griffin and Montgomery (2007), in Atlantic Canada, music specialists have traditionally taught music in elementary schools. The authors claimed that 90% and more of the music instruction was taught by specialists at the elementary school level (K-6). As seen in these studies, music specialists teach music in most public elementary schools in the United States and Atlantic Canada.

Between these two models regarding who delivers music education at the elementary school level, there is eclecticism in some countries where originally general classroom teachers were expected to teach music. In Turkey, Özgül (2009) indicated that music courses were taught by general classroom teachers from grades 1 to 3, while other upper grades were taught by music specialists. In those primary years (grade 1-3), music instruction was two hours per week, while upper grades had one hour per week. According to Otacioglu (2008), however, general classroom teachers had traditionally taught music in accordance with the program of the National Ministry of Education for the first five years in primary schools out of 8 years of compulsory general music education. The case of Turkey showed a mixture of general classroom teachers and specialists teaching at the elementary school level appeared, depending on students'

grade levels. Whether teacher qualifications between these general teachers and specialists were different or not was not indicated.

In this section, several studies were reviewed to see broader music education practices in elementary schools depending on who teaches music in European countries; Australia; Asian countries including Korea, Japan, Taiwan, and Singapore; some African countries such as Kenya and South Africa; American countries; and Turkey. In many countries, general classroom teachers teach music in elementary schools rather than music specialists. Studies regarding elementary music teaching by general classroom teachers will be reviewed in the next section in detail.

Concerns about the Teaching of Music in Elementary Schools by General Classroom Teacher

There have been many controversies about whether music should be taught by music specialists or general classroom teachers at the elementary school level because of the advantages and the disadvantages of each choice. Many studies have dealt with general classroom teachers' music teaching in elementary schools in terms of these teachers' confidence to teach music (Brewer, 2003; Davies, 2010; Figueiredo, 2002; Green et al., 1998; Gifford, 1993; Hallam et al., 2009; Hennessy, 2000; Hennessy et al., 2001; Holden & Button, 2006; Jeanneret, 1997; Osborn et al., 2001; Rogers et al., 2008; Russell, 1996; Russell-Bowie, 2009; Seddon & Biasutti, 2008; Stunell, 2010;), their competence (Barnes & Shinn-Taylor, 1988; Garvis & Pendergast, 2010b, 2010a; Griffin & Montgomery, 2007; Herbst et al., 2005; Wiggins & Wiggins, 2008), and the issues in their teacher training (Davies, 2010; DeGraffenreid et al., 2004; Figueiredo, 2002; Griffin

& Montgomery, 2007; Herbst et al., 2005; Holden & Button, 2006; Propst, 2003; Siebenaler, 2006; Stunell, 2010; Temmerman, 1997). In this section, some studies regarding these challenges in music teaching by general classroom teachers that are relevant to the current investigation are reviewed.

Hallam et al. (2009) discussed general classroom teachers' confidence in music teaching in their study of the current state of elementary level music education in England. They cited previous studies regarding music teaching by non-specialists to point out these teachers' insecurities about their qualifications and their lack of confidence for teaching music within the national curriculum. The authors explored the level of confidence of 341 students completing a one-year primary teacher training program in teaching and music teaching. Most of the participants (87%) perceived themselves as effective teachers, and they were confident in general teaching (91%). However, only about half of them were confident about their music teaching. In addition, their confidence in music teaching and preference for music specialists were significantly related to their musical expertise, which was indicated by their ability to play one or more instruments. The majority of the preservice teachers (78%) also perceived that their training for music teaching was not sufficient. The researchers concluded that although the student teachers perceived that the quality of the training in music teaching was high, the amount of training was inadequate. Thus, the preservice teachers' confidence in their ability to teach music was low although teachers' confidence is an important factor for the extent and quality of music instruction in the classroom. To address this problem of low confidence in music teaching, the researchers suggested four options: increasing the

amount of training included in the one-year Post Graduate Certificate in Education, offering more Continuing Professional Development opportunities for current teachers, developing teacher skills through collaborative work with specialist teachers, and using specialists in elementary schools. The authors called for prompt attention to music teacher education to ensure that every child has a high-quality music experience that is related to the National Curriculum.

Holden and Button (2006) examined general classroom teachers' level of confidence in music teaching and factors affecting their attitudes and confidence in order to update the current status of non-specialist music teaching and to shed new light on the debate regarding specialist versus non-specialist music teaching. Through a questionnaire survey and follow-up interviews to 71 classroom teachers, they found that 6% felt very confident to teach music and 52% were reasonably confident, while 39% were not confident. Although 58% of the general classroom teachers showed some degree of confidence in music teaching, music was still the subject that teachers felt least confident to teach, as a result of low musical ability and subject knowledge. The results also showed that this lower confidence in music teaching was highly related to their teacher training, musical qualifications, and participation in music. The authors argued that these non-specialist teachers need more in-class support by music specialists.

Hennessy, Rolfe, and Chedzoy (2001) were concerned with the factors that lowered preservice teachers' confidence to teach the arts including music in primary schools in England. They interviewed twelve primary preservice teachers over a three-year period, and the case studies of three student teachers yielded the following factors as

influential on teachers' level of confidence: Prior experience and beliefs; university courses; teaching ideas; support and observations in schools; opportunities to teach; and the research project. Their results were consistent with other studies (Green et al., 1998; Holden & Button, 2006), and the most influential factors they found were related to school-based work placement.

The confidence issue in general classroom teachers' music teaching overlaps with their perceived competence. Wiggins and Wiggins (2008) conducted an investigation of general classroom teachers' musical knowledge and competence to gauge the actual implementation and quality of music instruction by general classroom teachers using one anonymous country in which general teachers are expected to teach music in primary schools. They argued that most studies regarding generalist music teachers relied mainly on survey data of confidence and gave a somewhat distorted impression that these teachers are able to teach music successfully. To look more closely at actual music instruction by general classroom teachers, they conducted a nationwide survey followed by classroom observations and interviews with various stakeholders in the primary-level music education. They concluded that general classroom teachers could not teach music in meaningful ways to nurture students' musical understanding and thinking, so music instruction by general teachers fell short of achieving the goals that were articulated in their national curriculum. Given that general classroom teachers teach music at the primary/elementary school level in many countries around the world, this study provided crucial information to the music education profession and policy makers about what

actually happens when general classroom teachers teach music. These policy makers can thus provide better guidance for classroom practice.

Byo (1999) claimed that some general classroom teachers who teach music actually taught less than the time that was officially allotted for music instruction in their curricula because of these teachers' lack of content knowledge and comfort level in music teaching. As reviewed earlier, the study of music education in the primary schools of South Africa's Cape Peninsula by Herbst, Wet, and Rijdsdijk (2005) showed that, although a country had a strong musical culture in the community, it did not guarantee general classroom teachers' competence to teach music when teacher education programs failed to offer minimum training in the content area.

The confidence and competence issues in general classroom teachers' music teaching have been often connected to their insufficient teacher training. In the Australian context, Temmerman (1997) claimed that music education curriculum content for primary teacher education was not sufficient because most courses were limited to helping preservice teachers become musically literate rather than to support those teachers in learning how to teach music. Stowasser (1993) also expressed concern about the insecurity of general classroom teachers' music teaching, particularly saying, "Clearly, the panic felt by many general teachers when faced with teaching music at [the] primary school level the world over indicates that their preservice training has ill-prepared them for the task" (p.16).

Griffin and Montgomery (2007) pointed out incongruity between what general classroom teachers perceived as necessary skills and knowledge and what was taught in

their music education methods classes. In addition, they discussed differences between what the university considered as valuable content in teacher training and what in-service teachers perceived as important for successful teaching. One other problem, they argued, is that elementary music curricular documents are often designed to be taught by music specialists, yet many general classroom teachers are asked to teach music according to these guidelines even when they were not appropriately trained to understand or interpret these tools.

Since general classroom teachers teach music at the elementary school level in many countries, there have been continuous controversies about whether general classroom teachers or music specialists are better suited to teach music in elementary schools. These discourses include challenges in music instruction by general classroom teachers in terms of these teachers' confidence about their music teaching, their competence to teach music, and the insufficient curricula content in elementary teacher training programs. On the other hand, the next section will discuss concerns in countries in which music specialists teach music.

Concerns about the Teaching of Music in Elementary Schools by Music Specialists

Although there are many studies that deal with concerns regarding the teaching of music in elementary schools by general classroom teachers, studies of elementary music teaching by specialists are rare in research literature. The relevant studies tend to assume that music specialists are accountable for teaching music at the elementary school level. This section reviews those underlying assumptions and preference for specialist music

teaching, whether it is clearly stated or not in each study. Practical concerns will be discussed as well.

Music educators tend to assume that music teaching by specialists is ideal and advocate music specialist teaching at the elementary school level whether their countries have adopted a specialist system or not. The most plausible reasons to support employing music specialists in elementary schools regard their content knowledge and skills in music (Ardzejewska et al., 2010; Barnes & Shinn-Taylor, 1988; Berke & Colwell, 2004; Bresler, 1993; Collins, 2014; de Vries, 2013; DeGraffenreid et al., 2004; Griffin & Montgomery, 2007; Holden & Button, 2006; Stunell, 2010). This assumption that it is best to count on the specialist teachers' content knowledge and skills can be easily found in the countries where general classroom teachers have taught music at the elementary level. In the United Kingdom, Stunell (2010) observed, "Music has long been taught as a discrete subject in many schools, either by a member of staff who had a little expertise or by a visiting 'music specialist'" although general classroom teachers have been encouraged to teach music at the primary level (p.81). An Australian music educator, Stowasser (1993), also assumed that the employment of specialists is crucial to teach music at the primary level by stating that, "With such a strong emphasis now placed upon student-centred learning coupled with the move away from the employment of specialist music teachers, there is a grave risk that music in primary schools will no longer be able to produce those high standards of performance that have so delighted us in the past" (p. 17).

Mills (1989), however, argued that music should be taught by all teachers to avoid making music something separatist and elitist. She believed that music should be taught by the classroom teachers to help students understand music as part of the whole curriculum and to provide more music instruction. She also stressed the general teachers' knowledge of individual children, since they can plan music lessons based on what they observed in the children's musical development and capabilities. Her view supports the position that specialist music teaching may lead to elitism by only focusing on a specific group of students, hindering students' musical understanding in a holistic view within the whole curriculum, and precluding students' continuous learning because of the insecurity/inconsistency in employing music specialists.

In a later study, Mills (1997b) evaluated effective music teaching for children aged seven to eleven years old in England by inspecting ten primary schools. She inspected 42 music lessons; interviewed teachers and head teachers; read the documentation prepared by teachers who were in charge of music teaching, either a specialist or a general classroom teacher; and examined audio and video recordings of students' musical work. She concluded that there was no clear relationship between the teachers' qualifications in music and the quality of music teaching in her given sample. She also asserted that general primary teachers taught more effectively than secondary specialists since the primary teachers could match the needs of individual students and more frequently adjust their lessons according to students' responses than the secondary specialist teachers. These conclusions in her later study also weakened the assumptions

that content knowledge and skills necessarily made specialists better music teachers than general classroom teachers.

Similarly, Glover and Ward (1998) claimed that if children are taught music not by the classroom teacher but only by a specialist, there would be immediate limitations on what is possible, and parts of the music curriculum could be ignored altogether. The authors suggested that the individual children's musical learning should be supervised by the general classroom teachers because they believed that only the classroom teacher is in a position to manage the necessary time, space, and resources and to have deeper knowledge of the child to teach music more effectively. They proposed that a music coordinator or subject leader may support general classroom teachers' music teaching.

The assumption that it is best to count on the specialist teachers' content knowledge and skills is commonly found in the countries where music specialists teach music in elementary schools since the music educators have advocated specialist teaching in these countries as well. At the same time, however, some studies seem to show the down sides caused by this specialization. Williams (2007) claimed that activities in the K-12 school music programs in the United States have not significantly changed since the early 1900s: singing, playing recorders and other instruments, and reading music notation at the elementary level; and performing in choral or instrumental ensembles at the secondary level. He evaluated that this rigidity is partly caused by the K-12 music educators since they have had little willingness to revise music programs due to pressure to keep both the size and quality of performance groups. This kind of large performance-based music program tends not to be within reach for many students but limited in the

specific group of musical students focusing on performance techniques and skills. He even suggested that “our model of music education... has failed and continues to fail” (p.21). Although this study does not focus on the music teaching by specialists at the elementary school level, it may indirectly show how school music programs, framed and taught by specialists, could be heading in the unintended direction of being isolated, inaccessible, limited, and irrelevant.

Baker’s study (2010) also indirectly shows concerns regarding music teacher training under the specialist system in the United States. The author conducted a survey of 232 current music teachers in Florida public high schools to investigate Florida high school music teachers’ preservice training, teaching duties outside of their area of specialization (i.e. choral, instrumental, and general music education tracks), and differences between the numbers of teachers teaching inside and outside of their tracks depending on school size, students’ socioeconomic status, and geographic location. The researcher argued that this investigation was necessary due to the discrepancy between the “track” system in teacher education programs and the Florida music teaching certification. Although music education programs included general training and coursework other than a student’s area of specialty, most experience in music performance and music education was within the student’s specialty, whereas a Florida teaching certificate endorsed music teachers to teach all areas of music from Kindergarten to 12th grade. The study showed that almost two-thirds of the participants were teaching at least one class outside of their specialty track on a weekly basis, and more beginning teachers (85.7%) were taking this risk than veteran teachers (35.5%). In

addition, the author questioned whether the current tracking system of the music education programs could adequately train general music educators because previous research showed that preservice teachers felt strongly committed to a chosen specialty, thus failing to teach outside of that familiar specialty area. For this problem, he implied the possible need to develop a broader perspective of music through a more comprehensive and integrated music education program. He also noted that preservice teachers' experiences greatly varied within colleges and universities because of the absence of a standardized curriculum across institutions. He concluded that teachers' experience and specialty tracks were better indicators of the status of inside/outside of track teaching than factors such as school size and location. This study revealed the current music education graduates' extended duties beyond their specialties and the discrepancy between music teacher education programs and teaching certificate practice. Although this study did not target elementary school level teaching, it can support the present study by showing the fact that this specialization in the current music teacher education programs might not fully meet the needs for sound music teaching in elementary schools.

Furthermore, even if the music education profession arrives at an agreement about the specialist music teaching, music taught by specialist teachers always carries the risk of being excluded from the whole curriculum due to other practical issues (Abril & Gault, 2006; Glover & Ward, 1998; Luebke, 2013). Abril and Gault (2006) reported that elementary school principals felt No Child Left Behind, budgets, standardized tests, and scheduling most negatively influenced their music program. Realistically, budget

constraints have forced public schools to offer fewer or even no music options in public schools or to employ part time specialists. This insecurity of music programs and specialists' employment also calls into question the assumptions that music teaching by specialists in elementary schools is best in a practical sense. This might be a reason that music specialist systems have not been widely accepted in many countries although music educators have been continuously advocating the employment of music specialists (Griffin & Montgomery, 2007).

In addition to the practical factors such as budgets, specialist teachers often confront issues in belonging in their communities. A study of subject specialist identities indicated that even though teachers' individual confidence in their identity as subject specialists develops, this may not guarantee those teachers' confidence about belonging to the community (Fox, 2010). The author reported barriers to belonging as teachers' own conceptions of the meaning of being a subject specialist; school-based factors such as practical support; and school attitudes regarding continuing professional development.

This section presented music educators' underlying assumptions regarding specialist music teaching and practical hindrances in specialist music teaching. Music educators tend to assume that music teaching by specialists is ideal and advocate for music specialist teaching at the elementary school level whether their countries have adopted a specialist system or not. However, school music programs, framed and taught by specialists, could be heading in an unintended direction toward being isolated, inaccessible, limited, and irrelevant. In addition, specializations in the choral and instrumental tracks in the current music teacher education programs might not fully meet

the needs for sound music teaching in elementary schools due to music teachers' extended duties beyond their specialties and the discrepancy between music teacher education programs and teaching certificate practice. Music taught by specialist teachers also carries the risk of being excluded from the whole curriculum due to practical issues such as budgets and specialist teachers' belonging in their communities. The next section will compare two major systems of teaching music based on the concerns presented.

Comparison of Two Major Systems of Teaching Music in Elementary Schools

As presented above, there are two major systems depending on who delivers music instruction in elementary schools around the world. Articles by Jeanneret and DeGraffenreid (2012); and Griffin and Montgomery (2007) discuss the merits and demerits of each system from a little different stance. Further, both articles consider what music educators would do in the current situation to improve music instruction at the elementary school level.

In the book section titled "Music education in the generalist classroom," Jeanneret and DeGraffenreid (2012) addressed both advantages and disadvantages of music instruction as taught by general classroom teachers. They claimed many advantages of music taught by general classroom teachers: Classroom teachers may provide a positive music learning experience in childhood; classroom teachers can encourage children's natural and continuous musical play throughout the day because they know best their students and interests from everyday interaction; these teachers have a broader awareness of children's developmental needs, family backgrounds, and individual traits so that they may strengthen children's musical skills and knowledge; classroom teachers can integrate

music with other subject areas in meaningful ways; and they may be able to include more music lessons within a week.

Meanwhile, similar to other studies regarding general classroom teachers' music teaching, they pointed out that the music education profession has continuously debated the role of the general classroom teacher in music education. According to the authors, international studies showed that both general classroom teachers and music educators typically preferred music specialists in primary schools because music requires trained skills, and both groups perceived the lack of adequate music preparation for general classroom teachers, including music methods courses in teacher education programs. They also indicated that curricular expectations for music and the subject of music education delivery (specialists versus generalists) at the elementary school level varied among countries and even within countries.

In spite of the presented concerns regarding music teaching by general classroom teachers, the authors argued that teachers' willingness is more important than the teachers' capacity to teach music in order to maximize the advantages of music teaching. They suggested, therefore, that music methods courses should reflect the general classroom teachers' views and skills, should foster a willingness for both general teachers and specialists to engage in music, and should make them collaborate with each other. This study provided a compromising view between an ideal practice and a realistic remedy by focusing on the positive side of music instruction by general classroom teachers. In this case, it is not necessary to change the generalist system to the music specialist system in elementary schools or to significantly revise current curricula in both

systems. Rather, the current programs could be modified to reflect the strengths of general classroom teachers.

Griffin and Montgomery (2007) also discussed the advantages and disadvantages of music instruction by general classroom teachers. The advantages that they indicated are these teachers would have a better chance to have ongoing relationships with children throughout the school year, would be able to integrate music into other subject areas on a daily basis, and could offer insight into the entire curriculum. On the other hand, these general classroom teachers might not be able to guarantee long-term musical growth over the years rather than at one grade level. They would be more likely to teach music for less time or not at all because of lack of competence and a lower comfort level with musical content. In addition, there might be a greater discrepancy between what they perceive as necessary skills and knowledge and what their teacher training offered for elementary music teaching.

Although the authors did not mention any disadvantages of music instruction by music specialists since they advocate for it, they presented reasons that music educators, including themselves, have lobbied aggressively for music specialists. The music specialists' content expertise can bring children musical understanding. Their comfort level from musical independence is a great advantage as well. In addition, these teachers have competence to lead children within a performance-based education by offering participation in ensembles, concerts, and performances.

Based on these advantages and disadvantages of two major systems, the authors proposed that the music profession should continue to advocate for more music

specialists and support general classroom teachers at the same time. To support the non-specialists, the authors addressed working in partnership between a Faculty of Music and a Faculty of Education, offering a variety of pedagogical strategies for effective music instruction, and sharing ideas through a national symposium on elementary music teacher education.

In sum, Jeanneret and DeGraffenreid (2012) and Griffin and Montgomery (2007) discussed the merits and demerits of each of two major systems. Although they took quite different stances, they seem to have agreed regarding practical suggestions to improve the status quo. The next section will deal with some initial comparative studies of music specialists that were done internationally, studies about concerns reported by preservice and early career teachers, and studies in music teacher education.

Music Education and Music Teacher Education

International Comparison Studies in Music Education

According to Dolby and Rahman (2008), international research on teaching and teacher education has provided a wide range of literature to deal with the problems that teacher education programs and the teaching profession commonly face. Ingersoll (2007) suggested that cross-national comparisons are one way to shed light on similar concerns and debates in his study comparing teacher preparation and qualifications in six nations. These approaches to international comparison studies can be applied to the music profession as well. In a comparative study of music teachers' perspectives on inclusive pedagogies, Burnard et al. (2008) demonstrated that international studies comparing how different countries cope with common challenges can be used to make the most effective

policies to resolve these issues. Wong (1999) also indicated that cross-cultural comparative studies in music education might help to better understand the underlying contextual factors that form teachers' beliefs and practices regarding teaching music in elementary schools. This section deals with some international comparative studies on music teaching and teacher education that provide implications for the current inquiry.

Two decades ago, Stowasser (1993) reported her personal observations of music education in Australia, the United States, and Great Britain through her four-month study-leave in various sites. While she wrote about some of the major developments in music education in these countries across all grade levels, the "music in the primary schools" section mainly provided information to the present study regarding various issues in primary music teaching. Through interviews with music educators and observations, she reported that only some schools in Australia and the United States had music specialists, while in other schools, general classroom teachers incorporated music into the daily schedule as they did in Great Britain. She expressed concern about the insecurity felt by general classroom teachers during music teaching and the reduction of music specialists and instrumental programs due to budget cuts in these countries. The interviews with music educators in North America and Great Britain revealed that primary school music curriculum tended to become not only eclectic—not being strictly oriented in one particular teaching method such as Orff, Kodaly, and Dalcroze—but also student-centered. Stowasser argued that this trend might contribute to a decrease in the employment of music specialists and to lower standards of music performance in primary schools. She also examined the current status of the weakened music programs by

pointing to a key paradox in the history of music in the schools: “In the not too distant past, have we as music educators been so convinced that music should only be taught by a specialist that we have actually helped to banish music from the core curriculum and discouraged the general primary school teacher from attempting to master it?” (p. 16). Although it was a personal observation, her investigation shows music educators’ long-time concerns regarding secure and quality music teaching at the elementary school level internationally.

Royse et al. (1999) provided a panoramic view of music teacher training practices in Ghana, Israel, Australia, Japan, and Korea. They stated that because every culture had a different priority for and expectation of music education, music teacher training practices differed greatly in countries around the world. Based on general information about music teacher training practice in these countries, the authors concluded that countries such as Ghana, Japan, Korea, and China had adapted Western systems to fit their own cultural frames in order to retain their own cultural distinctions, and fewer differences were observed between the United States and Australian practices. They also reported commonalities among the teaching practices of all these countries such as an emphasis on content, teaching methods, and applied practice. This preliminary study provided a broad view of music teacher education practices in these countries. Further research such as the observations developed in this study would be beneficial to investigate what cultural differences and expectations have shaped the varying practices in many countries and how these practices differ in these countries in detail.

Lee, Ju, and Kloppenburg (2002) compared the current music teacher training systems for elementary schools in Korea and Germany to find implications for the improvement of the current Korean system. The authors chose the “Karlsruhe University of Education” [Pädagogische Hochschule Karlsruhe] in Germany, and the “Seoul National University of Education” [Seoul Kyoyuk Daehackyo] in Korea as typical teacher training institutions in each country for comparison and deeper investigation. They described the school system, the history of elementary school teacher training and elementary school music teacher training, and the stages of teacher training in Germany, and compared this with the Korean system. They also described the music teacher education system at the elementary school level in each university. Based on this investigation, they found that student teachers in the Seoul National University of Education have more overloaded requirements to cover all subjects in elementary schools than those in the Karlsruhe University of Education and underscored the need to train an expert teacher not only in elementary general education but also in music. They suggested reinforcement of a music specialist system, double majoring, an integrated certifying system to cover both certification and employment, the graduation examination, and systematic music education courses in Korean teacher training programs. Their study showed the characteristics of the Korean system clearly and found implications by comparing the Korean system with the German system.

DeGraffenreid, Kretchmer, Jeanneret and Morita (2004) found that elementary teacher education programs in many countries included one or more specialized music courses with the goal to help preservice teachers successfully incorporate music into their

general classroom instruction on a regular basis. However, they noted that many experts in music education raised a need for significant changes in elementary teacher training programs since those specialized music courses have little or a low impact on teachers' actual teaching. They conducted a survey of 266 elementary general classroom teachers in Australia, Japan, and the United States to assess their perceptions and attitudes about the music methods courses in their teacher training and the usefulness of those courses in the classroom. Many teachers (specific numbers were not reported), in Australia and Japan indicated that they had three or more music methods courses, while 17% teachers in Colorado and 35% in California responded that they did not have any music methods courses in their training. They concluded that many elementary classroom teachers had inadequate or no music methods courses for including music in their classroom instruction, and even if they had any, many of them perceived that certain content in their methods courses was useless to them in their classroom teaching. The authors argued that music teacher educators should do a better job in developing strategies to make content more useful for preservice teachers to be adequately prepared to teach music in elementary schools.

Cajas (2007) investigated how music was currently being taught at the elementary school level in Guatemala, Honduras, and Costa Rica within the public education system. He conducted interviews with music educators, ministry of education officials, and music institution administrators. In addition to the interviews, he surveyed 365 music teachers in the three countries to gather information including music teachers' profiles, music curricula, methods, materials, organizations, the current educational reforms, and the

impact of these reforms on school music with the historical background in each country. He also investigated governmental support for music education, music teacher training, the main obstacles to making music instruction available to all students, and successful initiatives for developing and promoting music education. The author indicated a critical shortage of music teachers and lack of funds for basic materials and equipment in these countries, while music teacher training, governmental support, and music teacher placement for elementary schools were varied in each country. This study provided a broad view of music teachers' perceptions of the current music education including the value of music in education, methodologies employed, working conditions, and teacher training in these countries.

Russell-Bowie (2009) observed that general classroom teachers in elementary schools are responsible for teaching music with all of other arts subjects in many countries, especially in post-colonial countries. She examined the state of music education at the primary level by surveying the perceptions of 936 preservice teachers in five countries including Australia, USA, Namibia, South Africa, and Ireland. Many participants (78%) regardless of country agreed that music should be a high priority in elementary schools, but only 43% agreed that actual priority was given to music. Across countries, many student teachers perceived that the following problems were relevant to elementary music teaching: the lack of the teachers' personal musical experience (78%), the lack of priority for music (77%), lack of adequate resources (66%), and not enough teaching time (63%). Australian preservice teachers not only valued music less than other subjects at the elementary school level but also perceived that Australian elementary

schools actually gave a lower priority to music education. In accordance with this belief, musical background of these preservice teachers was the weakest, and their confidence level in music teaching was the lowest among the participants in the five countries. It was also reported that the South African students and Namibian teachers showed significantly lower levels of knowledge about the music syllabus and expressed higher concerns regarding extreme limitations of resources for music teaching than students in other countries. The author concluded that music teacher training programs should give music adequate time and priority to equip teachers with the skills, knowledge, and attitudes to teach music confidently in elementary schools. Although this study has a quite limited scope, it showed the overall state of elementary music education in these countries and common problems related to general classroom teachers' music teaching.

Lee (2011) investigated the current university curriculum in music education programs and conducted interviews with the coordinators of the programs in California and Taiwan in order to compare elementary music teacher training. The author argued that curricula in all of these music teacher education programs were not sufficient to provide adequate training for preservice teachers to teach music at the elementary school level. In California, the curricula of the K-12 music teacher education programs emphasized choral, band, or orchestra director preparation, thus offering very few courses for elementary school music or general music teaching. On the other hand, in Taiwan, the curricula for elementary teachers also failed to provide adequate training, because under the current system that trains elementary general classroom teachers it was hard to

emphasize development of content knowledge and skills in music and music education. Lee's study showed the basic outlines and challenges of the two systems.

In sum, many studies in music education have been undertaken internationally to gain insights into a broader picture of an issue and to see the strengths and the weaknesses of each case more clearly. As Green (2010) and Lyons (1999) argued, the music education profession has only recently begun to look into deeper meanings and applications by synthesizing information in-context through these comparative studies. These studies have nevertheless traced music education practices in many countries and provided starting points to see issues in each context from different angles, either through a simple depiction or a deeper comparison. International comparison between these two quite distinct systems, music teaching by general classroom teachers versus music specialists in the current investigation, can provide constructive directions for change and improvement in each context. In the next section, studies regarding preservice and early career teachers will be discussed.

Concerns Reported by Preservice and Early Career Teachers

Many studies have targeted preservice and early career music teachers to evaluate the current music education programs and to present implications. These studies are meaningful, since the preservice and early career music teachers, as the primary stakeholders of the music teacher education programs, can give constructive and up-to-date feedback to the profession based on their current experiences in both the teacher education programs and the music teaching field. The main themes of these studies include preservice teachers' perceptions and concerns regarding teaching and learning

(Campbell & Thompson, 2007; Conkling, 2003; Haston & Leon-Guerrero, 2008; Kelly, 2000; Powell, 2011; Richards & Killen, 1993); preservice teachers' perceptions regarding field experiences including student teaching (Hourigan, 2009; Hourigan & Scheib, 2009; McDowell, 2007); teaching effectiveness perceived by preservice and early career teachers (Ballantyne, 2005; Ballantyne & Packer, 2004; Butler, 2001; Teachout, 1997); teacher training evaluation by beginning music teachers (Ballantyne, 2005, 2006, 2007b; Ballantyne & Mills, 2008; Ballantyne & Packer, 2004; Conway, 2002, 2012); the importance of mentoring in the first year of teaching (Conway, 2003; Conway & Zerman, 2004; DeLorenzo, 1992; Gruenhagen, 2012; Roulston, Legette, & Womack, 2005); and beginning music teachers' concerns and praxis shock (Ballantyne, 2007a, 2007b; Kelchtermans & Ballet, 2002; Ponick, Keating, Pontiff, & Wilcox, 2003; Stokking et al., 2003; Yourn, 2000). This section deals with several of those studies, which were conducted in both teacher training systems.

Roulston, Legette, and Womack (2005) reviewed the literature regarding the experiences of beginning music teachers in their interviews of nine beginning music teachers in Georgia, USA. Many first-year teachers faced various problems and challenges such as classroom management, budgeting, lack of adequate teaching materials, isolation, and curriculum planning, increasing panic and fear about teaching music (DeLorenzo, 1992; Kelly, 2000; Krueger, 2001; Yourn, 2000). Through interviews with nine teachers, Roulston, et al. concluded that these beginning teachers placed high value on coursework and student teaching experience that provided hands-on experiences in dealing with challenges in everyday K-12 teaching; the current track system (i.e.,

general, instrumental and choral music) might not completely fulfill some teachers' specific needs for their current work as a specialist; these teachers needed help from mentors, colleagues, and their significant others; and their first year teaching was described as difficult yet rewarding. This qualitative analysis showed beginning teachers' struggle with many of the problems cited in previous studies.

Conway (2002) evaluated the preservice music teacher preparation program at a large Midwestern university by examining the perceptions of beginning teachers, their mentors, and administrators. She used a qualitative formative program evaluation model to investigate 14 first-year teachers' perceptions regarding their training program. The most valuable preservice experiences as reported by the teachers were student teaching, preservice field work, and growth of musicianship through ensembles and applied lessons, while the least valuable aspects were teacher education courses under the College of Education, early fieldwork (mainly observations) without context, and some instrumental courses. The participants suggested requiring preservice teachers to take methods courses out of their own tracks or specialty areas since they were certified to teach K-12 music; to combine instrumental methods courses to reduce redundancy; and to extend student teaching experience for deeper learning including administrative skills. Meanwhile, administrators, mentors, and the researcher supported a "detracked" preservice program to equip teachers to teach all grade levels and all music areas as they were certified; extended student teaching as the beginning teachers addressed; better preparation for administrative duties; and better preparation for working with beginners. The researcher discussed "detracking" of the music teacher education program based on the curriculum

revision of her institution. She also questioned who should be responsible to resolve the perceived administrative challenges. Further, she suggested that revision of the music teacher education program should be based on better communication with the College of Education.

Conway (2012) followed up 10 years later to qualitatively reflect upon the results of her 2002 study. Twelve of the original 14 participants in the 2002 study were included in the 2012 study to reflect upon their past responses and the journal article 10 years prior. They still valued student teaching, preservice fieldwork, and musicianship, and they still perceived the College of Education courses and classroom observation without context as the least valuable experiences of their teacher training. However, “some instrument methods courses,” mentioned as least valuable in 2002, did not come up. The researcher explored three themes regarding the respondents’ current view on the preparation program: (a) “experience is the best teacher” although they felt unprepared when they started teaching, (b) “teacher education is doing the best it can do,” and (c) “pre-service students will get out of teacher education what they put into it” (pp. 331-332). The participating teachers suggested that teacher education should include fieldwork in various settings, more practical and broader preparation, and extended student teaching. The researcher suggested that music teacher educators should continue to work with the College of Education and help preservice teachers to become aware of the need for lifelong learning and problem solving.

These two studies of Conway (2002, 2012) were valuable to see how the main stakeholders of music teacher education perceived their teacher training and how music

teacher graduates' evaluations had changed over time, thus providing implications for the current study. The participants of her studies, however, were mainly confined to secondary level teachers—11 out of 14 in the 2002 study and 9 out of 12 in the 2012 follow-up study—even though their teaching content areas were diverse including choral and instrumental emphases. In addition, the beginning teachers in her study were limited to first-year teachers. In contrast, the present study focuses on the elementary school level, and the participants include preservice teachers and early career teachers, who were in their 1st to 3rd year teaching.

Ballantyne's studies regarding music teacher education influenced the present study because she also investigated music teachers' perceptions of current music teacher education programs. In her doctoral dissertation, Ballantyne (2005) explored early career secondary music teachers' perceptions of the effectiveness of their preservice teacher education programs in Queensland, Australia. The researcher employed an explanatory mixed methods design using questionnaires and semi-structured interviews. Based on the data in her dissertation she wrote several articles related to evaluation of teacher education programs (Ballantyne, 2006, 2007a, 2007b; Ballantyne & Packer, 2004).

In all of these articles, Ballantyne discussed *praxis shock* that teachers may experience in their early years of teaching when they perceive a gap between their expectations and the realities of teaching. Among those articles, her article in 2007 specifically focused a discussion on praxis shock (Ballantyne, 2007a). She indicated that this term is known as Praxisshock (Mark, 1998), praxis shock (Kelchtermans & Ballet, 2002), and practice shock (Stokking et al., 2003). She tried to find the areas where early

career music teachers were experiencing praxis shock and where teacher preparation needed to address their needs to prevent praxis shock and burnout.

The quantitative part of her PhD dissertation study showed that the participants perceived that preservice music teacher education programs should place greater emphasis on *the pedagogical content knowledge and skills* that are specific to teaching music within the classroom and *the professional knowledge and skills* including involvement in extra-curricular programs and budgeting. These results were first reported in her 2004 article with Packer (Ballantyne & Packer, 2004) and supported with her qualitative investigation in the second phase of her dissertation using follow-up interviews (Ballantyne, 2006).

Overall findings from her dissertation (Ballantyne, 2005) were summarized in her 2007 ISME article (Ballantyne, 2007a). She concluded that early career music teachers' perceptions of preservice teacher education programs showed the need for contextualization, integration, and continuity of music teacher training. She argued that since the teachers perceived gaps between theory and realities, between theory and practice, and between general education and music education, the courses in a music teacher education program should be contextualized and integrated to reflect the real working lives and to make links between these gaps. In addition, she claimed that this support should be continued even after their graduation to minimize the incidence of praxis shock.

These studies of Ballantyne affected the present inquiry in many ways including some of the questionnaire items, analysis of those items using IPA (Importance-

Performance Analysis), and validity establishment. In order to establish content and construct validity of the questionnaire, she used focus groups and individual discussion with stakeholders, a pilot study, and questionnaire design consultants before she sent out the questionnaires (Ballantyne, 2005). While her research was limited to secondary level teachers in the Australian context, the present study targets elementary school music teachers in the Korean and American contexts to extend to a comparison between representatives of two approaches to elementary music teaching.

As discussed in this section, many studies that targeted preservice and early career teachers provided foundations and implications for the current study. However, most of those studies dealt with the secondary level teachers who are/were in music education programs rather with the elementary level music specialists. The next section will review several studies regarding music teacher education that were not specifically targeted toward preservice or early career teachers.

Music Teacher Education

The music education profession has examined and discussed music teacher education practices from various angles. The particular topics of these studies include program evaluation and curricular suggestions (Baker, 2010; Colwell, 2006a, 2006b; Cutietta, 2007; Greher & Tobin, 2006; Hickey & Rees, 2000; Jones, 2007; Killian & Dye, 2009; Temmerman, 2006; Thornton, Murphy, & Hamilton, 2004; Wiggins, 2007), student teaching (Draves, 2008; Hourigan, 2009; Hourigan & Scheib, 2009; McDowell, 2007; Powell, 2011; Valencia, Martin, Place, & Grossman, 2009), professional development (Bush, 2007; Conkling & Henry, 1999; Garvis & Pendergast, 2010a;

Gruenhagen, 2012; W. Henry, 2001), and collaboration between generalists and specialists (Gresser, 2012; Luebke, 2013; McCarthy Malin, 1993). In this section, a few studies regarding program evaluation and curriculum design in music teacher education are reviewed in relation to the current study.

While music educators have continuously debated the best approaches to reforming music teacher training program evaluation and curriculum design, one important series of studies turned to general education for an answer on how to change music education curricular requirements most effectively. In a series of studies, Colwell (2006a, 2006b) reviewed general teacher education literature to insist on the insufficiency of present music education curricular requirements and to draw implications for music teacher education. Further, he proposed an outline of a possible curriculum in music teacher education with the options of electives to prepare competent music teachers in the twenty-first century.

Colwell (2006a) argued that although music teacher education has its advantage in knowledge and skills, it fails to emphasize the general purpose of schooling, attention to students, flexibility in music requirements, scholarship in and outside of music, and access to the whole curriculum. Claiming that recent data from research in education showed that colleges of education have been ineffective in preparing competent K-12 teachers in the 21st century, he noted that the accountability trend in general education has positively impacted discussion of new policies in teacher education by focusing on well-qualified teachers and by placing a higher responsibility on teacher training institutions. Likewise, he argued that this trend should be extended to music teacher

education since there was little or no evidence in research to support present practices and procedures in music teacher education, and music teacher education programs showed inconsistency within and between institutions. Although there were not many direct criticisms of music teacher education, since the outcomes of school music education had been dissatisfactory as well, the author suggested that music teacher education should be improved based on numerous general teacher education studies that are relevant to music teacher education. At the same time, he insisted that this change of music teacher education should be not only based on data but also balanced with beliefs.

Based on this argument through extensive literature review in general teacher education, Colwell (2006b) suggested an outline of possible music teacher education programs. In regard to admission to music education programs, he claimed that competencies and characteristics other than the audition should be considered because the audition did not adequately measure applicants' musicality. In terms of the music curriculum, advisers should have the responsibility to ensure that each student in teacher education programs has not only music competence but also the academic knowledge for effective public school teaching. He suggested that the choices for the music component should be elective as well to have additional flexibility to strengthen students' broad competence in music teaching. In addition, he pointed out that it is not easy to figure out whether the NASM recommendation of 50 percent coursework in music is actually satisfied in music teacher training programs since the content of music courses under similar course names greatly varies between institutions. Thus, he argued that there is a need to have a nationally accepted music competency assessment with commonly agreed

on rubrics that provide the description of minimal competence and reciprocal music teacher certification. In terms of liberal arts courses, he suggested requiring approximately twenty-four hours, including political science, to address the primary purpose of schooling to improve American democracy. With respect to music education courses, he proposed that preservice teachers should focus more on their specialties rather than cover all grades and all areas of music. In detail, he suggested requiring four courses including a foundational music education course, a course on the American public school, one elective course in a college of education for teaching other subjects, and one methods course according to the student's focus. He also argued that in addition to the one required methods course, a second methods course should be elective and only related to the student's focus. Interestingly, he recommended attaining at least level two of one of the well-known teaching methods courses such as Orff and Kodaly during college or the first year of teaching. In terms of courses in a college of education, he insisted that some of these should be elective, and even suggested that college of education courses could be replaced with professional development or induction and mentorship programs for beginning teachers. Likewise, he suggested dropping student teaching or replacing it with mentorship programs to secure one more semester of coursework. As he shifted the responsibility for proper training in music education away from the music teacher education profession and toward preservice teachers' individual abilities and experiences, he emphasized the flexibility of a music education program necessary to avoid a curriculum that consists merely of a series of introductory courses.

In these studies, Colwell reviewed literature in general teacher education in

relation to music teacher education and proposed an outline of a possible music teacher training curriculum. His studies yielded quite detailed suggestions to ensure the flexibility of music teacher education programs, yet some of these details might hinder preservice music teachers' full growth and qualification to teach all age levels as indicated in the teaching certificate in many U. S. states by focusing on the student's primary interests.

Wiggins (2007) also provided current philosophies and practice in American music teacher education with an example of a curricular framework. She argued that an individual must understand music, learning and teaching, and music learning and teaching to become a music teacher. The author discussed how preservice music education students can formulate these understandings and argued that a teacher education curriculum should provide opportunities to help students construct their own understanding of these experiences. She also claimed that to achieve authenticity in music learning and teaching, music should be approached not as elements but as dimensions, multidimensions, and metadimensions. From this perspective, the author defined music learning as the ability to apply musical understanding to the musical process through interaction with "real world" music and music teaching as facilitating this process in others. She suggested a sample curriculum for preservice music teacher education to connect this authentic experience to music teaching and learning. This article also traced a brief history of changes in music education curriculum that gave more weight to music and music education than to general education. Whether her proposed curriculum could fully satisfy the educational needs for teachers in elementary schools is yet to be known.

The studies discussed above showed how researchers have investigated music teacher education to modify and improve the status quo. However, many studies regarding music education programs seem to assume that music teacher education is mainly consumed by teachers and students at the secondary level in specialized settings such as choir and band. These studies also assume that general music education, especially at the elementary school level, can be taught by any music education graduate regardless of specialty. These assumptions are well shown in that studies with regard to music teacher education programs for music teaching at the elementary school level are scarcer than other studies regarding music teaching for or by general elementary school teachers. As long as music teachers are certified to teach K-12 students, these misleading assumptions should be thoroughly addressed. The following sections will discuss the current elementary music teacher education practices in the United States, particularly in one upper Midwest state, and in Korea.

Preparing Elementary Music Educators

Teacher training institutions educate and place elementary music teachers differently according to the individual countries' needs and social expectations (Griffin & Montgomery, 2007; Royse et al., 1999). Preservice training and music teachers' expected roles in elementary schools can greatly vary depending on regions, social pressure in a community, the discrepancy between a teacher education curriculum and the qualifications of the educators of the teachers, the balance of the distribution of courses for teacher training across college of education and college of music, and the enforcement of a national curriculum in schools or not. Therefore, prior to comparing two music

education systems, it is crucial to look closely at each context to draw meaningful conclusions about each system. This section will describe elementary music teacher education practices and concerns in the upper Midwest region of the United States and Korea, where this study was implemented.

Elementary Music Teacher Education in the U.S. Context

In the United States, many elementary schools employ arts specialists for music instruction. As mentioned previously, the studies by Abril and Gault (2006) and the National Center for Education Statistics (2012) demonstrated that music was offered in the majority of public elementary schools, and music specialists teach music in many of these schools. Music specialists are generally trained in accredited music education programs.

Music education programs in the United States have been significantly influenced by the guidelines of the National Association of School of Music (NASM) because NASM has been the main accrediting forces for music teacher education (Colwell, 2006b). The NASM Handbook 2011-2012 indicates seven desirable attributes that the prospective music teacher should have:

- (1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
- (2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
- (3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
- (4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

(5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

(6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

(7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills. (National Association of School of Music, 2012, p. 112)

NASM accredits programs to develop these attributes of prospective music teachers in the United States, and most music education programs reflect these attributes in their curriculum. However, actual implementation of the programs to develop these attributes differs according to each state's regulations with regard to music teacher certification practices.

Music teacher certification practices among states greatly vary since each state determines its own standards (Henry, 2005). In an analysis of music teacher certification practices in the fifty states in the United States as of fall 2001, Henry (2005) indicated that more than 40% of states offered multiple age-level certification and over 66% had a tiered renewal system. She also reported details in the age ranges and subject areas for music certification: Forty-three states out of 50 offered all-level certification (PreK-12 or K-12) and 31 states certified music as a single subject area rather than having a "track" (i.e., vocal, instrumental or general). Fifteen states separately certified music teachers in the tracks of vocal or instrumental music including the teaching of general or classroom music, as is the case of the sampled states in the current study.

In this section music teacher education practices in Minnesota are only introduced as one example to describe similar practices in the upper Midwest region of the United States for the current inquiry, but the specifics could be different in each state. The Minnesota Administrative Rules (Minnesota Office of the Revisor of Statutes, 2012) specify teacher standards. In the case of music, the scope of practice in two teacher tracks are specified: A teacher of vocal music and a teacher of instrumental music. The former is “authorized to provide students in kindergarten through grade 12 (K-12) instruction that is designed to develop vocal music competence and understanding of general music history, theory, and practice” (8710.4641. Subpart 1. Scope of practice). The latter is also “authorized to provide to students in kindergarten through grade 12 instruction that is designed to develop instrumental music competence and understanding of general music history, theory, and practice” (8710.4641. Subpart 1. Scope of practice). This can be interpreted as teachers can teach general music and their specified field (vocal or instrumental).

This rule also stipulates licensure requirements to teach vocal music or instrumental music to students in K-12 (8710.4641. Subpart 2. Licensure requirements): They shall “hold a baccalaureate degree from a college or university that is regionally accredited by the association for the accreditation of colleges and secondary schools”; “demonstrate the standards for effective practice for licensing of beginning teachers”; and “show verification of completing a Board of Teaching preparation program approved ... [and] leading to the licensure of teachers of vocal music and of instrumental music” (Minnesota Office of the Revisor of Statutes, 2012).

According to these rules (Minnesota Office of the Revisor of Statutes, 2012), to become an elementary music specialist, traditionally, one should complete a teacher preparation program having a bachelor's degree in music/music education from a state-endorsed institution and hold a Minnesota teaching license from the state (Minnesota Department of Education, 2012a). Thus, many music teachers are trained in music education programs at the state-endorsed institutions such as University of Minnesota, St. Cloud State University, University of St. Thomas, and Minnesota State University. Currently, 22 institutions offer state-approved teacher preparation programs in Instrumental and General Music K-12, and 23 institutions offer programs in Vocal and General Music K-12 in Minnesota (Minnesota Department of Education, 2012b). These programs lead preservice teachers to get a Minnesota teacher licensure after graduation.

To apply for a new teacher license, one must take the MTLE: Minnesota Teacher Licensure Examinations (Minnesota Department of Education, 2012a). According to the revised teacher testing requirements in August 2012 (Minnesota Board of Teaching, 2012), an applicant for a first-time Minnesota classroom teaching license must pass several tests: Basic skills, which consists of three subtests in Reading, Writing, and Mathematics; Test of general pedagogy, which consists of two subtests; and Test of content knowledge for the specific licensure field, which consists of two subtests (Minnesota Board of Teaching, 2012, p. 2). The test of content knowledge for the instrumental music (K-12) consists of the "Instrumental & Vocal Classroom Music" test and the "Instrumental Classroom Music", while the test for the vocal music (K-12)

includes the same “Instrumental & Vocal Classroom Music” test and the “Vocal Classroom Music” test (Minnesota Board of Teaching, 2012, p. 9).

This section briefly presented the current state of music teacher education based on seven desirable attributes of the prospective music teacher by NASM and music teacher certification practices in one state of the United States. To see more closely music teacher certifying practices, the case of Minnesota was reviewed.

Variations among music education programs in one state. The NASM Handbook 2011-2012 (2012) set the standards and the basic guidelines for the curricular structure of music teacher education programs at the time of this study. The standard for a baccalaureate degree in music education is that, “Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music education” (National Association of School of Music, 2012, p. 111). To accomplish this purpose, the handbook presented the guidelines for the structure of music education curricula as follows: Curricula generally have three components including music, general studies, and professional education. The music component includes basic musicianship, performance, and music education methods courses to comprise at least 50% of the total program. General studies indicate liberal education courses, which are 30 to 35% of total, while professional education are generally those courses that are offered by the college of education including student teaching, which include 15 to 20% of the total program. The accredited music teacher education programs by NASM follow these standards and structural guidelines for curricula.

Although music education programs in American teacher training institutions normally follow the overall guidelines from NASM, each program has different specifics in terms of the cooperating relationships with college/department of education in each institution, specialized tracks, requirements, course offerings, and so on. In terms of the departmental relationship with the college/department of education, some music education programs are housed in the music department, and others in a college/department of education. In the case of the University of Minnesota Twin Cities campus, the music education program is under the School of Music (The University of Minnesota, 2012b), while the Department of Education offers the music education major at Concordia College, Moorhead (Concordia College, 2012).

Many music education programs offer two specialized tracks: vocal music education and instrumental music education with slight variations in the titles in accordance with the requirements of the Minnesota teacher licensure. There are vocal and instrumental specialized tracks in K-12 in music education programs in the cases of St. Olaf college (2012); Minnesota State University, both Mankato (2012b) and Moorhead (2012); Concordia University St. Paul (2011); St. Cloud State University (2012b); and Concordia College (2012). The University of Minnesota Twin Cities campus also offers two tracks in music education (K-12) but with different emphases in choral music education: instrumental/general music education, and choral/general music education with piano emphasis or with voice emphasis.

To enter undergraduate music teacher education programs, students need to audition like in other Bachelor of Music programs. This means that applicants are

expected to have intensive precollege music experience. The music education program at St. Cloud State University (SCSU) indicated that, “A minimum of three years of high school experience in band or orchestra or a minimum of three years of high school experience in a vocal group is recommended for prospective music majors and minors. An entrance audition and music skills assessment must be completed for admission” (St. Cloud State University, 2012b, p. 1) in the program plan of study. The University of Minnesota Twin Cities (UMTC) 2010-2012 Undergraduate College Catalog also specified that, “Admission to a music program is contingent on passing an audition. Auditions are highly competitive with students normally having studied for a number of years: a minimum of three to four years in voice, guitar, or on an orchestral or band instrument, eight to twelve years on piano” (The University of Minnesota, 2012a, p. 264). In addition to the audition, UMTC (2012a) requires music education majors to complete an interview with the music education faculty, and Minnesota State University, Mankato (MSUM) (2012b) and SCSU (2012b) require all applicants to pass a theory placement/assessment exam.

The required credits for the Bachelor’s degree in music education at UMTC, MSUM, and SCSU were from 120 to 128. These credits included Professional Education (PE) courses, Liberal Education (LE) courses, and Music Major related courses. The PE courses are usually general education courses offered by the College of Education and include 12 credits in a student teaching placement. The required credits in each category were varied as seen in Table A1. in Appendix A. It is notable that UMTC required a

relatively small number of credits in the PE courses, while students needed to take many more credits in Music Major related courses than at the other two institutions.

Each program presents a sample curriculum guide for both specialization tracks to help students to plan their study in a timely manner (St. Cloud State University, 2012b; The University of Minnesota, 2012a; Minnesota State University, Mankato, 2012b). According to the guide in each program, however, the actual implementation of curriculum in the three music education programs was somewhat different from the requirement because some courses fulfill requirements in two categories. For instance, some courses in the LE category overlapped with some of the music, ensemble, or PE courses. In such cases, those courses were excluded from the LE category in Table A2 in Appendix A. All programs allotted 12 credits in a student teaching placement in the final semester of the Senior year to fulfill the requirements of teacher education. SCSU recommended students take more credits in both PE and LE courses than the other two universities. In contrast UMTC recommended fewer credits in the courses that are related to music and music teaching than the other institutions. The music and music teaching related courses are discussed in the next section in more detail.

Music courses in music education programs in one state. According to the sample curriculum guide in each music education program (St. Cloud State University, 2012b; The University of Minnesota, 2012a; Minnesota State University, Mankato, 2012b), each program recommended different numbers of credits in the courses that are related to music and music teaching. The courses are categorized into four types by the researcher: Music education, Performance, Ensemble, and Music theory and musicology.

The Performance category includes applied music courses, class lessons, and conducting classes.

All three programs, depending on each track, give different weight in each category as shown in the number of credits they require (Table A3 in Appendix A). The recommended credits to fulfill the requirements in Music Education courses were varied from 13 to 24 credits and the recommended credits in the performance category ranged from 12 to 26 credits. UMTC gave more weight to the Performance category in both specialty tracks than the other two institutions. All three music education programs required six to seven semesters to take 6 to 13 ensemble credits and a similar number of credits in courses related to music theory and musicology from 24 to 28 credits.

Each program offered and required various courses that are categorized as Music Education courses. The common music education courses that all music education majors need to take include general music courses such as Introduction to Music Education and General Music. Other than these courses, students need to take specialized courses in each track. Among these required music education courses, most methods courses target general music, choral music, or instrumental music at the secondary school level. There is only one required methods course that is specific to teaching at the elementary school level in two institutions (General Music K-5 at MSUM, Elementary Music Methods at SCSU) and two in UMTC (General Music I and II). The Table A4 in Appendix A shows the music education courses that are required in each program. The next section will describe elementary music teacher education practice in Korea.

Elementary Music Teacher Education in the Korean Context

The first step to becoming an elementary school teacher in Korea is to obtain the teaching certificate that is granted by the Ministry of Education, Science, and Technology in accordance with the Presidential Decree (Ministry of Education, Science and Technology, 2012a). To obtain the certificates of teacher qualification, generally, one should graduate from the specific universities that offer a major to train elementary school teachers. These universities include 12 National Universities of Education and one private university. Among the 12 National Universities, 10 National Universities of Education exclusively train elementary school teachers, and former Jeju National University of Education was merged into Jeju National University as Teachers College Sara Campus (Jeju National University, 2017). This Teachers College in Jeju National University still functions the same way with other National Universities of Education. These 11 National Universities are designated for specific cities or provinces as the names of these institutions indicate. Korea National University of Education trains kindergarten, elementary school, and secondary school teachers (Korea National University of Education, 2017). Although there are some other ways to be certified as an elementary school teacher, this is the most common practice.

To become a public elementary school teacher, one should be selected by open screening that is offered by Office of Education in each city and province. According to the Decree on the Appointment of Public Education Officials (Ministry of Education, Science and Technology, 2012a), the open screening is based on methods such as written examinations, practical examinations, and interviews (Article 11). This decree also

specifies what qualifications are needed to apply for the examination. The applicant should first obtain a teacher certificate, and this applies to graduates from those training universities as stated above (Article 11-3). After passing the examination offered by the Office of Education in each city or province, the successful applicants are placed at local public elementary schools as necessary.

In Korea, classroom teachers are expected to teach all grade levels from grade 1 to 6 and all subject areas including Korean Language, Moral Education, Social Studies, Mathematics, Science, Practical Course, Physical Education, Music, Fine Arts and English (Ministry of Education, Science and Technology, 2009). There may also be other duties such as directing creative special activities like an origami class or a school choir. Thus, the teachers should be ready to teach curricula for all subjects, including creative special activities, at any grade level through their 4-year teacher education.

In accordance with this need, all students at the 13 elementary teacher training programs major in Elementary Education to become classroom teachers. All of those who are in the programs at the National Universities have an emphasis in one specialty area similar to a minor in a particular subject in the U.S., but an emphasis area is often called a “major.” In the case of Seoul National University of Education (SNUE), these specialty area tracks include Ethics Education; Korean Language Education; Social Studies Education; Mathematics Education; Science Education; Physical Education; Music Education; Fine Arts Education; Science & Technology Education for Life; Elementary Education; English Education; Computer Education; and Early Childhood and Special Education (Seoul National University of Education, 2010c). The students indicate their

preferred choices of specialty areas after they are admitted, and then the universities assign one's specialty area track considering their entrance records and the allotted number of students for each track. Thus, for example, if one's specialty area track was "Music Education," he/she would graduate with a Bachelor's degree in elementary education under the title of "Elementary Music Education Major." Like SNUE, the other 11 National Universities employ a similar practice regarding specialty areas. However, Ewha Womans University, which is the only private university that trains elementary school teachers, only offers an Elementary Education major without specialty areas (Ewha Womans University, 2012).

Curricula in elementary school teacher education programs in Korea. The 12 National Universities adopt similar curricula to train elementary school teachers although there are some differences in detail depending on regional and institutional needs and emphasis. Programs in these universities require 135 to 150 credits for graduation. Among those credits, 21 to 44 credits are required in liberal arts courses and 76 to 90 credits in elementary education major related courses. Students need to take 20-24 additional credits in specialized music courses in accordance with their chosen specialty area tracks.

All preservice teachers are required to complete 3 to 5 credits of student teaching practicum over 8 to 11 weeks in designated semesters. In the case of SNUE, Practicum in Classroom Observation [관찰실습] is held in the first term of Sophomore year for 1 week and Practicum in Classroom Participation [참가실습] in the second term for 2 weeks; Practicum in Classroom Instruction [수업실습] for 2 weeks in the first term and

the second term respectively for Juniors; and Practicum in Classroom Management [실무실습] for 2 weeks in the first term for Seniors (Seoul National University of Education, 2010b). Preservice teachers are typically placed at different schools at various grade levels for these four to five periods of practicum. University faculty are rarely involved in supervising the student teaching practicum, which means there is neither a seminar with faculty nor on-site observation/evaluation of student teachers. Rather, student teachers are supervised by mentor teachers in each site. In addition to the student teaching practicum, all of these national institutions require 5 to 9 credits in the courses related to music performance or music education out of the total required credits regardless of their specialty area tracks. Separately, each training institution makes community service mandatory for a certain period time.

Ewha Womans University has quite a different curriculum from these 12 National Universities. The required credits in elementary education courses are significantly lower than in the National Universities of Education, and students have more freedom to elect courses other than education major courses. Although the program details of this institution are included in this chapter, this study excludes it for two reasons: They don't offer a music specialty area track, and they train a very small number of teachers compared to the 12 National Universities. An entrance quota for the National Universities of Education in 2009 was 5,169, while a quota for Elementary Education majors at Ewha Womans University was 40 (Ministry of Education, Science and Technology, 2010). Table B1 in Appendix B includes the numbers of required credits in each institution. All

information was found at the website of each institution under the curriculum category, and all curricula referred here are most recently revised versions as of 2012.

Music courses in teacher training programs in Korea. All preservice teachers at the 12 national institutions should take 5 to 9 credits in music and music education courses regardless of their specialty area tracks. The specifics of the music course requirements and content are varied in each institution according to needs and faculty specialties. In the case of SNUE, these courses include music education courses such as Choral Methods, Instrumental Methods, and General Methods; and music theory/performance courses such as Elementary Music Theory, Elementary Instrumental Performance, and Elementary Music Performance for a total of 6 credits (Seoul National University of Education, 2010a). The Korea National University of Education (KNUE), which is the only National University that is not designated for specific cities or provinces, offers 8 credits of mandatory music courses for all students, 4 credits in music education courses including Elementary Music Education and Elementary Music Education Methods; and 4 in music performance courses including Music Performance I, II, III, and Advanced Music Performance (Korea National University of Education, 2009).

In the case of the music specialty area track (Elementary music education major) at the 12 national institutions, students are required to take 20 to 23 specialized music courses. At SNUE, preservice teachers in the music specialty area track should take 10 credits in common courses and 10 credits in elective courses (Seoul National University of Education, 2010a). Each course is worth 2 credits. In the case of KNUE, the music

education specialty track in the elementary education major requires additional 21 credits in music and music education courses. These courses offer 7 credits in music education, 10 credits in music theory and 11 credits in music performance courses. Although most schools offer similar courses in the music specialty track, course content differs since it is quite dependent on instructors.

The Elementary Education major in Ehwa Womans University, however, only offers and requires one 3-credit music education course, “Elementary Music Education and Performance,” in their entire program, although there may be room for students to choose music courses that are offered outside of the program as elective credits (Ewha Womans University, 2012). In contrast, the National Universities of Education typically offer more music and music education courses in their program than required so that students have more choices. Table B2 in Appendix B presents music course offerings in the music specialty area track at SNUE and KNUE. The following section will illustrate how the subject specialist system at the elementary school level works in the Korean context.

Subject specialist system in Korean elementary schools. Although elementary teachers in Korea are required to teach all subject areas for all elementary grade levels from 1 to 6, there are specialists, who are appointed from the classroom teachers pool each year, in many schools. By amending the second clause of Article 37 of the Education Act on March 6th of 1992, the Ministry of Education approved the adoption of a partial subject specialist system for elementary schools. According to the amendment, school principals have discretionary authority to appoint subject specialists according to

the needs and state of the community and school (Kim, 2008). The main reason for introducing the subject specialist system was to improve the quality of instruction by appointing teachers who have specialties in specific subject areas. In addition, an accompanying effect was that specialists would reduce classroom teachers' workload.

The actual implementation of specialist system, however, falls short of its original intent. Generally, classroom teachers and specialists are selected from the same general teacher pool depending on the situation and needs each year regardless of the teachers' specialty. While most teachers are in charge of different grade classes each year, a few teachers are selected as specialists in each school. Article 33 of the Enforcement Decree of the Elementary and Secondary Education Act indicates that, "Subject teachers may be placed to be in charge of physical education, music, art, English and other subjects at elementary schools beside class teachers, and its calculation standard shall be 0.75 persons per three classes above the third grade" (Ministry of Education, Science and Technology, 2012b). However, since Article 33 of the Enforcement Decree of the Elementary and Secondary Education Act is interpreted as a guideline, each school decides the subject areas to be taught by specialists and the number of specialists according to the current state of a school such as administrative needs, the number of teachers applying for specialist positions, and the available number of specialist positions that year. Therefore, specialists and subject areas may be different every year. According to Kwon (2000), teachers who took specialist roles were mainly those who were pregnant, had health issues, were newly employed, or expected retirement soon rather than those who had specialties in specific subjects. In a survey study of the teachers of 30

elementary schools in the southern Kyungsang province, Kim (2007) reported 54.2% of teachers perceived that specialists were not appointed according to teachers' specialties. Won (2007) conducted a survey study of 150 elementary school teachers in Gyeonggi province, and reported that the majority of teachers (98.2%) responded that the specialist system was necessary although the current system was not satisfactory because of teachers' lack of specialization (45.5%).

In addition, there are not enough teachers who can be placed as subject specialists in each school because of high student-teacher ratios. Kim (2008) argued that although many schools wanted to appoint specialty teachers for English, music, art, and physical education for each grade level above third, only a few specialists could be placed for one or two subject areas. The main reason for this limited appointment was the shortage of teachers. The author noted that the current specialist system only had the effect of reducing 1-2 instructional hours for teachers rather than the educational effect of promising higher teaching quality in order to reflect students' needs.

Despite the unsatisfactory reality, many teachers still agree on the necessity of the specialist system for effective teaching and learning, and music is the subject for which they feel the most necessity. Rim (2007) conducted a survey of 775 preservice and in-service teachers about the specialist system and music specialists. She reported that 98.1% of teachers said that the specialist system was necessary, and 96.1% indicated that the reason for that was to ensure effective teaching. The majority of them thought that music should be taught by specialists (88.8%). Ji (2000) also claimed that not only teachers but students and parents preferred that specialists teach music.

Summary of the Chapter

Music education today is changing every day in a time of rapid transition. Many countries have different values and practices of music education at the elementary school level. To see the current music education practices in elementary schools, this chapter explored literature in music education practices in elementary schools in various countries; music teaching practices and issues that are taught by general classroom teachers; music teaching practices and issues that are taught by music specialists; international studies in music teaching and teacher education; concerns reported by preservice and early career music teachers; and music teacher education. Further, in order to look closer at elementary music teacher education practices and concerns in each system depending on whether general classroom teachers teach music or music specialists do, the documents in the upper Midwest region of the United States, particularly in one state, and in Korea were reviewed to establish the context of the current study. Based on this review, the next chapter will elaborate the methods employed in the current investigation.

CHAPTER THREE: METHODS

This chapter presents the methods employed in the current study: (a) introduction, (b) research design, (c) background and role of the researcher, (d) pilot study, (e) participants, (f) Phase I: quantitative survey and analysis, (g) point of interface, (h) Phase II: qualitative interviews and analysis, and (i) integration of quantitative and qualitative results. A brief summary concludes this chapter.

Introduction

Restatement of the Purpose and Research Questions

The purpose of this study is to compare music teacher education practices for elementary schools in South Korea with those in the upper Midwest region of the United States. This study aims to investigate preservice and early career elementary music teachers' perceptions of current music teacher education programs, self-perceptions of competence, and their suggestions for improvement of teacher education and practice. Four research questions guided this study. In the quantitative phase of the study, questions one through four are addressed, while more detailed explanation of the quantitative results are addressed in the qualitative phase:

1. How do preservice and early career teachers in South Korea and the upper Midwest region of the United States perceive the current music teacher education programs for elementary schools in terms of overall satisfaction, relevance to their needs, and institutional performance?
 - a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest

- region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
- b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
2. How do preservice and early career teachers in South Korea and the upper Midwest region of the United States evaluate their competence to teach an elementary level music class, and how is their confidence related to institutional performance?
 - a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
 - b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
 3. What do preservice and early career teachers in South Korea and the upper Midwest region of the United States think about the categorization of the elementary school music teacher position and the prescription of curriculum for teaching elementary classroom music?
 - a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (preservice vs. early career elementary teachers)?

- b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
4. What improvements do preservice and early career teachers in South Korea and the upper Midwest region of the United States suggest for music teacher education practices at the elementary school level?

Rationale for the Selected Research Design: A Mixed Methods Design

In order to examine and compare preservice music teacher education in South Korea and the upper Midwest region of the United States, this study used a mixed methods design. Mixed methods research can provide greater comprehensive evidence for studying research problems with enriched and complementary data by adapting both qualitative and quantitative methods. The use of a mixed methods design is appropriate in the context of this study because it provides depth and flexibility, reflecting cultural differences, to examine the current status of the preservice music education training in Korea and the United States. This study was conducted by targeting specific educational practices embedded in unique social and cultural contexts. The participants of this study were from many different regions and institutions; their teaching stages (preservice, early stage, experienced, etc.) varied; and their professional positions were quite different from one another. Each institution employed different curricula depending on their institutional, regional and cultural needs. The specialties of faculty were varied as well, and the social expectations towards elementary music teachers were another divergent factor. These complexities and the limitations within methods suggested that a single

research method often could not illustrate a phenomenon in its entirety (Morse & Niehaus, 2009, p. 15).

On this account, the specific chosen design of this study was *the explanatory sequential design*, a two-phase mixed methods design (Table 3.1). It included a quantitative phase to collect and analyze data through survey techniques and then a qualitative phase to explain significant quantitative results, outlier results, or unexpected results through in-depth semi-structured/structured interviews. The overall purpose of this design was that the qualitative data helped to explain or build upon initial quantitative results (Creswell, 2007a, p. 71).

According to Creswell (2007), there are two variants of the explanatory design: *the follow-up explanations model* and *the participant selection model* (p.72). Creswell, Plano, Gutmann, and Hanson indicate that the follow-up explanations model should be used when a researcher collects qualitative data to explain or expand on quantitative results with the primary emphasis on the quantitative aspects (as cited in Creswell, 2007, p.72). By contrast, the participant selection model is used when a researcher collects quantitative information to identify and purposefully select participants for a qualitative study with the emphasis on the qualitative phase (Creswell, 2007a). In the present study, the researcher originally planned to employ the follow-up explanatory model, in which the interview data are used to explain or expand on the survey results with more emphasis on the quantitative phase. However, through the data collection procedure, the richness of the qualitative data overwhelmed the quantitative portion and, therefore, priority shifted to the qualitative portion. This resulted in the study design change from *the follow-up*

Table 3.1

Visual Model for Mixed Methods: Explanatory Sequential Design Procedures

Phase	Procedure	Product
<div style="border: 1px solid black; border-radius: 10px; padding: 5px; text-align: center;"> quan Data collection </div>	<ul style="list-style-type: none"> ▪ Survey: revised questionnaire - Preservice elementary music teachers in US&KR - Early career elementary music teachers in US&KR - Online (SurveyMonkey®) - Quantitative + qualitative items 	<ul style="list-style-type: none"> ▪ Numeric data ▪ Written comments
<div style="border: 1px solid black; border-radius: 10px; padding: 5px; text-align: center;"> quan Data analysis </div>	<ul style="list-style-type: none"> ▪ Data cleaning ▪ Removal of outliers ▪ SPSS ▪ Descriptive statistics ▪ IPA (Importance-Performance Analysis) ▪ <i>t</i>-test ▪ Correlation coefficients 	<ul style="list-style-type: none"> ▪ Data screening ▪ Descriptive statistics (Means, standard deviations, frequency, rank order, histogram, boxplot); ▪ IPA (Importance-Performance Analysis) ▪ <i>t</i>-test ▪ Correlation coefficients
<div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> Point of interface </div>	<ul style="list-style-type: none"> ▪ Maximum variation: Purposefully select participants who agreed to a follow up interview ▪ Modifying interview questions 	<ul style="list-style-type: none"> ▪ Refined interview protocol
<div style="border: 1px solid black; border-radius: 10px; padding: 5px; text-align: center;"> QUAL Data Collection </div>	<ul style="list-style-type: none"> ▪ Individual in-depth semi-structured/structured face-to-face, telephone or web conference interviews: These various approaches should be employed due to the geographical proximity. 	<ul style="list-style-type: none"> ▪ Interview transcripts
<div style="border: 1px solid black; border-radius: 10px; padding: 5px; text-align: center;"> QUAL Data Analysis </div>	<ul style="list-style-type: none"> ▪ Coding for manifest content ▪ Thematic analysis 	<ul style="list-style-type: none"> ▪ Codes ▪ Cross-case themes ▪ Interpretive model
<div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> Integration of the quan and QUAL results </div>	<ul style="list-style-type: none"> ▪ Explain quantitative differences with qualitative findings 	<ul style="list-style-type: none"> ▪ Discussions ▪ Implications ▪ Future Research

explanations model to the participant selection model, which has the emphasis on the qualitative phase.

As stated above, this study began with a Pilot study followed by two phases: Phase I, a quantitative survey study and Phase II, a qualitative in-depth interview study with a point of interface in between the phases. The results were integrated at the final analysis stage and used in order to address the research questions. In the initial quantitative phase of the study, survey data were collected from preservice and early career elementary teachers in South Korea and the upper Midwest region of the United States to explore how teachers perceive their teacher training in terms of institutional performance, overall satisfaction, and relevance to their needs. In the second phase, qualitative semi-structured/structured follow-up interviews were conducted to explore purposefully selected respondents' reasons for their answers in the first phase, including suggestions for improving elementary music teacher training. Prior to conducting the two-phase main study, I conducted a small-scale pilot study in order to test a survey questionnaire. The next section will describe my background and role as a researcher of the current study prior to report the pilot study.

Background and the Role of the Researcher

This study derived from my interest and experience in cross-cultural elementary music teacher education. Prior to further describing the methods that I used in this study, it is important to situate myself as a researcher to provide deeper understanding of the current study. This “researcher reflexivity” (Creswell and Miller, 2000, p. 127) is also a validity procedure for me to self-disclose my assumptions, beliefs, and biases that may

have shaped the current inquiry. In many countries such as Korea, Japan, Portugal, and Ghana, general teachers teach music at the elementary school level, while music specialists assume such roles in many Western countries including the United States. As an elementary music educator who has experience in both Korean and US practices, I was interested in finding a middle ground between these two practices in order to ensure effective and interactive music learning at the elementary school level. My multiple roles as an elementary music teacher, a mother of four children, an international graduate student and a researcher demonstrate how personal and professional areas of interest can overlap to inform the current study.

I graduated in 1999 with a Bachelor of Education degree in elementary music education from the Seoul National University of Education, one of the eleven National Universities of Education that train most elementary school teachers in Korea. I was an elementary school general classroom teacher and a school choir director for about five years after graduation, and while teaching I pursued a Master's degree at the same institution. My preservice training and early career teaching experience in Korea left me with serious questions regarding sound music education practices and credentialing of music teachers at the elementary school level. I felt the same panic that many early career teachers confront in music classes, and I also found that many colleagues, whether they were in their early teaching years or well-experienced, felt that panic over music classes because of a fear of not being able to help teach students without any specialist knowledge.

After developing a Hip-Hop integration module in elementary schools as applied research for my Master's thesis, I left teaching to spend four years as a housewife in the United States before I began the PhD program in Music Education at the University of Minnesota. My personal experiences as a mother became a strong foundation for the pursuit of a research-focused doctorate. The importance of teachers' professional and emotional support throughout a young child's life was apparent in my own children's development. In addition, parenting led me to the belief that sound early childhood music learning opportunities should be offered to all children through quality assured public education since music experience at schools could be a child's only chance to be introduced to structured music learning, especially for children in low-income families. A viewpoint towards education as a parent was added to my multifold educational perspectives as a teacher and graduate student.

Further, my life in the United States as an international student offers a foundation for this comparative study because of my comprehensive experience in American public schools. During supervision of music student teachers in the local public schools, I could observe and evaluate many elementary music lessons in remarkably different settings (e.g. urban/suburban, amount of ethnic diversity in schools, strengths and interests of cooperating teachers, equipments and learning environments, and so on). I met many local teachers who had intensive expertise in elementary music teaching. I learned from these individuals that a university-level teacher education is insufficient to equip them enough as an elementary music specialist. Many of these teachers had engaged in further certificate courses or professional development to help them grow as a teacher.

I also have continued to take the certificate courses of current elementary music teaching methods in the United States in summers to improve my teaching expertise at the elementary school level. These certificate courses, including Kodaly, Orff, Dalcroze, and Music Learning Theory courses, are greatly beneficial and practical for elementary level music teaching; however, the costs are high and it takes two to three summers to be certified for each. From my personal experience, I could see not only the great benefits from these courses, but also actual hardships due to time management challenges and high expenses. Although the content of these additional courses is often introduced in general music methods course(s), in many cases, issues are merely covered on a surface level depending on many factors such as time, credit allotment, and specialty of instructors. Among the general music methods syllabi I collected for a class project was one in which each music teaching method was covered in less than three sessions.

Music student teachers whom I observed seemed to have very different degrees of interest and intention towards elementary level teaching. Therefore, quality and emphasis of music classes during their student teaching greatly differed depending on their music specialty (i.e. instrumental vs. choral) and grade level interests (i.e. elementary vs. secondary). In addition, some student teachers expressed frustration concerning their lack of preparedness for teaching various grade levels of elementary students.

On the other hand, while teaching a music methods course to elementary education major preservice teachers, I could see those elementary teachers' challenges in teaching music components as a classroom teacher rather than as a specialist. These challenges are overlapped with issues in Korea since most elementary school classroom

teachers, either in Korea or the US, are not trained to become music specialists. These experiences with American elementary schools and preservice teacher education have provided me other insights regarding elementary music teacher education.

In addition to my experience in Korea and the United States, I have been able to meet many international music education scholars through national and international conferences and discuss elementary music education and teacher training practices in various countries. Through these discussions, I confirmed the existence of two broad practices in music education at the elementary level internationally: a generalist music teacher vs. a music specialist, although the specifics may greatly differ from country to country. Though there has been perennial discussion about relying on a generalist music teacher for music education at the elementary level, there is little attention regarding a music specialist system that trains music specialists regardless of teaching grade level, especially at the elementary school level. In addition, few international comparisons or efforts have attempted to find an advisable middle ground between these two systems for elementary school music teaching.

In sum, my multidimensional perspectives in regard to elementary school level music teaching have been influenced by music teaching and learning experiences in Korea and the United States as a teacher, student, parent, and researcher. In the present study, by putting my experience and expertise together, I attempt to find a sound middle ground between the two existing systems in elementary music teacher education based on the perceptions of preservice and early career teachers. Although I should acknowledge that these experiences, especially as a recipient of the Korean teacher education and as a

recipient, an observer, and a contributor of the American teacher education, might influence researcher biases for this study, I hope this disclosure of my entering experiences and beliefs plays a role as the foundation to “bracket or suspend those researcher biases as the study proceeds” (Creswell & Miller, 2000, p. 127). The next section will demonstrate how the pilot study for the quantitative phase I had planned and conducted based on the study by Ballantyne and Packer (2004) in order to test validity and reliability of the survey measurement of the current inquiry.

Pilot Study

Background

This study was initiated in the 2008 spring semester in a course with Dr. Scott Lipscomb to propose study topics and refine research questions. In the 2009 spring semester, the quantitative phase of the current investigation was preliminarily designed, and the researcher piloted a survey questionnaire targeting only preservice teachers in South Korea and the upper Midwest region of the United States. The researcher completed this pilot study in both Korea and the US in 2009, and a paper based on this study was presented at the International Society for Music Education (ISME) Research Commission seminar in China 2010 (Choi, 2010). Through this seminar presentation the study was further refined with feedback from many international scholars in the music education field.

The pilot study was based on a study by Ballantyne and Packer (2004), an investigation in which the authors addressed the effectiveness of preservice music teacher education programs by surveying the knowledge and skills that early career music

teachers perceive to be necessary in classroom music teaching and their evaluations of the current teacher education programs in preparing them to teach secondary classroom music.

The participants of the Ballantyne and Packer study were 76 secondary classroom music teachers in their first four years of teaching in Queensland, Australia. The authors asked the teachers to rate their perceptions on a four-point scale regarding:

1. whether teachers believe that their preservice preparation was relevant to their needs as a beginning teacher;
2. their overall satisfaction with their preservice preparation;
3. the importance of 24 items relating to music teachers' knowledge and skills; and
4. the performance of their teacher education program in addressing these 24 items (Ballantyne & Packer, 2004, p. 301).

The authors clarified that the 24 items in (3) and (4) above were based on Shulman's (1987) categories of the knowledge base of teachers and Leong's (1996) categories of the specific competencies which are required for classroom music teachers. These items represent the knowledge and skills that teachers require to function successful in the classroom. The authors used Important-Performance Analysis (IPA), which was introduced by Martilla and James (1977). The mean scores of the importance and performance ratings were plotted on a grid into four quadrants that classify items into areas of greatest to least concern. The authors reported that early career teachers felt that music teacher education programs should emphasize developing the specific pedagogical

content knowledge and skills and on specific professional knowledge and skills, and the participants felt necessary music knowledge and skills were very important but not covered in their preservice education, while they felt general pedagogical knowledge and skills were too much highlighted.

Ballantyne and Packer provide a similar research question to the one which I proposed in an institution in Australia. Their study influenced the current study by providing the part of the specific survey items, the IPA analysis technique, and important implications for music teacher education. However, the current study differs from their investigation in the following points:

1. The current study targeted elementary music teachers and classroom teachers—the pilot study discussing preservice teachers only, and the main study discussing both preservice teachers and early career teachers—while Ballantyne and Packer targeted secondary music class teachers.
2. The current study defines early career teachers as those in their first 3 years of teaching, while their study defined them as those in their first 4 years of teaching after graduation from a preservice program (p.300).
3. The current study asked the participants to rate their confidence level on knowledge and skills in addition to the questions of importance and performance addressed by their study.
4. The current study used six-point Lykert type scales in order to see the differences clearly, while they used four-point scales.

5. The current study is an international comparison study, while their study took place in one region--Queensland, Australia.

The next section, which describes the pilot study of the current investigation, will further illustrate these 24 items and the IPA analysis in detail and how the current study adapted these.

Purpose

The purpose of the pilot study was to compare music teacher education practices for elementary schools in South Korea and the upper Midwest region of the United States by investigating preservice elementary music teachers' perceptions of current music teacher education programs, self-perceptions of competence, and their suggestions for improvement. This pilot study of the quantitative Phase I of the main study was guided by three research questions: (1) How do preservice music teachers in South Korea and the upper Midwest region of the United States perceive current music teacher education programs for elementary schools? (2) How do preservice music teachers in South Korea and the upper Midwest region of the United States evaluate their competence to teach elementary level music classes? (3) What changes do preservice music teachers in South Korea and the upper Midwest region of the United States suggest for improving music teacher education practices at the elementary school level?

Participants

Undergraduate music education majors who enrolled in student teaching courses in the 2008-2009 academic year in two elementary teacher training universities in South Korea and in three universities in the upper Midwest region of the United States

participated in the pilot study. All participants had finished their student teaching at the elementary school level. The US students would go on to be licensed for teaching K-12 music, and Korean students would go on to teach grades 1-6.

Design of the Questionnaire

This pilot study used a survey including Likert-type items and one open-ended question to assess preservice teachers' perceptions and evaluations of their training experiences. The questionnaire for this pilot study was made up of five general sections, composed of 83 items for the Korean teachers and 85 for the US teachers:

- (1) preservice teacher demographics (3 items for KR and 5 for US);
- (2) teachers' knowledge and skills (75 items: 3 questions for each of 25 items);
- (3) overall evaluations of teacher preparation (2 items);
- (4) elementary music teacher placement (2 items); and
- (5) suggestions for improving their elementary music teacher education program (1 open-ended question).

In the *preservice teacher demographics* section, the participants were asked to indicate their grade level, sex, specific major field, grade levels for which they would be certified, and the percentage of their student teaching placement at the elementary school level. In the *teachers' knowledge and skills* section, 24 survey items were adapted from Ballantyne and Packer (2004), in which the researchers addressed the effectiveness of music teacher education programs based on perceptions of early career music teachers at the secondary school level. In addition to these items, I added one *student teaching* item.

These 25 items are divided into four broad categories for analysis are, according to the types identified by Ballantyne and Packer (2004):

- *Music knowledge and skills* (performance, musical creativity, conducting, aural perception, composition, and music history);
- *Pedagogical content knowledge and skills* (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);
- *General pedagogical knowledge and skills* (student teaching, learners' characteristics, education purposes and values, catering for student needs, planning for effective learning, organizing the learning environment, utilizing various instructional strategies);
- *Non-pedagogical professional knowledge and skills* (organization of extra-curricular music activities, legal issues, managing the music budget, coordination of staff, communication with community, communication with colleagues, communication with students and parents).

For these 25 items, participants provided an independent rating in each of three response columns (A, B, and C below) on a six-point rating scale:

- A. The *importance* of each area (1: absolutely not important – 6: absolutely important);

- B. The *performance* of their training program in addressing each area in terms of courses offered, required credits, and overall curriculum content (1: absolutely unsatisfactory – 6: absolutely satisfactory); and
- C. Their level of *confidence* (1: absolutely not confident – 6: absolutely confident)

The items in *overall evaluations of teacher preparation* (number 3 above) rated participants' agreement with two statements using a six-point Likert-type scale from "strongly disagree" to "strongly agree": a) "Overall, I am satisfied with my pre-service preparation," and b) "I believe my pre-service preparation has been relevant to my needs as a music teacher based on my student teaching experience." In *elementary music teacher placement* (number 4 above), the participants were asked to rate the following statements on the same six-point Likert scale used in section (3):

- At the elementary school level, music should be taught by...
 - A. a classroom teacher
 - B. a music specialist, regardless of grade level.
 - C. a music specialist, trained specifically to teach at the elementary school level.
 - D. a music teacher selected from the general teacher pool as specialists (KR survey only).

In addition to these quantitative items asking about participants' demographics, teachers' knowledge and skills, overall evaluations of teacher preparation, and elementary music teacher placement, an open-ended question was included to prompt the participants to

provide their suggestions in regard to improving their elementary music teacher education program. In total, the final survey included 83 questions for the Korean participants and 85 items for the US participants based on their cultural situations concerning elementary teacher placement and music teaching in elementary schools. The actual survey instrument in the pilot study can be found in Appendix C.

Procedures

The questionnaire was distributed to 92 preservice teachers – 35 in the US and 57 in Korea through e-mail. I contacted each potential participant up to five times in an attempt to increase the response rate, although it was not possible to check whether they correctly received the e-mail or not. Completed responses were returned by 43 students (response rate of 46.7%), 22 from the US institutions (62.9%) and 21 from the Korean institutions (36.8%). Most respondents were female (72%).

Results

For the *teachers' knowledge and skills* section, a technique used by Ballantyne and Packer (2004) known as Importance-Performance Analysis (IPA) was applied to participants' ratings of the various knowledge and skills related to music teaching and the performance of their training program. The mean scores from the importance and performance ratings were plotted on a grid, yielding four quadrants that separate items into areas of greatest to least concern. The horizontal axis for "importance" has been positioned in order to divide items into two approximately equally sized groups ($M_{US} = 5.3$, $M_{KR} = 4.8$), while the vertical axis for the "performance" of the program has been placed in a position with a dividing point at one-third to classify higher performance

ratings according to the Ballantyne and Packer's inquiry because of relatively lower ratings than on importance ($M_{US} = 4.8$, $M_{KR} = 3.7$) – one third as relatively effective performance and two thirds as relatively poor performance. Therefore, each item fell into one of four quadrants. Items within Quadrant One (high importance and low performance) show which areas these teachers felt should be more thoroughly addressed in training programs, while items within Quadrant Four (low importance and high performance) reveal areas that are emphasized too much over actual needs. On the other hand, items in Quadrant Two (low importance and low performance) and Three (high importance and high performance) may indicate that the current program appropriately addresses those areas according to student needs and priorities. Figure 3.1 shows how data in the pilot study were placed into the various quadrants.

As represented in Quadrant One, the US teachers perceived the following items as important but believed that the performance of their institutions in preparing them was not sufficient: *musical creativity* ($M_{importance}/M_{performance} = 5.4/4.5$), *managing the music budget* (5.3/2.5), *communication with students and parents* (5.8/4.5), *knowledge of music teaching techniques* (5.54/4.5), and *implementing the music curriculum effectively* (5.4/4.1). In particular, *managing the music budget* was rated particularly low in performance ($M = 2.5$) in relation to the high importance assigned by students ($M = 5.3$). These items were from all three categories other than the *general pedagogical knowledge and skills* category. Meanwhile, the Korean teachers perceived that the institutional performance was not sufficient for the following items: *communication with colleagues* ($M_{importance}/M_{performance} = 4.8/3$), *communication with students and parents* (5.3/3.1),

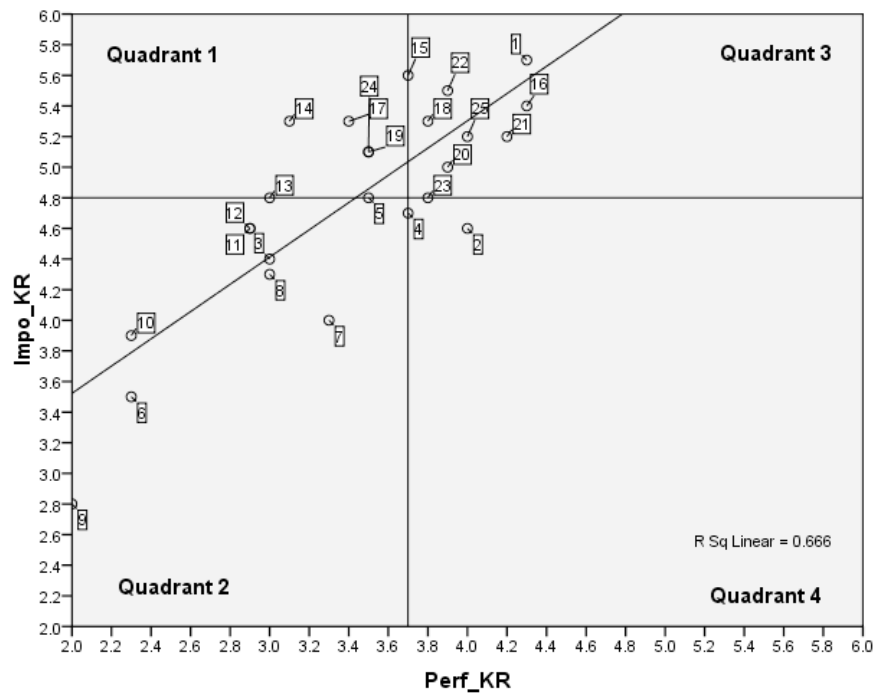
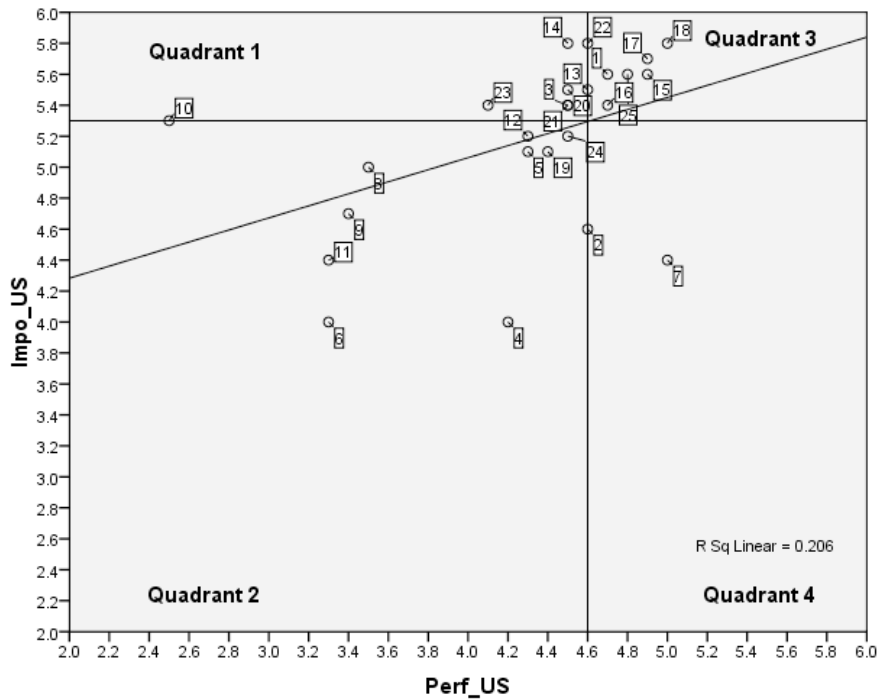


Figure 3.1. Importance-Performance Analysis of elementary music teacher education practices in the US and Korea. The x-axis represents mean ratings on institutional performance of each knowledge and skills area and the y-axis represents mean ratings on importance of each area.

ability to cater to student needs (5.3/3.4), ability to organize the learning environment (5.1/3.5), and assessing students' abilities in the various aspects of music (5.2/4). They perceived weaker support for the items related to communication issues in the *non-pedagogical knowledge and skills* category. As is evident, the teachers in both countries perceived training related to *communication with students and parents* to be insufficient.

In Quadrant Four, preservice teachers in both countries perceived that the performance skills were over-emphasized in their institutions. The US teachers also thought *music history knowledge* was emphasized too much, while Korean teachers evaluated this item as weak but also not important. Meanwhile, the *conducting skills* item was included in Quadrant Four in Korean responses, showing different needs because all elementary music education majors are not necessarily required to conduct a choir or a band in schools. The US teachers rated this item as of relatively low importance and performance.

The preservice teachers' perceptions are classified into four broad categories (Figure 3.2), which shows that the *non-pedagogical knowledge and skills* category should be strengthened in the curriculum of both countries, although the Korean teachers rated their institutional performance and confidence lower in all categories than the US teachers did. In addition, a Pearson correlation coefficient was used to explore the relationship between the performance of each teacher training program in addressing each area and teachers' confidence. There was a strong, positive correlation between the two variables in both countries, US: $r = .813, n = 25, p < .001$, KR: $r = .830, n = 25, p <$

.001, with high levels of perceived performance associated with higher levels of confidence.

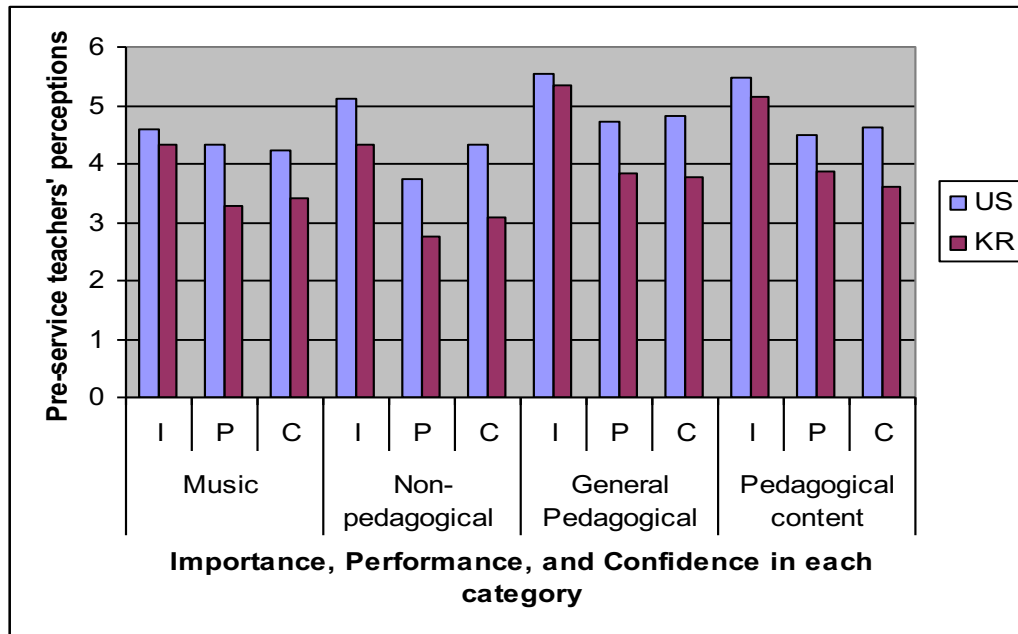


Figure 3.2. Preservice teachers' perception in each category. Each Knowledge and skills category contains mean ratings of importance, performance, and confidence.

In the *overall evaluations of teacher preparation* section, the US teachers exhibited significantly higher overall satisfaction with their program than the Korean teachers ($M_{US} = 4.5$, $M_{KR} = 3.57$; $t = 2.686$, $p = .010$). Of the US participants, a full 50% rated overall satisfaction either 5 or 6 (strongly agree), while only 21.7% of the Korean teachers did. The perception about the relevance of their preservice preparation also shows significantly higher means in the US teachers' responses ($M_{US} = 4.68$, $M_{KR} = 3.76$; $t = 2.331$, $p = .025$): Fourteen US students rated 5 or 6 (63.7%), but only 6 Korean students did (28.6%).

Preservice teachers' opinions about who should teach music at the elementary level greatly differed by country in terms of inclination and variability. The US teachers'

responses showed strong inclination toward “an elementary music specialist” ($M = 5.77$, $SD = .528$) and strong declination toward “a classroom teacher” ($M = 1.64$, $SD = .848$). Korean students’ responses showed wider variability in all categories including “a specialist chosen from general teacher pool each year according to needs in each school” ($M = 3.14$, $SD = 1.65$) with mild inclination toward “an elementary music specialist” ($M = 4.62$, $SD = 1.32$.)

Twenty US and fourteen Korean participants responded to the open-ended item asking for their suggestions for the improvement of music teacher education practice for elementary school at the participant’s institution. The responses yielded 26 codes in four broad categories: *curriculum*, *in-class content*, *field experience*, and *placement system*. Some respondents had more than one concern or had concerns in more than one category. In terms of curriculum, the US participants’ primary concern was the need for more elementary level methods course offerings (15 respondents). Four students also suggested that music education programs needed to have some way to specialize music teachers only for elementary schools such as establishing the elementary-level specialized track. In an existing methods course, they wanted more support on available resources (5), classroom management issues (4), actual curricula (3), practical and administrative issues (2), elementary children’s characteristics (2), and practical classroom instruments (1). They suggested having more practice teaching opportunities with (3) feedback from peers (2), activity-centered content (2), integration of elementary and secondary levels (1), in-service teachers’ visits (1), and a faster pace (1). They called for more field experiences

including student teaching (5) and elementary school observation (3) through an effective placement (1).

Many of the US teachers felt insufficiently prepared to teach at the elementary level. Here is a quote from their responses:

I feel that when it came to my preparation for teaching high school, I was very well prepared. I learned how to conduct, perform, analyze, and understand music on a higher level, which pertains more to high school teaching. As far as my education about the elementary grades, I feel that I was not informed enough about what to expect in the elementary classroom.

Because this teacher understood “higher level” musicianship skills as only being relevant to high school teaching, the focus on performance, conducting, and music theory or history from his/her training did not seem adequate for issues particular to elementary classroom management or elementary students’ learning.

Korean preservice teachers’ main concern was changing the placement system employing music specialists, specifically trained at the elementary school level (8). Two students suggested placing music specialists from the general teacher pool through professional development. Teachers also provided suggestions for extending existing class topics: more teaching methods (3), Korean traditional music and instruments (2), performance skills (2), music theory (1), and elementary curriculum (1). One interesting fact is that there were no suggestions from Korean teachers about field experience. This might be because most curricula in the Korean institutions require eight or nine weeks of student teaching over four or five semesters at different elementary schools (Seoul National University of Education, 2005). In addition, their suggestions for studying more performance skills and music theory show that some may perceive their music related

training as insufficient for their needs. The request for learning more Korean traditional music and instruments may reflect the particular context that the Korean National Elementary Music Curriculum contains over 40% Korean traditional music. Following is a quote from a Korean teacher's suggestions, representative of their many voices, and a translation was checked for accuracy by the respondent:

It would be more effective if the teacher placement system were to change to employ music, art, and physical education specialists at least. The governmental policy change is the essential prerequisite to changing the current elementary music teacher education at the university.

As is evident from this selection, in addition to the concern about training in traditional music, many of the Korean teachers agreed that top-down governmental policies about arts specialists in the schools needed serious review. While these responses to the open-ended question could not solely explain the current status of elementary music teacher education in two distinctively different contexts, they provided complementary results with the quantitative responses.

Discussion

Many countries have different teacher education practices based on these countries' cultural values and educational priorities, and teachers' perceptions toward their teacher training revealed this fact distinctively in this pilot study. Unlike preservice teachers in music education in the US institutions, those who are in Korean elementary teacher training institutions generally are not required to have and therefore may or may not have any specialized pre-college music training to enter the university. Instead, they choose an instrument or voice after they begin study in music education. Preservice music teachers in Korea and the upper Midwest region of the United States perceived

their training differently: The US teachers were generally satisfied with their training and confident to teach music, even though they showed some degree of dissatisfaction with elementary level training. On the other hand, Korean preservice teachers rated their teacher education program consistently lower than those in the US with larger variability in terms of overall satisfaction, relevance of their training to their needs as a music teacher, the performance of their institutions, and their confidence in almost all knowledge and skills areas.

Results of the IPA analysis (Ballantyne & Packer, 2004) reveal that preservice teachers in both countries agreed that the performance in the *non-pedagogical knowledge and skills category* is not satisfactory, while performance skills are over-emphasized in their preparation. Their confidence in each knowledge area was highly related with their ratings of the performance of each institution. In addition, preservice teachers in both countries agreed that the music teacher position at the elementary level should be an elementary music specialist.

For the improvement of music teacher education for the elementary school level, the US teachers proposed more elementary method courses, practical and active class activities relevant to actual teaching, and field experience. Korean preservice teachers suggested employment of an elementary music specialist and more sufficient teaching methods and music learning.

The music teacher training institutions in the upper Midwest region of the US successfully train music teachers to be confident in music teaching. However, school level consideration and practical issues such as budget should be addressed in their

program to ensure more effective teacher training and elementary general music education. Meanwhile, Korean training institutions emphasize elementary level and practical teaching opportunities, though the music education major does not seem to function effectively. This may be largely because of the current teacher placement system which employs classroom teachers instead of music specialists and the weaker musical component in the teacher training curriculum in Korea.

This pilot study showed several limitations because of sample size. Interpretation of the results was cautious since there were a small number of schools represented in both countries – two in Korea, and three in the US. Although students commented on experiences they had in common, this might not generalize to larger population. In the case of Korea, since only two institutions were represented, comments might be more about their specific methods classes than the Korean system. In other words, in both countries, it was difficult to separate issues related to system and culture from issues related to individual instructors because only two (KR) or three (US) methods courses were used. Still, the pilot study did reveal issues that need to be investigated further.

This pilot study was done to test the reliability, validity, and usability of the survey instrument and to evaluate the data gathering procedures and the planned analysis would work. The results called for more extensive study with more participants from broader target population and extended questions in order to further explore issues pointed out in the pilot study. Therefore, the main study was planned and conducted based on the results and the limitations of the pilot study, and the following section will illustrate participants of the main study.

Participants

Desired Participant Pool

Population refers to those individuals who share a characteristic that distinguishes them from other groups, *target population* refers to “the actual list of sampling units from which the sample is selected,” and *sample* refers to “the group of participants in a study selected from the target population from which the researcher generalizes to the target population” (Creswell, 2006, p. 393). According to Creswell (2006), although it is critical to select as large a sample as possible to have characteristics similar to the target population, it is often challenging to get a good list of individuals within the target population. This was the case for the recruitment procedure of this study.

The population was undergraduate music education majors who were enrolled in student teaching courses at the elementary school level during the 2010-2011 academic year (preservice teachers), and current graduates who have taught music in schools one to three years (early career teachers) in the upper Midwest region of the United States (US) and in South Korea (KR). The US target population included teachers from three upper Midwestern states – Minnesota, Wisconsin, and Iowa. Although the initial investigation was started with Minnesota, the current inquiry was expanded to including these two neighboring states in two reasons: The size of the sample pool was too small, and it would be ideal if the similar sample size for each country could be obtained. These three states employ similar approach to develop teacher education by using teaching standards based on the InTASC (The Interstate Teacher Assessment and Support Consortium) model core teaching standards (Interstate Teacher Assessment and Support Consortium

(InTASC), 2011; The Iowa Legislature, 2017a, 2017b; The Revisor of Statutes, 2016; The University of Iowa, 2017; The Wisconsin State Legislature, 2016; Wisconsin Department of Public Instruction, 2012). In other words, although the implementation of the teaching standards could be different including specific licensing practices depending on states, teacher education programs meet the same standards. Specifically, most in which music teacher education is similar, including training in different tracks, such as instrumental/general and choral/general music.

In contrast, the KR target population included five broader provinces (Province Seoul/Gyeonggi, Chungcheong, Gangwon, Jeolla, and Gyeongsang) that similarly train and employ elementary school teachers for 1st-6th grade teaching. As discussed in Chapters I and II, most elementary school teachers are trained in the 12 National Universities, and 10 National Universities of Education exclusively train elementary school teachers. This study targeted elementary music education majors (music specialty area track) in these 10 National Universities of Education, which are scattered across the five broader provinces. There is one private university that trains elementary school teachers, which is Ewha Womans University. This institution, however, was not included in this study for two reasons: They don't offer a music specialty area track, and they only train a small number of teachers compared to the 12 National Universities. An entrance quota for the National Universities of Education in 2009 was 5,169, while a quota for Ewha Womans University was 40 (Ministry of Education, Science and Technology, 2010).

Development of Recruitment Letters and Consent Forms

To recruit participants from music teacher training institutions in the US and Korea, I prepared a recruitment letter for instructors/faculty members in each institution. This letter shared the results of the pilot study and the purpose of the current study and asked their assistance in recruiting participants from their programs (Appendix D). This letter was sent as an e-mail file attachment with the consent form and the survey link to between one and three instructors/faculty members at each institution.

I first wrote a consent form in English based on feedback from my research adviser and translated it into Korean (Appendix E). The translation was checked by one Korean music education faculty and three Korean elementary teachers who were graduates from National Universities of Education. The consent form included information regarding study procedures, risks and benefits of being in the study, compensation, confidentiality, voluntary nature of the study, and contacts and questions. It was indicated that by completing the survey, a participant would consent to participate in the study.

Sampling Process

The participants were selected by *convenience sampling*. For the US recruitment, fifty-nine music education programs were identified as accredited teacher training institutions by looking up Department of Education websites (Minnesota Department of Education, 2016; Wisconsin Department of Public Instruction, 2017; Iowa Department of Education, 2017), Board of Education websites (Minnesota Board of Teaching, 2017; Iowa Board of Educational Examiners, 2017), and Music Educators Association websites

(Minnesota Music Educators Association, 2017; Wisconsin Music Educators Association, 2017; Iowa Music Educators Association, 2015) in each state although the names of each organization varied depending on the states. I contacted one to three instructors in these fifty-nine music education programs in the three states via e-mail, which included the recruitment letter, the consent form, and the survey link, to obtain the list of potential participants' e-mail addresses. I also contacted the Music Educators Association in each state. However, only a few concerned individuals responded to the request, and, due to privacy issues, it was extremely hard to get music teachers' e-mail addresses. As a result of these contacts, I was able to identify fourteen potential participating institutions in the US.

In the case of KR recruitment, I contacted one faculty member and department office via phone and e-mail at ten elementary teacher training universities in five broader provinces. Because of privacy issues between faculty and students, I contacted several student organizations as well. I was able to identify seven potential participating institutions in Korea.

Thus, the target population of this study consists of preservice and early career music teachers at twenty-one institutions in both regions ($N=21$: US=14 and KR=7). The US institutions include fourteen institutions spread among three states, as well as a mix of larger state universities and smaller private colleges. In Korea, there were seven universities in five provinces, and no province had more than two institutions. The specific information about participating institutions in each region is presented on Table 3.2.

Table 3.2

Number of Participating Institutions in Each Region

US institutions			KR institutions		
	Contacted	Participated		Contacted	Participated
State A	20	6	Province I	2	2
State B	21	6	Province II	2	2
State C	18	2	Province III	3	1
			Province IV	1	1
			Province V	2	1
Total	59	14	Total	10	7

Human Subjects Approval

The research proposal was reviewed by the Institutional Review Board (IRB) at the University of Minnesota before this study was initiated due to the inclusion of human subjects. This study was classified as exempt from full IRB review under federal guidelines 45 CFR Part 46. 101 (b) category #2 because it includes surveying and interviewing teachers about best practice (“IRB Review of Exempt Research,” 2010). See Appendix F for the permission letter via e-mail.

Phase I: Quantitative Survey and Analysis

This section discusses instrumentation, including survey development, design of the survey questionnaire, and reliability; data collection procedures; and analysis of the data.

Instrumentation

Survey development. Since surveys provide useful information to evaluate educational programs (Creswell, 2007b), this study utilized a survey design to investigate preservice and early-career teachers' perceptions regarding their music teacher education programs and current music teacher education practices at the elementary school level in South Korea and in the upper Midwest region of the United States. To ensure validity and reliability, the survey questionnaire was piloted after the initial design and revised for the main study according to results from the pilot study.

The initial survey questionnaire, based on the literature review in Chapter 2, was devised to ask teachers their perceptions and opinions about the teacher education they had received and their music teaching competence. The 24 questionnaire items from Ballantyne and Packer (2004) were adapted (with one item added) to solicit the teachers' ratings of how important they found each knowledge and skills item, institutional performance in preparing them on each item, and teachers' own competence in each item. I also asked their overall satisfaction, their opinions about the elementary teacher placement system, and their suggestions (in an open-ended form) for improving their teacher training program. This initial survey questionnaire was composed of 83 (KR) to 85 (US) items in total, depending on the country, and was reviewed by music education professors and colleague doctoral students in detail. The questionnaire was finalized based on the feedback.

After piloting the finalized initial questionnaire to preservice teachers in the upper Midwest region of the United States and Korea, I revised it for the main study based on

the result of the pilot study as well as questionnaires from other studies (Ballantyne, 2005; Chiang, 1998). First, I added more questions to collect participants' demographics such as current teaching positions and years of teaching. Second, I changed the format of the *teachers' knowledge and skills* section of the questionnaire and excluded one added item from the initial instrument. Third, questions regarding teachers' institutional evaluation specific to the elementary level teaching were added with a comment box for each question to clarify reasons for their responses.

This revised questionnaire for the main study was written in English first (93 items total), and then translated into Korean with minor adjustment to Korean practice (91 items). It was finalized through consultations with my academic adviser and music education faculty members in the US and Korea. The Korean consultants—three music education professors in Korea—were given both English and Korean versions to review so that they could verify contents as well as the translation. Based on their feedback the survey questionnaire for the current study was finalized using the on-line survey tool, SurveyMonkey®. SurveyMonkey.com is a well-constructed and respected web-based survey site in many fields including academia, and it allows users to create and customize their surveys and collect data. The collected data were exported into Microsoft Excel after closing the survey link.

Design of the survey questionnaire. The final survey questionnaire included multiple choice questions, Likert-type items with comments, and open-ended questions to assess these teachers' perceptions comprising 91 to 93 items in total depending on the country, in five general sections:

- (1) demographics (Questionnaire section 1: 5-7 items)
- (2) teachers' perceptions of elementary school level training (Section 2-4: 72 items, 3 questions for each of 24 items)
- (3) overall evaluation of their teacher preparation (Section 5 and 6: 10 items)
- (4) elementary music teacher placement and curriculum (Section 7: 3 items); and
- (5) suggestions for improvement (Section 8: 1 open-ended item)

In the *demographics* section (number 1 above), teachers were asked to indicate their grade level in college (if still a student), their sex, teaching status for the US teachers (whether they were currently teaching or not, part time/substitute/full time, and elementary/secondary), length of teaching career (if they were teaching), names of teacher training institutions, and the concentration areas for their majors (instrumental, choral, general, etc.). In addition, the US participants were asked to indicate the percentage of their student teaching placement at the elementary school level, while the Korean participants were asked to indicate whether they were interested in being a music specialist, preferred a general classroom position, or were willing to accept either role depending on the situation.

As in the pilot study, 24 items in the *teachers' knowledge and skills* section (number 2 above) were adapted from Ballantyne and Packer (2004). The authors indicated that these 24 items were based on Shulman's (1987) categories of the knowledge base of teachers and Leong's (1996) categories of the specific competencies required of classroom music teachers (p. 302). The present study employed the same four categorizations of these 24 items as following:

- *Music knowledge and skills* (performance skills, musical creativity, conducting skills, aural perception skills, composition skills, music history knowledge);
- *Non-pedagogical professional knowledge and skills* (coordination of extra-curricular music activities, legal issues, managing the music budget, coordination of staff, communication with community, communication with colleagues, communication with students and parents);
- *General pedagogical knowledge and skills* (knowledge of learners and their characteristics, knowledge of education purposes and values, ability to cater for student needs, ability to plan for effective learning, ability to organize the learning environment, ability to utilize various instructional strategies);
- *Pedagogical content knowledge and skills* (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).

For these 24 items, I asked for teachers' ratings on the importance of each area (1: absolutely not important – 6: absolutely important); the performance of their training program in addressing each area in terms of courses offered, required credits, and overall curriculum content (1: absolutely unsatisfactory – 6: absolutely satisfactory); and their level of confidence in each area (1: absolutely not confident – 6: absolutely confident). As one way to avoid central tendency bias in addition to piloting the survey instrument, as discussed in the methods chapter, the six-point Likert-type scale was used so that there

would not be a vague middle point for the respondents to choose. The scale was provided as equally spaced numbers, and only two anchors were labeled.

The items in *overall evaluations of their teacher preparation* (number 3 above) rated participants' agreement with two statements using a six-point scale from "strongly disagree" to "strongly agree": a) "Overall, I am satisfied with my pre-service preparation," and b) "I believe my pre-service preparation has been relevant to my needs as a music teacher based on my student teaching experience." For these questions, they were asked to write the main reasons for their satisfaction/dissatisfaction. The participants were also asked to list the three things that they had found to be most useful and least useful in their teacher training program based on their teaching experience, as well as explaining the ways they were useful/not useful. In addition, they were asked to rate the courses in their institution, their practicum experience, and the abilities of the music education faculty to prepare them for teaching music at the elementary school level on a six-point scale (1: Very poor – 6: Exceptional). A comments box for each question was provided.

In *elementary music teacher placement and curriculum* (number 4 above), the participants were asked to express their opinions regarding who should teach music at the elementary school level on the six-point Likert scale. They were also asked to identify whether a music specialist or a general classroom teacher was responsible for music teaching in their state/region, and they indicated whether they preferred to have a prescribed curriculum for teaching elementary school music. "Other opinions" or "reasons" boxes were given in the case they wanted to add details.

Last, in section five, participants were asked to provide detailed suggestions for the improvement of music teacher education practice for elementary school at their training institutions in an open-ended format. The teachers were also asked to provide their contact information if they were willing to be asked further questions regarding their responses. Refer to Appendix G for the revised complete survey questionnaire.

Reliability of the questionnaire. One of the main issues for reliability is internal consistency, and one of the most commonly used indicators of internal consistency is the Cronbach alpha coefficient (Field, 2005; Pallant, 2007). According to Field (2005), a value of between .7 and .8 is acceptable for Cronbach's alpha. Although values above .8 are preferable, it is often difficult to obtain a better Cronbach alpha value for scales with a small number of items, because the value of alpha positively depends on the number of items on the scale.

For Phase I, after administrating of the survey, a Cronbach's alpha analysis determined the reliability of the survey instrument. The survey questionnaire showed high internal consistency with reliability coefficients of (1) .90 for teachers' perceptions regarding the importance of each area in teachers' knowledge and skills; (2) .97 for perceptions regarding the performance of their training program in addressing each area; and (3) .95 for perceptions regarding the teachers' level of confidence. The Cronbach alpha coefficient for overall evaluation of their teacher preparation was lower (.776), but this may be because of the small number of items in this category. The overall internal consistency indicated by Cronbach's alpha was .97.

Data Collection Procedures

The study invitation, with a consent form and the survey link, was distributed via e-mail to approximately 392 preservice and early career teachers in both regions ($N=392$): 140 from the fourteen US institutions ($n=140$) and 252 teachers from the seven KR institutions ($n=252$). I contacted them up to five times to increase the response rate, although it was not possible to check whether they received or read the e-mail or not. Completed responses were returned by 186 participants (response rate of 47.4%): 74 participants from the US (response rate of 52.9%) and 112 from KR (response rate of 44.4%). One third of the participants were graduates ($n=63$, 33.9%), and the rest of them were mainly senior undergraduates. Most respondents were female ($n=138$, 74.2%). Table 3.3 shows demographic characteristics of Phase I participants.

Most respondents (69.4%), the majority of whom were preservice teachers, did not teach at schools yet, while 20.4% had full time or full time equivalent positions. According to the responses regarding *years of teaching*, 131 participants were preservice teachers (70.4%), and 50 were early career teachers (26.9%). The percentage of the US teachers' student teaching placement at the elementary school level varied from 0% to 100%, but the majority had 40% to 60% ($n=49$, 66.2% of the US participants), while all KR teachers were exclusively trained at the elementary school level ($n=112$). Most respondents ($n=159$, 85.5%) indicated they had majored in music education with any portion of a general music focus. Two-thirds of the teachers ($n=113$, 60.8%) had an instrumental focus during their teacher training, while 23.7% ($n=44$) had a choral

Table 3.3

Demographic Characteristics of Phase I Participants

Category	Frequency	%
Teaching status		
Not teaching	129	69.4
Full time/Full time equivalent	38	20.4
Part time	5	2.7
Substitute	8	4.3
Part time & substitute	2	1.1
No response	4	2.2
Years of teaching in schools		
0	131	70.4
< 1 yr	19	10.2
1 – 2 yrs	13	7.0
2 – 3 yrs	18	10.0
No response	5	2.7
Percentage of student teaching placement at the elementary school level in the US (n=74)		
0%	9	12.2
20 – 30%	1	1.4
40 – 60%	49	66.2
60 – 80%	4	5.4
100%	2	2.7
No response	9	12.2
Focused major areas		
Choral	5	2.7
Instrumental	20	10.8
General	19	10.2
Choral & General	37	19.9
Instrumental & General	93	50.0
Choral & Instrumental	2	1.1
All	10	5.4

background. Teachers who had both choral and instrumental backgrounds comprised 6.5% (n=12) of the respondents.

Analysis of the Data

The questionnaire yielded quantitative data on nominal, ordinal, or Likert-type scale ratings for various types of questions as well as qualitative data through open-ended questions and *comments/other* options. A number of quantitative analysis techniques were used including descriptive statistics (means, standard deviations, frequencies, rank order, histogram, and boxplot), Importance-Performance Analysis (IPA), *t*-test, and the Pearson Correlation Coefficient. The quantitative data collected through the survey were imported into Microsoft Excel first, and after coding, data were transferred to IBM SPSS Statistics 20. Both Microsoft Excel and SPSS were used in statistical calculations depending on the needs for analysis of each item. The qualitative data collected through the survey were also imported into Microsoft Excel for content analysis, systematic coding, and categorization.

In order to answer Research questions 1 and 3, I used *t*-tests to analyze quantitative data in order to see the differences between the responses by region (US and KR) and by teaching experience (preservice and early-career). However, by conducting a series of *t*-test, the familywise or experimentwise error rate could be inflated (Field, 2005). In other words, there might be an increased risk of making at least one type I error (Utts & Heckard, 2005, p. 568). Therefore, it would have been better to use ANOVA for analyzing the quantitative portion of this study than to conduct multiple *t*-tests; even so, the *p* value that I rejected the null hypothesis for each *t*-test was very small although a .05

level of significance ($\alpha = .05$) was used in these *t*-tests. In most cases, the p value for each test was lower than .0001, and only two *t*-tests had the p value of .006. Therefore, the familywise error rate could remain relatively lower.

Point of Interface

Between the two phases, an interview protocol was modified based on the results from Phase I. In addition, I purposefully selected participants from among those who had agreed to be contacted for further clarification, using *Maximal variation sampling* “in which the researcher samples cases or individuals that differ on some characteristic or trait” to present multiple perspectives.

Initial interview questions were written after I finished the pilot survey questionnaire in 2009. After completing the actual survey in 2011 (Phase I) and analyzing the results, I revised the interview protocol based on the survey responses for the qualitative part of the study (Phase II). The interview protocol was composed of 15 open-ended questions to deepen and expand the quantitative responses (Appendix H) using either semi-structured or structured interviews to guide participants’ responses depending on their preference. The protocol was reviewed by music education faculty members and modified based on their comments. The English version was written first and then translated into Korean.

Phase II: A Qualitative In-depth Interview Study

Participants

As I stated above, Maximal variation sampling was used to select the qualitative phase participants in order to further explain the results of the quantitative phase

(Creswell, 2007b, p. 214). At the end of the questionnaire in Phase I, participants were asked to indicate if they were willing to be contacted for the further clarification of their responses. Among those who filled out their personal information (name, e-mail address, and phone number) with this agreement, I purposefully selected approximately 25 participants from each country to create a sample with variation in each of various factors considered, including institution type, size, or location; teaching status; years of teaching; and perceptions toward their teacher training. I also reviewed their written responses to the open-ended questions in the survey questionnaire to reflect multiple perspectives. The open-ended questions were furthermore used as a way to generate a list of the kinds of potential problems or features of elementary music teacher training that the qualitative phase would need to address. I contacted those 25 potential interview participants via e-mail and phone calls, and 9 of the US participants and 11 of the Korean teachers agreed to be interviewed. Although I selected a very divergent spectrum of the participants, the variance of the actual participants could not be controlled since the final interviewees were selected based on their consent.

The US interview participants were composed of 2 male and 7 female teachers. I invented pseudonyms to identify each of these participants, and their institutions were described according to the Carnegie Foundation Classification (“Carnegie Classifications | Descriptions,” n.d.). Four of them trained in small college music education programs and three of them in large state university programs. Their teaching status and years of teaching were fairly diverse and spread. Table 3.4 includes brief characteristics and the Phase I responses of the interview participants in the United States: The last four columns

of the table include the participants’ average ratings in Phase I regarding their institutional performance, their level of confidence in teaching music, the relevance of their teacher training to their actual needs, and their overall satisfaction with their training.

Table 3.4

Characteristics of Interview Participants in the United States

Name ¹⁾	State	Institution ²⁾	Teaching Status ³⁾	Years of teaching	Mean of institutional performance ⁴⁾	Mean of confidence ⁵⁾	Relevance to the needs ⁶⁾	Overall satisfaction ⁶⁾
David	A	L4/NR, Public	FT/FTE	1	2.46	5.83	3	2
Grace	B	S4/R, Private	FT/FTE	3	5.25	5.08	4	6
Brooke	B	VS4/HR, Private	Not teaching	0	4.91	3.29	5	5
Maya	B	VS4/NR, Private	FT/FTE	1	4.5	4.38	6	6
Mason	A	S4/HR, Public	FT/FTE	2	4.63	3.79	6	6
Sarah	A	L4/NR, Public	Not teaching	0	4.45	5.38	6	6
Sophia	B	L4/R, Public	Substitute	2	4.38	4.67	4	3
Taylor	C	M4/HR, Private	FT/FTE	2	5.2	4.75	5	6
Amy	A	M4/R, Private	Substitute	1	4.08	4.62	5	5

- 1) Pseudonyms assigned by the researcher for identification
- 2) The size, setting, and control classification was referred to the Carnegie Foundation Classification (“Carnegie Classifications | Descriptions,” n.d.). All institutions included here are four-year schools.
 - VS4/NR: Very small four-year, primarily nonresidential
 - VS4/HR: Very small four-year, highly residential
 - S4/R: Small four-year, primarily residential
 - S4/HR: Small four-year, highly residential
 - M4/HR: Medium four-year, highly residential
 - M4/HR: Medium four-year, highly residential
 - L4/R: Large four-year, primarily residential
 - L4/NR: Large four-year, primarily nonresidential
- 3) FT/FTE :Full time/ Full time equivalent
- 4) 1: absolutely unsatisfactory – 6: absolutely satisfactory
- 5) 1: absolutely not confident – 6: absolutely confident
- 6) 1: strongly disagree – 6: strongly agree

Meanwhile, the Korean interviewees comprised 1 male and 10 female teachers. Their training institutions were somewhat spread, while the majority of them were preservice teachers. Only three of them were employed as full-time teachers, and their years of teaching varied from one year to three years. Table 3.5 includes brief characteristics and the Phase I responses of the interview participants in Korea.

Table 3.5

Characteristics of Interview Participants in Korea

Name ¹⁾	Province	Institution ²⁾	Teaching Status ³⁾	Years of teaching	Mean of institutional performance ⁴⁾	Mean of confidence ⁵⁾	Relevance to the needs ⁶⁾	Overall satisfaction ⁷⁾
Jinah	I	17	FT/Classroom	2	2.5	3.8	2	2
Munjung	II	15	FT/Classroom	2	3.25	3.2	4	2
Chaerim	V	19	FT/Music	1	4.2	4.63	4	3
Buyeon	II	18	FT/PE	1	3.58	4.17	5	4
Taehun	III	16	Not teaching	0	4.2	4.5	3	2
Jungmi	I	17	FT/Classroom	1	2.33	3.58	3	3
Dain	III	16	FT/Classroom	1	1.25	2.08	2	2
Sojin	I	17	Not teaching	0	2.58	3.29	1	1
Seoyoon	II	15	Not teaching	0	3.08	3.5	3	1
Ahyoung	I	14	FT/Music	3	4.78	4.83	5	5
Yunah	I	17	FT/English	1	1.29	1.5	1	1

- 1) Pseudonyms assigned by the researcher for identification
- 2) Number indicates each institution. All of these institutions are small, non-residential, and public four-year schools.
- 3) Only applicable in the 2011 school year
- 4) 1: absolutely unsatisfactory – 6: absolutely satisfactory
- 5) 1: absolutely not confident – 6: absolutely confident
- 6) 1: strongly disagree – 6: strongly agree
- 7) 1: strongly disagree – 6: strongly agree

Instrumentation: The Development of the Interview Protocol

In-depth semi-structured interviews were conducted to gather complementary qualitative data through face-to-face meetings, telephone calls, online voice or video chats, or written documents via e-mails depending on proximity and participants' choice (Appendix I). In the case of a written document response, the interview protocol was used

as an in-depth structured interview, since they answered questions in the protocol and added comments on it (Appendix H). In the cases of one-to-one, telephone, and online chat interviews, each interview lasted for 40 minutes to an hour with audio or video recording with interviewees' consent. The interview was semi-structured with the following questions of the interview protocol:

1. If you teach now, please briefly describe your current job. If not, please briefly describe your plan for a future position.
2. Do or will you have any chance to teach an elementary school music class?
3. What do you think about music teaching at the elementary school level?
 - a. Please evaluate current teaching practices in the elementary schools in your region.
 - b. What do you think about the current music teacher placement system? At the elementary school level, who do you think should teach music, and why?
4. How was your student teaching experience at the elementary school level? You may express your thoughts freely toward your experience including, but not limited to: duration, cooperating teachers, structure, communication with/support from your university, and mutual relationship with university courses. If you have experience at the secondary level as well, you may describe and compare your experiences.
5. What impact have your teacher education and music methods courses had on your experience in student teaching or first few years at the elementary school?

6. Do you have any successful teaching moments? How about unsuccessful moments that you felt unprepared for? How could your pre-service music teacher training program assist in preparing you better?
7. Overall, how would you evaluate your pre-service teacher training? Please answer the questions below specifically for the elementary school level teaching.
 - a. What are the strengths and weaknesses of your program?
 - b. Were there any specific experiences that helped you become a better elementary school level music specialist? Were there any aspects of the program that you felt were unnecessary or overwhelming?
 - c. How well did your coursework prepare you to address all the requirements of a K-12 license? Consider things like specialization (instrumental, choral), grade level, or general educational content as you answer. Do you think that the curriculum adequately satisfied your and your school needs?
 - d. How was instruction delivered? (e.g. lecturing, team teaching, practice teaching, group discussion, and so on) How would you evaluate those delivery methods of instruction?
 - e. How would you evaluate the ability of the faculty in the music education department to meet your needs to become a music teacher? How about in terms of elementary level teaching?
8. How do you evaluate your overall confidence to teach music to elementary school children? What are your strengths and weaknesses? How has your teacher training program influenced your confidence as an elementary music teacher?

9. What kinds of courses should be added or cut out of your preservice music teacher training curriculum to better prepare you or future teachers to become elementary music teachers? How would you change your preservice experience?
10. If there is anything that you would like to add, please do so here.

Analysis of the Data

Creswell (2006) briefly describes the general data analysis portion of a qualitative study as “preparing and organizing the data for analysis, then reducing the data into themes through a process of coding and condensing the codes, and finally representing the data in figures, tables, or a discussion” (p. 148). I prepared the data by listening to the interview recording files and reading the written responses carefully while I jotted notes for key words, repeated words or phrases, possible codes, and emerging themes. I later prepared the data by transcribing them into a word-processing file and organized all respondents’ answers under each question (Morse & Niehaus, 2009). After transcribing the interviews, I carefully read the entire text through and cross-checked my research questions. Then, the data were coded to identify cross-case themes, concepts, patterns, and meanings. Saldana (2015) explained a code in qualitative studies as “most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (p. 3). I chose the codes such as “underprepared,” “satisfaction,” “communication,” “the more, the better,” “frustration,” “learn by experience,” “disconnection,” “practicality,” “classroom management,” and so on, including Descriptive Codes, and In Vivo Codes. For the content analysis, I reread “the interview very carefully and separated out the significant

parts of the interview by copying those phrases into a number of files” according to Morse and Niehaus (2009, p. 127). The content was categorized into themes and patterns in the same file along with each interviewee’s ID and page reference number. The coding and analysis were reviewed using a member-check with some of the participants and an expert-check with a music education professor to triangulate the results.

Limitations

As I discussed above, while I selected a very divergent spectrum of the potential interviewees, the variance of the actual participants could not be controlled since it totally depended on their consent. In addition, according to Creswell (2007c), when the researcher does not have direct access to individuals, a telephone interview may yield the best source of information although informal communication cannot be caught. Practically, an online voice chat worked the same as a telephone interview, and an online video chat was equivalent to a one-to-one interview in this study. Most interviewees chose to be interviewed via telephone; online chat, either voice or video; or e-mails, because most sites of the present study were not close to the researcher. Therefore, the informal communication did not provide much information unlike usual interviews. Furthermore, interviews via e-mail communication (written responses) might not yield enough depth of information depending on individuals. Such communication is also usually structured without much openness, unlike semi-structured face-to-face interviews with response-dependent, probing questions, although the open-ended questions provided in email interviews were still clearly framed only as “guiding questions.”

Validity

Creswell (2007a, p. 148) recommended several ways to minimize the potential threats to the validity of sequential designs in a mixed methods research for the data collection and analysis issues. As he recommended in order to minimize the potential data collection validity issues, I selected the same individuals for the quantitative and qualitative data collection since the current inquiry is an Explanatory Design, used a large sample for the quantitative part and a small sample size for the qualitative part, chose individuals for the qualitative follow-up from the quantitative first phase to help explain significant results, and used rigorous procedures for developing and validating the instruments. For the data analysis issues, I chose significant results to follow up on from the quantitative results and addressed both quantitative and qualitative validity based on this recommendation.

In addition, in order to address validity of the overall study and the instruments, I discussed with experts (i.e. music education professors in the US and Korea, a mixed method course instructor, a statistics instructor, music educators in the US and Korea, and fellow PhD students) in every stage of the study including planning, developing the survey questionnaire and the interview protocol, piloting the survey, revising instruments, conducting the survey and the interview, translating the instruments and data, and analyzing data. Content validity of the survey in the Phase I was addressed through the pilot study, while I discussed main stake holders continuously and triangulated through expert check and member check for the qualitative part. However, the following issues still remain: 1) Participant fatigue might influence the later part of the survey because of

the significant length of the questionnaire; 2) Cultural difference between two countries might influence the degree or value of the Likert-type scales differently to make it hard to compare using the same values; and, 3) Unequal sample size in each country in both stages might impact the comparison between two countries.

Integration of Quantitative and Qualitative Results

According to Morse and Niehaus (2009), although researchers have made efforts to integrate the quantitative and qualitative parts of a mixed methods study, the analysis is still usually conducted separately. Therefore, the results from the quantitative phase were followed up with an explanation of the qualitative findings in the discussion section. Discussions based on integrated results have been shown to yield more meaningful implications for each context and future research questions rather than approaches that compare quantitative and qualitative results in a simplistic relationship.

Chapter Summary

This chapter detailed the methods used in this study as well as the rationale for using the mixed methods explanatory model to explore preservice and early career elementary music teachers' perceptions of current music teacher education programs, self-perceptions of competence, and their suggestions for improvement of teacher education and practice. I situated myself as a researcher in this study with my driving motivations and detailed procedures of the study's development based on the report of the pilot study. The participants' demographics, data collecting instruments, data collection procedures, and data analysis for both quantitative and qualitative phases with the point of interface in-between were also presented. The integration of the result in the

two phases was discussed as well as the reliability of the survey questionnaire and the validity of the study. A presentation and analysis of data is offered in the next chapter in two phases.

CHAPTER FOUR: RESULTS

This chapter includes the results of the data analysis derived from the research questions. Quantitative findings from the survey questionnaire are reported and supported by the presentation of narrative data based on qualitative responses to the survey questionnaire and follow-up interviews. The results of the questionnaire are reported in the order of the research questions, and the qualitative findings are presented according to significant themes that emerged in answer to the research questions.

Phase I: Quantitative Findings

This section explores results emerging from analysis of the survey questionnaire. The quantitative responses and brief comments related to the responses were gathered from 186 participants either enrolled in student teaching courses at the elementary school level during the 2010-2011 academic year (preservice teachers) or graduates who had taught music in schools one to three years (early career teachers), both in the upper Midwest region of the United States and in South Korea.

The survey questionnaire design was informed by research questions one through four and was composed in five parts:

- (1) demographics (Questionnaire section 1: 5-7 items)
- (2) teachers' perceptions of elementary school level training (Section 2 ~ 4: 72 items)
- (3) overall evaluation of their teacher preparation (Section 5 and 6: 10 items)
- (4) elementary music teacher placement and curriculum (Section 7: 3 items); and
- (5) suggestions for improvement (Section 8: 1 open-ended item)

The results of Phase I are presented according to the research questions, not in the order of the questionnaire. Research question one is addressed in three parts, 1) overall satisfaction and relevance to teacher needs, 2) institutional performance, and 3) institutional performance specific to the elementary level teaching. Research question two deals with teachers' own competence in relation to institutional performance, and research question three addresses teachers' perceptions regarding the elementary school music teacher position and prescribed curriculum. Each part is reported in the manner of comparison by region and teaching experience with the reasons for their perception. Lastly, teachers' suggestions for improvement are presented.

Research Question 1: Teachers' Perceptions of the Current Music Teacher Education Programs for Elementary Schools

The survey questionnaire sections 2 through 6 were designed to answer the research question 1: "How do preservice and early career teachers in South Korea and the upper Midwest region of the United States perceive the current music teacher education programs for elementary schools in terms of overall satisfaction, relevance to their needs, and institutional performance?" This research question includes two parts: a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (i.e., preservice vs. early career elementary teachers)?; and b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs? The results from the survey questionnaire include both quantitative and qualitative responses.

Overall Satisfaction and Relevance to Teacher Needs.

Overall satisfaction. In survey question 5.2, respondents expressed the degree of their agreement with the following statement on a six-point rating scale (1: strongly disagree – 6: strongly agree): “Overall, I am satisfied with my preservice preparation at the elementary school level.” In order to avoid central tendency bias, the six-point Likert type scale was provided as equally spaced numbers, while only two anchors were labeled throughout the survey questionnaire. In this way, as discussed in the previous chapter, there would not be a vague middle point for the participants to choose. The average overall satisfaction rating was 3.16 out of 6, from 171 valid respondents ($SD = 1.45$), showing that many teachers were not satisfied with their teacher training for elementary music teaching. Appendix J includes average ratings of overall satisfaction and relevance depending on teaching experience and the country.

Figure 4.1 shows the distribution of the overall satisfactions ratings between preservice and early career teachers in each country. The US teachers exhibited higher overall satisfaction with their program than the Korean teachers. An independent-samples t -test was conducted to compare the overall satisfaction ratings between the US and Korean teachers. There was a statistically significant difference in ratings for the US teachers ($M = 3.98$, $SD = 1.53$) and the Korean teachers, $M = 2.64$, $SD = 1.13$; $t(169) = 6.03$, $p < .001$ (two-tailed). Of the US participants, 56% of the respondents rated overall satisfaction from 4 to 6 (35 out of 62), while only 22.9% of the Korean respondents did (25 out of 109). The US teachers were generally more satisfied while Korean teachers were generally dissatisfied, as shown by the Korean majority’s ratings from 1 to 3 ($n =$

84, 77%). A large number of Korean teachers were very dissatisfied, rating either 1 or 2 ($n = 57, 52\%$). This tendency aligns with the pilot results, although the US respondents showed much higher overall satisfaction in the earlier study ($M = 4.5$). The current study's lower result ($M = 3.98$) is largely due to the noticeably lower ratings ($M = 2.77$) by participants from one particular school among the fourteen US institutions.

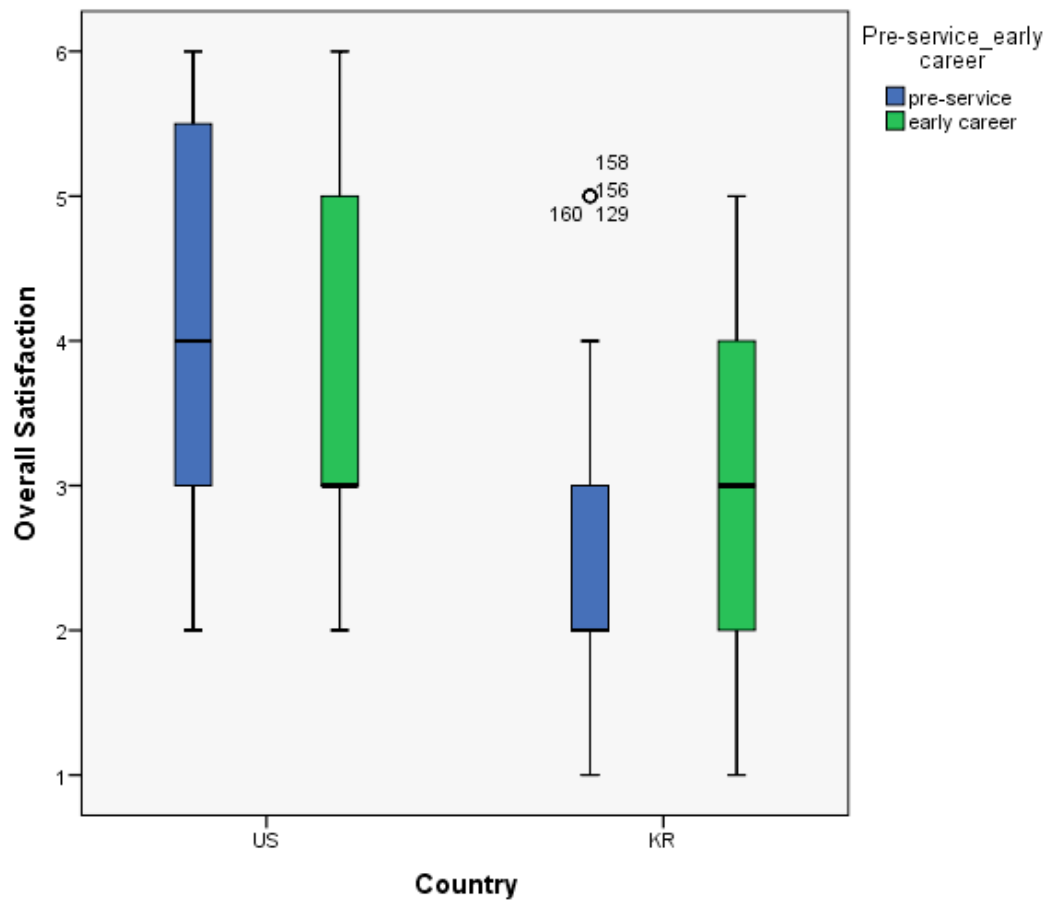


Figure 4.1. The distribution of the overall satisfaction ratings between preservice and early career teachers in each country.

This tells us something meaningful about the differences between the US and Korean teachers' perspectives on their training. However, how does this sense of

satisfaction change over the course of a teachers' early career? In order to compare the overall satisfaction ratings for preservice and early career teachers, an independent-samples *t*-test was conducted. There was a significant difference in ratings for preservice teachers ($M = 2.94, SD = 1.38$) compared to early career teachers, $M = 3.64, SD = 1.47; t(167) = 2.89, p = .006$ (two-tailed). Preservice teachers were more dissatisfied with their training than early career teachers. This tendency was even clearer in the case of Korean teachers.

A comment box was provided if the respondents chose to express reasons for their perception regarding overall satisfaction. The US participants who showed dissatisfaction left many comments regarding insufficient time at the elementary school level, usually including only one semester of methods class and/or student teaching placement. One teacher noted, "One class on elementary music education was not enough to get me even close to being able to work with little musicians." Similarly, another teacher commented as follows:

I feel unprepared to teach at the elementary level. The majority of my learning at this level came through student teaching, and this was limited. I'm worried about my peers who may end up teaching at the elementary level but have not had this experience.

This perception about insufficient time prepared at the elementary school level was also expressed in criticizing secondary level centered programs or seeing oneself as a secondary teacher. One comment captures this criticism: "Our degree focused on middle and high school. I didn't feel like we were very well prepared for elementary."

Some respondents also commented about K-12 certification since they thought they were not prepared adequately for younger students.

There is just too much to know. In gaining an instrumental music ed. degree, it is required that I be certified to teach general music at the k-5 level as well. There is a lot to be responsible for at these young age levels, knowing appropriate musical activities in relation to developmental capacities is the biggest gap in information.

Several teachers in their early career stage also expressed a level of discomfort that they had been placed in elementary schools and were not prepared for that by saying that, "This was not my area of focus; I still ended up teaching it." One teacher commented that she/he has learned what should be taught at each grade level in elementary music "simply by doing now over the past 3 years" after becoming a music teacher in an elementary school.

In addition, many of the US participants who showed dissatisfaction pointed out that their elementary level preparation was greatly influenced by attitudes, qualification, and competence of a methods class instructor and a cooperating teacher in student teaching.

Instructors took the attitude that "you will learn how this goes when you get in front of a real class" and were wholly ignorant of (arguably of course) fundamental problems of the current education system causing them, among other things, to be close minded.

Again, it was dependent on my specific mentor. Since I had a 'split-placement,' only half of my student teaching was devoted to elementary level, and my teacher was not as helpful as my high school placement teacher. Moreover, this was the ONLY experience I had that dealt with elementary band teaching specifically.

Other than these reasons, the teachers stated reasons for lower ratings such as insufficient hands-on techniques or field experiences, not prepared for classroom management and curriculum planning, and lack of proper resources and philosophy for methods in elementary music class.

Most US respondents who rated higher on their overall satisfaction provided reasons for their ratings from quality of methods classes including teaching techniques

and useful resources to great cooperating teachers in student teaching placement and instructors of methods classes.

The courses I took taught me practical ways to teach music. I learned a lot of different strategies for teaching. The curriculum we learned about gave ideas for different age levels. This helps to structure curriculum.

100% it was great! Someone filled with empathy to listen from my perspective, nurture, and help me to grow as an individual. My CT [cooperating teacher] was great and really fostered a great learning environment for myself and my students.

In addition, some teachers mentioned their student teaching experience as helpful.

I was very fortunate that I had two placements that included elementary music while I was student teaching. I feel that these experiences, in addition to the general music courses at my university, prepared me to teach successfully at the elementary school level.

On the other hand, almost all the Korean participants expressed a deep degree of dissatisfaction in their comments. Many teachers complained about the overall quality, degree of specialty, and organization of the music teacher training curriculum.

Although there is a music education specialty track, I think that the actual implemented curriculum is perfunctory rather than specialized in music education. Therefore, the current music teacher training curriculum left much to be desired in order to improve future music teachers' ability and qualification in real schools. I think the curriculum should offer more practical courses in order to improve teachers' teaching techniques and abilities.

These complaints were often connected to the issues of practicality and effectiveness of the offered courses and field experiences. They stated that what they learned was not applicable in context, and one teacher commented that she/he "almost never had an opportunity to take a course which was centered on practical field experiences." The same comment resonated in many others' responses.

About course content, a large number of teachers specifically commented that the courses focused too much on performance technique such as the following statement:

“The emphasis of the curriculum is merely on performance techniques rather than on methods that cover how to teach music to children.” In addition to these complaints about the teacher training curriculum and offered courses, the Korean teachers also expressed their dissatisfaction about instructors’ qualifications, attitudes, and competence to teach the elementary level methods classes.

Many courses, which have clearly different course titles, dealt with almost same materials (teaching contents that already taught in other courses), and some general major subjects and applied major subjects were frequently overlapped, wasting time. In addition, instructors’ attitude, focus, and depth towards courses were very different so that the degree of learning was not consistent at all. First of all, it is hard to learn anything deep since there are only minimal credits offered and required in music education. Many classes merely cover theoretical levels. Second, since instructors’ sense of current teaching practice is usually far from the reality in elementary schools, there is a lack of opportunities to apply theories of teaching methods into practice or to cultivate a sense for actual music class teaching.

In addition, issues specific to the Korean context emerged in some of comments. Korean universities of education train almost all elementary teachers, and these teachers are required to teach all subject areas. In this context, some respondents pointed out that the teacher training curriculum may not be sufficient for preservice teachers who are outside of the music education specialty to teach music in class.

Because I was in the music education specialty area, the teacher training that I received was appropriate to my needs in order to become a teacher who is capable to teach music along with other subjects. However, student teachers who were in other specialty areas would have difficulty preparing to be music teachers because they didn’t have enough chance to play instruments, to sing songs, or to reflect about music education seriously. Even though there are opportunities to take classes, it is very common that these courses can be one-time courses for tests and overlook the importance of music education because there is not enough time to nurture musical ability over the courses.

A few Korean participants provided positive feedback, which was very specific for their program or instructors, yet showed some degree of dissatisfaction as well.

I am satisfied with the overall training. I had participated in the special program that was organized and offered by the music education major. We went to Jindo in Jeonranam-province and learned Korean traditional songs and games, Korean traditional instrument Jangu, and invited a guest instructor in order to learn Eurhythmics. In particular, it was my first time to learn Eurhythmics, and it was really interesting. The portion in the music teacher training curriculum is half and half in instrumental technique courses and music methods classes. It would be good if there is a course regarding music teaching methods that are necessary in actual music class teaching.

In sum, the US teachers complained about insufficient training time at the elementary school level, the K-12 certification, methods course instructors and cooperating teachers, and insufficient course contents. Many teachers who were satisfied with their training, evaluated the methods courses to have high quality and saw cooperating teachers as greatly helpful, as well as the instructors of methods classes. Meanwhile, the large majority of Korean teachers expressed discomfort about their training in terms of the overall quality, degree of specialization, organization of the training curriculum, practicality of the offered courses and field experiences, performance skill centered courses, and course instructors.

Relevance to teacher needs. In survey question 5.1, participants indicated how much they agreed with the following statement on a six-point Likert scale (1: strongly disagree – 6: strongly agree): *“I believe my preservice preparation has been relevant to my needs as a music teacher based on my student teaching experience.”* This perception about the relevance of their preservice training also showed a similar tendency with the overall satisfaction ratings. The average rating for relevance was 3.52 out of 6 from 171 valid responses ($SD = 1.38$), revealing that many teachers considered their training was less relevant to their needs to be elementary music teachers. The boxplot in Figure 4.2

shows the distribution of the relevance ratings between preservice and early career teachers in each country.

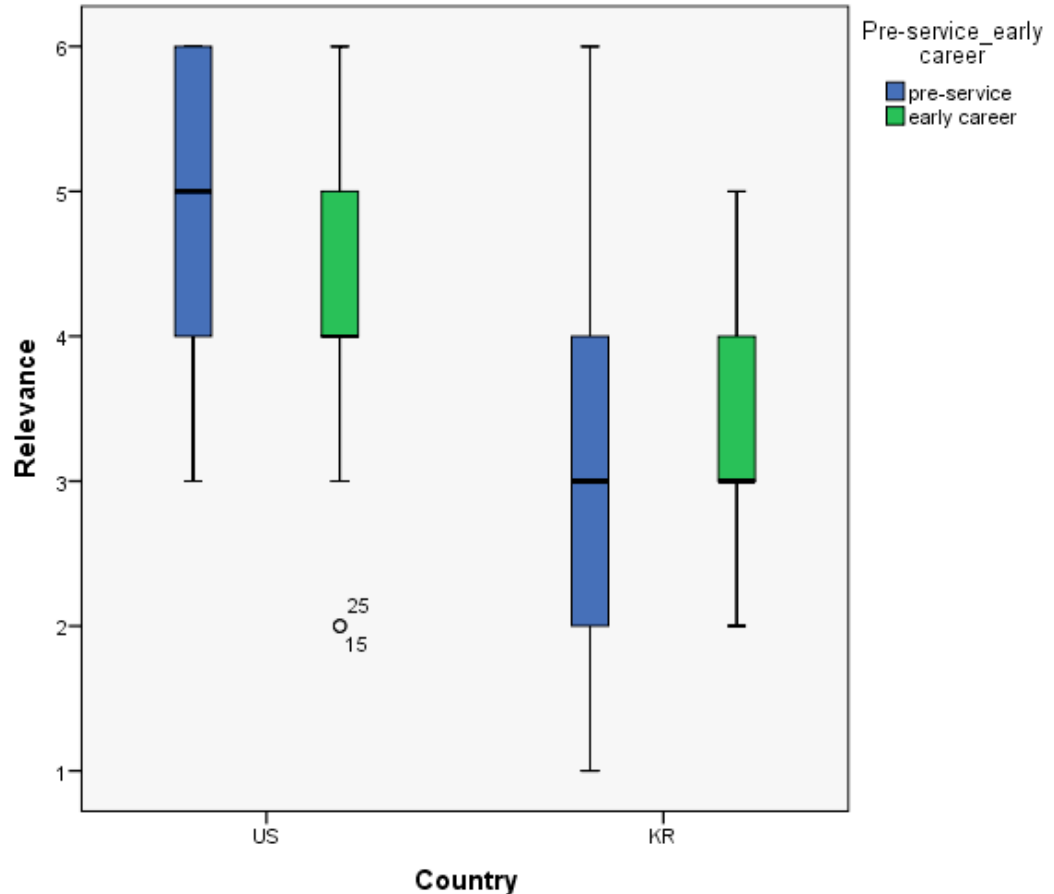


Figure 4.2. The distribution of the relevance ratings between preservice and early career teachers in each country.

By region, as shown in the Figure 4.4, the US participants ($M = 4.56$, $SD = 1.13$) showed significantly higher means than the KR participants ($M = 2.95$, $SD = 1.16$; $t(169) = 8.85$, $p < .001$, two-tailed). Most US teachers thought that their training was relevant to their needs for elementary music teaching by relevance ratings that were between 4 and 6 ($n = 50$, 82%), while only 28% of Korean teachers did ($n = 31$). This tendency is clearer in the fact that almost half of the US participants rated 5 or 6 for the relevance of their

teacher training to their needs based on their student teaching experience (46%, 34 out of 61), while only 13% of the valid Korean participants did (14 out of 110). Only one Korean participant gave the rating of 6 for relevance. There were 11 respondents who gave ratings of 2 or 3 from the US participants (18%) with no rating of 1, although the majority of the Korean participants thought their training was irrelevant to their needs by ratings from 1 to 3 (72%, 79 out of 110). This result regarding the relevance between the two regions aligns with the pilot study, although the ratings of the current KR participants were much lower ($M = 3.76$ in the pilot study; $M = 2.95$ in the current study).

An independent-samples *t*-test was conducted in order to compare the relevance ratings between preservice and early career teachers. There was a statistically significant difference in ratings for preservice teachers ($M = 3.29$, $SD = 1.39$) and early career teachers, $M = 4.13$, $SD = 1.17$; $t(167) = 3.96$, $p < .001$ (two-tailed). Similar to the overall satisfaction result, preservice teachers thought their teacher training was less relevant to their needs for elementary music teaching than early career teachers did.

As with the “overall satisfaction” question (Q. 5.2), a comment box was provided so that respondents could choose to express reasons for their perception regarding the relevance of the teacher training they received to their needs. Provided answers were aligned with the reasons for the overall satisfaction ratings. Most US teachers indicated that their preservice preparation had been quite relevant to their needs as music teachers based on their student teaching experiences. One teacher commented, “My classes focused on how to best teach music. The knowledge and skills that I learned in my classes have been very practical and helpful as I have been student teaching. It has given

a strong foundation on which to build.” This statement addressed how one’s program could effectively equip teachers when it focuses on pedagogy, and the respondent seems to believe that the acquired knowledge and skills are useful as long as they are practical.

Another statement described how one’s program overall connected university training to field experience. “My undergraduate career has provided me with great opportunities as both a student and a pre-professional. I was able to use different teaching techniques in practicum and student teaching experiences as well as related work opportunities that related to the field (community choir director, etc.).” Since most training is held in institutions, student teaching and other field-related opportunities provide preservice teachers great chances to implement what they have learned with real children in real settings.

In addition to the connection between university training and field experience, many of the US teachers perceived their preparation to be relevant to their needs because their student teaching experience was practical and useful. One teacher commented, “I feel that my work observing and teaching as a student has helped me learn through hands-on training how best to work as an efficient teacher, and through my experiences I have learned many techniques on teaching.” The teachers appreciated the variety of techniques and procedures they learned while student teaching, since these were helpful in their elementary classrooms.

The most common reason that some US respondents found their student teaching relevant to their needs was support from the cooperating teachers they met. This shows how cooperating teachers are just as important as methods instructors in teacher training

programs. Some student teachers acquired useful resources, repertoire, and techniques for the elementary classroom from cooperating teachers, and others were given many opportunities to attend workshops and outside activities during their time with their cooperating teachers, making connections with other teachers. One preservice teacher clearly stated, “My student teaching experience was highly dependent on the specific mentor I had. I know others who had less helpful mentors, but mine was extremely helpful to me, and I felt I learned a ton of things.” Another teacher remarked on how one appreciated learning by observing good teaching models:

Basically, I believe I had a great cooperating teacher who led by example. She was very structured in how she taught music, and the way that she taught led both to the ability to assess student learning as well as teach a music concept in a variety of ways.

Many teachers appreciated experience itself as a valuable learning process. One teacher said, “There are many things you can only learn by being on your own, making your own mistakes, and learning from them.” Similarly, one participant commented that, “Although I learned a lot and felt prepared for most things, there is still so much to know and learn, and there is no way to get that knowledge but experience.” In addition, both the group of teachers who expressed positive perceptions of their training as relevant to their needs and the group who indicated negative ratings commented that they wished there was more emphasis on how to teach (pedagogy) than how to perform (instruments).

A few US teachers explained that they thought their training was not very relevant to their needs due to discrepancy between their courses at the university and student teaching, and between their courses in the music department and in the education department. One teacher commented, “I felt that the classes were not related to my

student teaching. It was very different. Classes were overviews and not specific. Teaching was very specific and I needed examples/practice with my delivery. My assigned teacher had a totally different methodology from what I learned in school.” This discrepancy underscores the paradox that the very place (music education classes) that was supposed to prepare teachers pedagogically had failed to match their real classroom experience—which could leave new teachers at a loss. Another commented, “I feel that the education department at the preparation institution I attended does not cater to those seeking to teach music. Many strategies taught work, but are not necessarily effective in a class of 30 students that have instruments (weapons) in their hands.” Yet others expressed the sense that they were mainly prepared by student teaching placements, not by the university courses.

As opposed to the case of the US, many Korean teachers perceived their teacher training as irrelevant to their needs as an elementary music teacher. The main reason offered for this perception was that their student teaching experience revealed that what they learned in their institutions was not practical or directly applicable in class music teaching, which was similar to the reason given for overall satisfaction ratings:

Although we have learned and experienced everything including instruments, singing, music theory, and composing, those courses were very shallow and limited, and there was no chance to reflect how we can apply that knowledge in actual teaching in elementary schools.

We learned a lot of theories in music education methods, but it is still vague to me how I can teach music when I become a teacher after graduation since student teaching period was short and not practical.

Many teachers pointed out that their training was not specialized enough in music education to be relevant to their needs, making declarations such as, “My preparation has been relevant to my needs as a general classroom teacher, but it has not come up to my

needs as a MUSIC teacher.” Some teachers commented that student teaching was focused on main subjects, such as language arts and mathematics, but not on arts education.

There was almost no feedback about music teaching during student teaching. Focus of the student teaching was on main subjects. Because a music room was only accessible for students in specific grades, we even could not use the music room during student teaching.

Since the teachers reflected on their preparation based on their student teaching experiences, some teachers commented about cooperating teachers being not helpful to equip them as effective music teachers. These comments showed actual music teaching practices in elementary schools in terms of who teaches music, and how it is taught.

Even my cooperating teacher was not confident in music teaching, so I could not get appropriate feedback, and she taught every music class using ‘i-scream’ program [an internet-based guided teaching program: www.i-scream.co.kr].

As found by Ogawa (2004), this comment shows one example demonstrating that many in-service teachers who are not confident in teaching music mainly depend on teaching aids, playing accompaniment CDs, or using internet-based programs. It seems to be obvious that these in-service teachers could hardly help preservice music teachers but rather needed assistance with their own music teaching.

The cooperating teacher that I met was a graduate not from a university of education but from a music college, so she did not understand characteristics of elementary school children well. Therefore, the classes she taught were centered on showing off her musical ability, and I was very disappointed. The teacher training curriculum should be revised so that preservice teachers can meet many reliable music cooperating teachers to get great feedback and wisdom from them.

This comment captures how music specialists, who have strong music backgrounds from music college but weak pedagogical training, seem to fail to either effectively deliver music class for young children or provide good role-models for preservice teachers as cooperating teachers.

Some teachers even complained that they did not have enough chances to observe music classes during their student teaching as one teacher said, “Although I have had a student teaching period every year during four years of college, I have never observed music classes.” Other teachers named reasons for the irrelevance of their training such as the poor educational conditions nationwide in Korea, or university instructors who did not have any elementary school experience:

The current teacher training in universities of education is not even close to the standards that teachers need to reach in order to be equipped as effective teachers in actual classrooms. However, the educational conditions in Korea are too poor to reach the level that the National elementary school curriculum suggests and requires.

As in the comments about cooperating teachers, the respondents expressed frustration about the fact that most instructors in their training institutions have strong musical backgrounds as performers but do not have enough pedagogical background with younger children:

It was so disappointing that the instructors in university of education courses did not consider the situation that elementary school students were in. I assume that it was because faculty in music education had not had experience teaching elementary school children. I wish the instructors who are current elementary school teachers could teach those methods courses like other majors in the university of education. I wondered why all music education instructors were music college graduates unlike other majors.

Teachers who perceived their training as relevant to their needs did not necessarily comment positively; many of them left comments similar to those presented above. Yet, some teachers noted that the relevancy of their training was dependent on specific instructors of courses. “I feel confident in music teaching through the course of Professor A. I was not afraid of teaching music class during my student teaching. However, it was disappointing that some professors ran courses far from actual

elementary class settings.” Some teachers also noted that they had more opportunities to specialize in music teaching and to student-teach music classes than student teachers in other specialized tracks. However, teachers who left positive comments mainly appreciated the student teaching opportunity itself.

To sum up, based on student teaching experiences, many of the US teachers perceived that their preservice training was relevant to their needs as music teachers. They believed that their training programs had pedagogically prepared them by providing a strong foundation with practical courses and enough field-related opportunities. They felt that their student teaching experiences were also practical and useful, with support from well-experienced cooperating teachers. A small number of teachers, however, perceived their training as irrelevant to their needs because of deviation between their in-university courses and student teaching, and between their music courses and education courses.

On the other hand, the majority of Korean teachers perceived that their training was irrelevant to their needs as elementary music teachers. They complained that the courses in their training were not practical or applicable in real class settings, and also not specialized enough in music education. Their comments also revealed how music classes could be ineffective because of teachers who were not equipped with musical skills and pedagogical approaches. Both the US teachers and Korean teachers appreciated the student teaching experience itself and called for more practical and applicable program content with emphasis on how to teach.

Institutional performance. In the survey sections of the *teachers' perceptions of elementary school level training* (questionnaire sections 2~4), the 24 items of the teachers' knowledge and skills in four categories were adapted from Ballantyne and Packer (2004) in order to assess respondents' perceptions of their teacher training and identify the areas that need to be improved. The participants were asked to rate the importance of each area (1: absolutely not important – 6: absolutely important); the performance of their training program in addressing each area in terms of courses offered, required credits, and overall curriculum content (1: absolutely unsatisfactory – 6: absolutely satisfactory); and their level of confidence (1: absolutely not confident – 6: absolutely confident).

Teachers' perceptions of importance, performance, and confidence regarding various teachers' knowledge and skills. The preservice and early career teachers considered the majority of the 24 items of the music teachers' knowledge and skills to be important (all means 4 or higher, $M=4.86$, see Table 4.1). The US teachers perceived 16 items to be very important by ratings of 5 or higher, while Korean teachers considered nine items to be very important. A remarkable point is that the majority of both Korean and the US teachers perceived the majority of items in the *general pedagogical knowledge and skills* and the *pedagogical content knowledge and skills* categories to be very important (all 11 items for the US teachers; 9 out of 11 items for the Korean teachers). The US participants rated only one item, *composition skills*, as relatively not important by

Table 4.1

Means and Standard Deviations on the Teachers' Perceptions of Knowledge and Skills

Area relating to teachers' knowledge and skills	US			KR		
	I ^a	P ^b	C ^c	I	P	C
Performance skills	4.84 ^d (1.05)	4.97 (1.20)	5.12 (1.09)	4.21 (1.05)	3.58 (1.22)	4.07 (1.16)
Musical creativity	5.23 ^e (0.91)	4.14 (1.16)	4.64 (1.19)	4.45 (1.09)	2.76 (1.08)	3.52 (1.13)
Conducting skills	4.14 (1.38)	4.79 (1.09)	4.63 (1.07)	4.61 (1.04)	3.14 (1.32)	3.64 (1.17)
Aural perception skills	5.24 (0.96)	4.49 (1.34)	4.59 (1.09)	4.71 (1.05)	2.60 (1.23)	3.83 (1.50)
Composition skills	3.93 (1.17)	3.44 (1.47)	3.60 (1.32)	3.12 (1.10)	2.49 (1.14)	2.99 (1.42)
Music history knowledge	4.36 (1.09)	4.56 (1.42)	4.19 (1.23)	3.65 (1.11)	2.70 (1.21)	3.06 (1.19)
Coordination of extracurricular music activities	4.54 (1.42)	3.61 (1.39)	4.22 (1.22)	4.53 (1.01)	2.58 (1.26)	3.23 (1.09)
Legal issues	4.18 (1.26)	3.01 (1.36)	3.11 (1.30)	2.79 (1.09)	1.55 (0.72)	1.90 (1.01)
Managing the music budget	4.61 (1.34)	2.86 (1.34)	3.74 (1.27)	3.29 (1.16)	1.55 (0.89)	2.39 (1.25)
Coordination of staff	4.51 (1.40)	2.96 (1.38)	4.14 (1.37)	4.01 (1.19)	1.79 (1.03)	3.32 (1.29)
Communication with community	5.16 (1.06)	3.86 (1.32)	4.59 (1.15)	4.15 (1.17)	1.98 (1.30)	3.31 (1.30)
Communication with colleagues	5.35 (1.01)	4.14 (1.34)	4.99 (1.11)	4.52 (1.17)	2.04 (1.14)	3.95 (1.20)
Communication with students and parents	5.58 (0.72)	4.30 (1.22)	4.92 (0.91)	4.96 (1.01)	2.31 (1.28)	4.07 (1.15)

Area relating to teachers' knowledge and skills	US			KR		
	I ^a	P ^b	C ^c	I	P	C
Knowledge of learners and their characteristics	5.69 (0.60)	4.85 (1.22)	4.85 (1.04)	5.40 (0.76)	3.07 (1.53)	4.15 (1.05)
Knowledge of education purposes and values	5.45 (5.61)	4.90 (1.16)	5.11 (0.86)	5.36 (0.81)	3.70 (1.46)	4.26 (0.94)
Ability to cater for student needs	5.61 (0.68)	4.78 (1.20)	4.95 (1.00)	5.33 (0.84)	3.09 (1.40)	4.01 (1.03)
Ability to plan for effective learning	5.69 (0.55)	4.95 (1.10)	5.03 (0.91)	5.31 (0.78)	3.45 (1.46)	4.08 (0.92)
Ability to organize the learning environment	5.57 (0.70)	4.56 (1.21)	4.95 (0.94)	5.18 (0.80)	3.36 (1.48)	4.14 (0.97)
Ability to utilize various instructional strategies	5.62 (0.70)	4.96 (1.12)	5.01 (0.99)	5.19 (0.83)	3.79 (1.44)	3.92 (1.01)
Knowledge of music teaching techniques	5.64 (0.63)	4.78 (1.22)	5.01 (1.01)	4.94 (0.89)	4.06 (1.39)	3.93 (1.06)
Engaging students with music in a meaningful way	5.70 (0.59)	4.81 (1.22)	5.08 (0.91)	5.50 (0.71)	3.45 (1.37)	3.95 (1.09)
Implementing the music curriculum effectively	5.45 (0.92)	4.48 (1.33)	4.79 (1.05)	5.05 (0.93)	3.47 (1.41)	3.85 (1.05)
Assessing students' abilities in the various aspects of music	5.47 (0.74)	4.45 (1.34)	4.89 (1.01)	5.07 (0.87)	3.06 (1.30)	3.65 (1.01)
Explaining and demonstrating musical concept	5.58 (0.81)	4.73 (1.22)	5.22 (0.86)	4.83 (0.99)	3.41 (1.36)	3.95 (1.12)

^a Importance

^b Performance

^c Confidence

^d Mean (Standard Deviation)

^e Blue fonts indicate mean ratings of 5 or above, while red fonts indicate mean ratings of below 3.5.

indicating means less than 4, while Korean teachers perceived four items as not important. The Korean teachers considered the *legal issues* item unimportant by rating it lower than 3, while the US teachers saw this item as quite important ($M=4.18$). This shows the cultural difference between the two countries that the Korean teachers might not be typically expected to be responsible or involved with legal issues in the elementary music classes where the US teachers are more often responsible.

Although the majority of teachers in both countries thought most of the 24 items were important for classroom music teaching, the institutional performance to address each area fell short of the importance ($M=3.59$). The US teachers perceived that their teacher training programs addressed these skills and knowledge areas quite well ($M=4.3$), and eighteen items received ratings between 4 and 5. They assessed the institutional performance lower for four items by ratings below 3.5. Meanwhile, the Korean participants evaluated their institutional performance as poor by rating all items lower than 4 ($M=2.87$) except only one item, *knowledge of music teaching techniques*. They perceived their teacher training programs to be extremely poor to address the four areas in the *non-pedagogical professional knowledge and skills* category by rating below 2.

The participants were also asked to rate their confidence on each area relating teachers' knowledge and skills. While the mean rating of all participants was not very low ($M=4.14$), the mean difference between the US teachers and Korean teachers was noticeable ($M_{US}=4.64$; $M_{KR}=3.63$). The US teachers showed high levels of confidence in seven areas by rating 5 or above and lower level of confidence in only one item, *legal*

issues, by rating less than 3.5. In the meantime, the Korean teachers showed lower confidence in seven out of twenty-four areas by rating them less than 3.5.

The preservice and early career teachers' perception regarding teachers' knowledge and skills were classified into four broad categories: *music knowledge and skills*, *non-pedagogical professional skills and knowledge*, *general pedagogical knowledge and skills*, and *pedagogical content knowledge and skills*. Not surprisingly, music teachers are expected to have a certain level of *music knowledge and skills* in order to teach music properly and effectively. The *professional knowledge and skills* category comprises the non-pedagogical professional qualities in teaching elementary classroom music including coordination of extracurricular music activities and communication issues. The *general pedagogical knowledge and skills* are teaching aspects regardless of subject specialty, while the *pedagogical content knowledge and skills* refer to teachers' features specific to classroom music teaching.

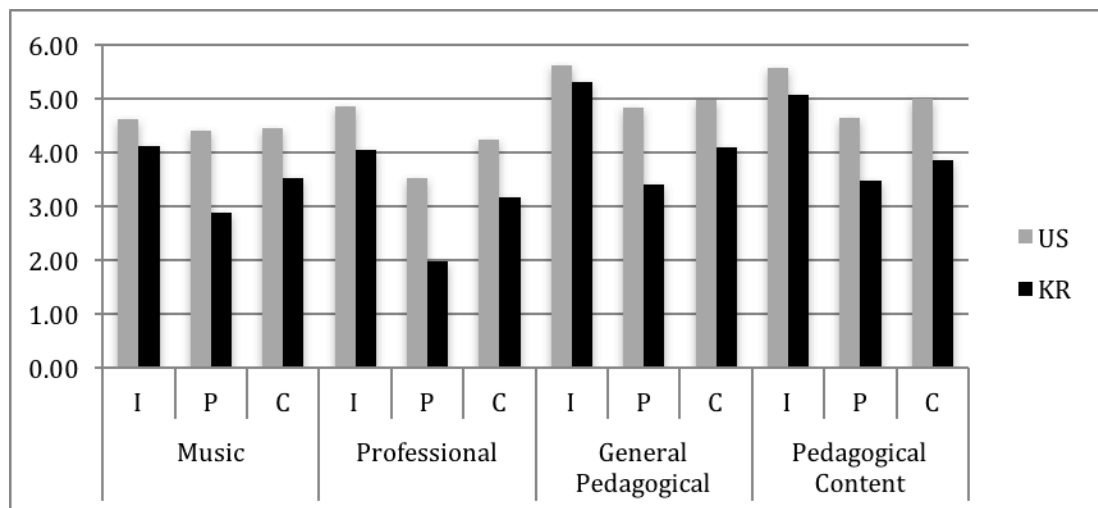


Figure 4.3. Teachers' perception regarding importance, performance, and confidence in each category.

As shown in Figure 4.3, the participants in both countries believed that pedagogy-related knowledge and skills, both general and subject-specific, are more important than music and professional knowledge and skills. Overall performance and confidence in these important categories were also better than the other two categories in both countries although the Korean teachers were not satisfied with their institutional performance in all four categories. The US teachers showed higher satisfaction regarding institutional performance and higher confidence in all four categories than the Korean teachers did. The US participants were confident in all four categories, while they were satisfied with their institutional performance in all categories except the *professional knowledge and skills* category. As stated above, the Korean teachers were not satisfied with their training program in addressing knowledge and skills in all four categories for their importance, while they showed higher confidence compared to the institutional performance. Especially, their perception regarding institutional performance was extremely unsatisfactory in the *professional knowledge and skills* category, showing a mean rating lower than 2. Since teachers in both countries perceived their institutional performance to be unsatisfactory in the *non-pedagogical professional knowledge and skills* category for its moderate importance, this category may need to be strengthened in the training programs of both countries to keep balance with areas in other categories.

IPA (Importance-Performance Analysis). Importance-Performance Analysis (IPA) was applied to reveal the areas needing attention by combining these two dimensions graphically. The mean scores from the importance and performance ratings were plotted on a grid, yielding four quadrants that separate items into areas of greatest to

least concern. According to Martilla and James (1977), positioning the vertical and horizontal axes on the grid is a matter of judgment (p.79). They suggested the possibility of moving the axes over one position on the scale because of the occasional absence of low importance and performance ratings. In the current inquiry, low importance ratings of the US result and high performance ratings of the Korean result were absent. Therefore, the horizontal axis for the US importance ($M < 5$) has been positioned with a dividing point at one third to classify lower importance ratings, and the vertical axis for the US performance ($M < 4.5$) has been positioned in order to divide items into two approximately equally sized groups according to the Ballantyne and Packer inquiry (2004). On the other hand, the horizontal axis for the Korean importance ($M < 4.8$) has been positioned in order to divide items into two approximately equally sized groups, and the vertical axis for the Korean performance ratings ($M > 3.4$) has been placed with a dividing point at one third to separate higher performance ratings.

Each item fell into one of four quadrants. Items within Quadrant 1 (high importance and low performance) show which areas the teachers perceived should be more thoroughly addressed in the teacher training programs, while items within Quadrant 4 (low importance and high performance) reveal areas that might be overemphasized than actually needed. In the meantime, items in Quadrant 2 (low importance and low performance) would need less attention because of the low importance of each area despite low performance. However, since the importance ratings of many items in this quadrant are relatively high, these items should not be ignored in the current inquiry. Lastly, items within Quadrant 3 (high importance and high performance) may indicate

that the current program appropriately addresses those areas according to the teachers' needs. In interpreting the results, it would be important to keep in mind that the value of the IPA approach is relative levels of importance and performance rather than absolute levels (Martilla and James, 1977). It was evident in the current analysis in particular because the performance and confidence ratings of the Korean teachers were much lower than ratings of the US teachers for every item. Therefore, the results should be relatively interpreted within each region and at the larger picture. Figure 4.4 shows how data in the current study were placed into the four quadrants for each country.

Quadrant 1: Need for attention (High importance but low performance). As seen in Quadrant 1, the US teachers perceived the following items as important but rated the performance of their training programs in addressing them relatively low: *musical creativity* ($M_{\text{Importance}}/M_{\text{Performance}}=5.23/4.14$), *aural perception skills* (5.24/4.49), *communication with community* (5.16/3.86), *communication with colleagues* (5.35/4/14), *communication with students and parents* (5.58/4.3), and *assessing students' abilities in the various aspects of music* (5.47/4.45). Still, the respondents perceived that the institutional performance in these areas of teachers' knowledge and skills was satisfactory, mean rating 3.5 or higher. These items in Quadrant One were from all three categories other than the *general pedagogical knowledge and skills* category, and this result is aligned with the pilot study. It is noteworthy that all three areas relating to communication skills were in Quadrant One, indicating that these areas, which are in the *non-pedagogical professional knowledge and skills* category, are important and where

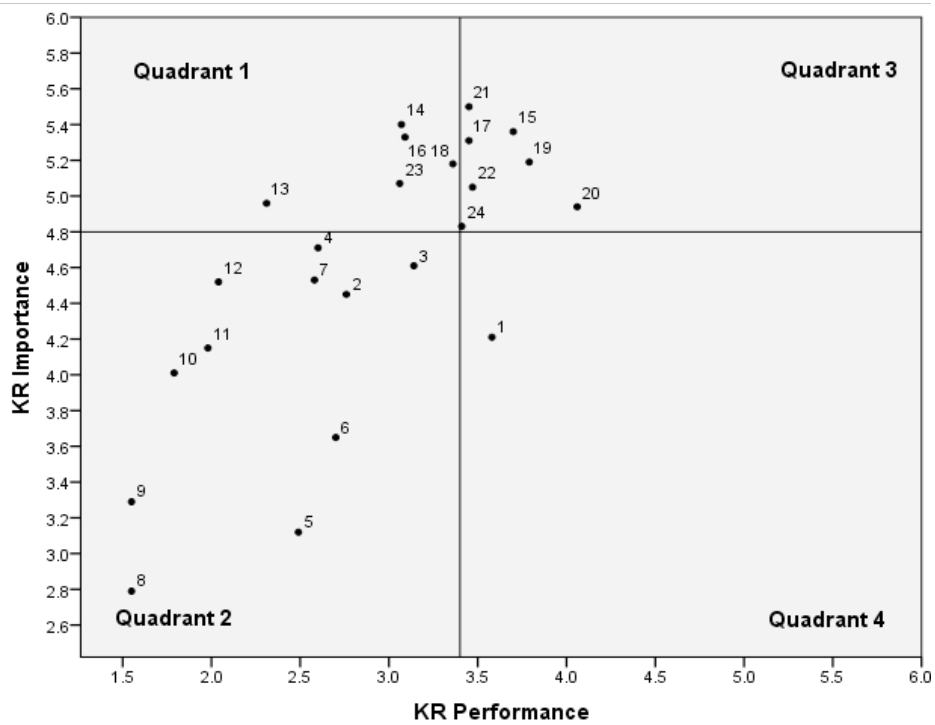
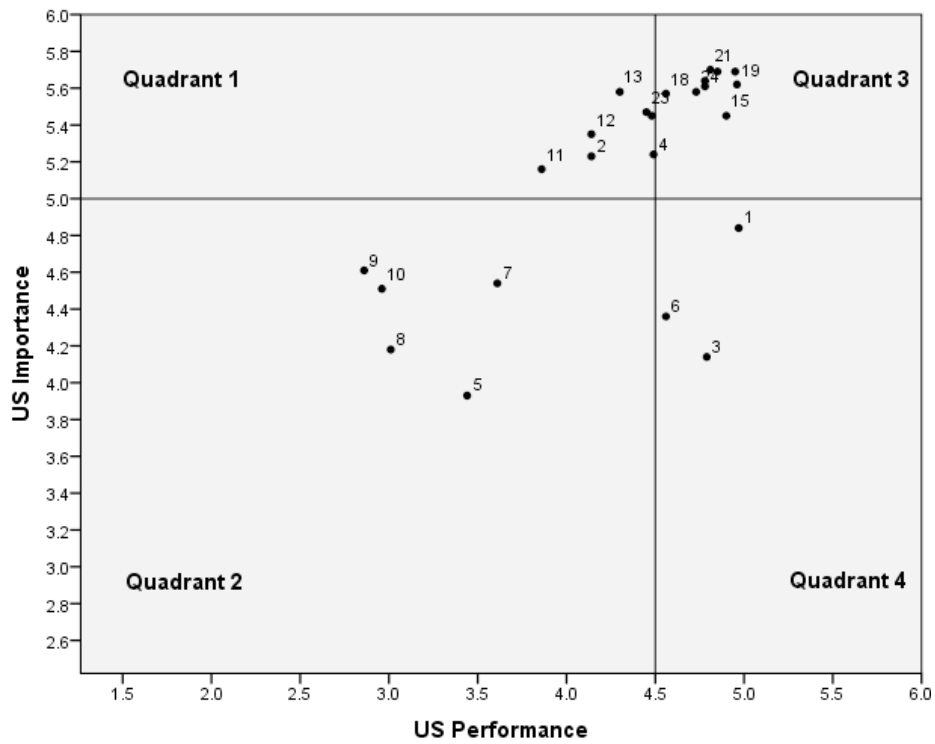


Figure 4.4. Importance-Performance Analysis of elementary music teacher education practices in the US and Korea.

performance can be improved. It would be necessary, then, to concentrate the institutional efforts to improve these areas.

Meanwhile, the Korean teachers perceived that the institutional performance was not satisfactory for their high importance with the following items: *communication with students and parents* (4.96/2.31), *knowledge of learners and their characteristics* (5.4/3.07), *ability to cater for student needs* (5.33/3.09), *ability to organize the learning environment* (5.18/3.36), and *assessing students' abilities in the various aspects of music* (5.07/3.06). Most of these areas overlaps with the pilot result. They perceived weaker support for the items in the *general pedagogical knowledge and skills* category for higher level of importance. In addition, the teachers in both countries perceived training in the areas of the *communication with students and parents* and *assessing students' abilities in the various aspects of music* to be unsatisfactory, thus suggesting more focus on improving those areas.

Quadrant 2: Lower priority for attention (Low importance and low performance).

This Quadrant includes items which the participants rated low on the institutional performance to address the teachers' knowledge and skills in terms of offered courses, required credits, and overall curriculum content, but they do not perceive these areas to be very important. The US teachers perceived the following items as neither very important nor well addressed: *composition skills* ($M_{\text{Importance}}/M_{\text{Performance}}=3.93/3.44$), *coordination of extracurricular music activities* (4.54/3.61), *legal issues* (4.18/3.01), *managing the music budget* (4.61/2.86), and *coordination of staff* (4.51/2.96). Most areas in this quadrant fall in the *professional knowledge and skills* category, which includes the

non-pedagogical professional aspects of teaching classroom music and coordination of the extracurricular music activities. However, since these areas got 3.5 or higher importance ratings, which means that the teachers perceive them as still somewhat important, low performance of these areas should not be ignored. The items in the *professional knowledge and skills* category, in particular, should be thoroughly reviewed for improvement as discussed.

On the other hand, the items that the Korean teachers did not consider as very important and well performed in their training programs include: *musical creativity* (4.45/2.76), *conducting skills* (4.61/3.14), *aural perception skills* (4.71/2.6), *composition skills* (3.12/2.49), *music history knowledge* (3.65/2.7), *coordination of extra curricular music activities* (4.53/2.58), *legal issues* (2.79/1.55), *managing the music budget* (3.29/1.55), *coordination of staff* (4.01/1.79), *communication with community* (4.15/1.98), and *communication with colleagues* (4.52/2.04). Most areas in the *music knowledge and skills* and the *non-pedagogical professional knowledge and skills* categories were included in this quadrant. Among these items, the *composition skills*, *music history knowledge*, *legal issues*, and *managing the music budget* were considered not important although the participants evaluated these areas were poorly addressed in their programs, thus suggesting minor focus. However, the areas, which got 4 or higher importance ratings, still need constructive action to be taken; they noted weaker support compared to the moderate importance for the items related to communication issues in the *professional knowledge and skills* category. In addition, because of the Korean

context, in which teachers normally do not much engage legal issues and budget management, these areas show particularly low importance ratings.

Quadrant 3: Maintain the current status (High importance and high performance). The training programs may maintain performance for the areas in this quadrant, indicating that the current programs appropriately address those areas according to student needs and priorities. For the US training institutions, the participants found these important areas as most effectively conveyed: *knowledge of learners and their characteristics* ($M_{\text{Importance}}/M_{\text{Performance}}=5.69/4.85$), *knowledge of education purposes and values* (5.45/4.9), *ability to cater for student needs* (5.61/4.78), *ability to plan for effective learning* (5.69/4.95), *ability to organize the learning environment* (5.57/4.56), *ability to utilize various instructional strategies* (5.62/4.96), *knowledge of music teaching techniques* (5.64/4.78), *engaging students with music in a meaningful way* (5.7/4.81), *implementing the music curriculum effectively* (5.45/4.48), and *explaining and demonstrating musical concept* (5.58/4.73). All areas in the *general pedagogical knowledge and skills* category and most items in the *pedagogical content knowledge and skills* category were included in this quadrant, which may be evidence of the effectiveness of the US training programs to address particularly pedagogy-related teachers' knowledge and skills.

In the case of Korean responses, similar areas with the US case can be found in this quadrant: *knowledge of education purposes and values* (5.36/3.7), *ability to plan for effective learning* (5.31/3.45), *ability to utilize various instructional strategies* (5.19/3.79), *knowledge of music teaching techniques* (4.94/4.06), *engaging students with*

music in a meaningful way (5.5/3.45), *implementing the music curriculum effectively* (5.05/3.47), and *explaining and demonstrating musical concept* (4.83/3.41). Most of these areas are included in the *general pedagogical knowledge and skills* category and the *pedagogical content knowledge and skills* category like the US result. This result, however, does not necessarily mean that the Korean institutions effectively prepare teachers in these areas because of low performance ratings. The result in this quadrant should be interpreted that the training programs perform relatively better in addressing these areas since all areas, except one, got performance ratings below 4, which can mean lower satisfaction. Therefore, the areas in this quadrant still have much room for improvement.

Quadrant 4: Possible areas for cutback (Low importance but high performance).

In Quadrant Four, items may indicate possible overkill. The teachers in both countries perceived that *performance skills* were overemphasized in their training programs (US: $M_{\text{Importance}}/M_{\text{Performance}}=4.84/4.97$; KR: 4.12/3.58). The US teachers also thought *conducting skills* (4.14/4.79) and *music history knowledge* (4.36/4.56) were implemented too well for their relatively low importance. All these items are included in the *music knowledge and skills* category. Music education programs may cut back these areas as these turn out to be of least concern based on the perceptions of preservice and early career elementary music teachers.

Most useful content. In survey question 5.3, preservice and early career teachers in the US and Korea were asked to list three things that they found to be most useful in their teacher training programs based on their student teaching experience at the

elementary school level. Out of 186 participants, 142 teachers (76%) responded to this question: 53 out of 74 US respondents (37% out of 142 respondents), and 89 out of 112 Korean respondents (63%). The listed aspects of the training programs were categorized into four sections: *music knowledge and skills*, *general pedagogical knowledge and skills*, *non-pedagogical professional knowledge and skills*, and *pedagogical content knowledge and skills*. These categories are evident in the most frequent responses listed.

As shown in Table 4.2, the most frequently appearing useful aspect of the US training programs was learning different *teaching methods and techniques* (27) including not only the teaching methods such as Kodaly, Orff, Gordon, and Dalcroze approaches, but also general music courses and instrumental methods courses. The next highly valued aspect was *field experience* (22) through student teaching practicum in elementary schools. The US teachers also valued *teaching resources* (13) such as materials available, lists of age appropriate songs, games and activities for students, and songs with movement. Some teachers counted the *curriculum discussions* (13) as a useful aspect of their training, including curriculum planning exercises, different curricula comparison, development of scope and sequence practice, and curriculum based on states/national standards.

The Korean teachers' first choice for the most useful area was *music performance* (43) including applied music lessons, instrumental ensembles, voice lessons, and piano accompaniment although they rated the institutional performance of the *performance skills* item as quite low ($M=3.58$, $SD=1.22$) in survey question 3.1. The next valued aspect was learning *teaching methods and techniques* (41) including European methods

such as Orff and Kodaly and instrumental teaching methods. The teachers also appreciated *student teaching experience* (20), *lesson plan study* (15), and *opportunities to microteach to peer student teachers* (14), and *choir conducting* (13).

Table 4.2

Frequencies Listed as Being the Most Useful to the US and Korean Teachers

Category	Most useful aspect	US		KR	
		N	%	N	%
Music knowledge and skills	Music performance	9	6	43	16
	Knowledge about music including history	4	3	11	4
General pedagogical knowledge and skills	Field experience (student teaching)	22	15	20	8
	Observation	5	3	5	2
	Microteaching	2	1	14	5
	Mentorship/feedback	9	6	3	1
	Classroom Management	8	5	5	2
	Knowledge of students' development	5	3	11	4
	Collaboration	9	6	1	0
	Counseling			6	2
	Special education			4	2
Pedagogical content knowledge and skills	Teaching methods/techniques	27	18	41	15
	Teaching resources	13	9		
	Choir conducting	1	1	13	5
	Integrated education	1	1	11	4
	Korean music			11	4
	Curriculum study	13	9	9	3
	Lesson plans	6	6	15	6
	Others	17	11	43	16
	Total	151	100	266	100

The teachers in both countries presented aspects related to *pedagogical knowledge and skills*, both general and content-specific, as the most useful content in their teacher

training programs. They appreciated time spent on *hands-on field work* with young students in real classroom settings with feedback from mentor/cooperating teachers, which are related to *general pedagogical knowledge and skills*. They also acknowledged various *teaching methods and techniques, curriculum discussions, and lesson plan study*, relevant to *pedagogical content knowledge and skills*. Interestingly, the teachers in both countries did not list anything which can be counted in the *non-pedagogical professional aspects category* as useful.

The Korean teachers valued *music performance* much more than the US teachers did. Although this aspect is labeled the same, it should be interpreted a bit differently depending on the country. Since Korean teachers are not required to have pre-college music training whether or not they are a music education major, the teachers in music education most appreciated opportunities to have various music lessons, whereas the US teachers valued proficiency in vocal and piano skills that they thought were or would be helpful for teaching elementary class music. In terms of teaching preparation, the Korean teachers thought *microteaching* to peers was helpful, while the US teachers appreciated rich experiences of *collaboration* work with peers. Some of the Korean respondents counted *educational theory courses* as useful, including educational psychology, educational philosophy, counseling, and special education. In the case of pedagogical content, the US teachers appreciated *teaching resources*, while the Korean teachers did not mention it since they mostly teach materials outlined in textbooks based on the national curriculum. Instead, some Korean teachers valued *integrated education* because music is integrated with other arts subjects in the first and second grade, and also valued

Korean music since the Korean national music curriculum includes many Korean traditional songs.

In survey question 5.4, the participants were asked to express in what ways the answered aspects had been useful. Most responses were related to whether participants could practically and easily apply those aspects in real elementary music classes or not. One US teacher, who presented his/her three most useful aspects as lab experiences in the schools; comparing different books and curricula for elementary music classrooms; and learning songs to teach, commented, “These were the most practical elements of teaching. We sometimes got tied down in theory or discussions about teaching without taking care of the most practical pieces.” One Korean teacher, who thought of student teaching practicum and mentoring as the most useful aspect, said, “It is important to experience in person with students like student teaching practicum. The experience that I directly taught young students in schools will remain longer in my memory.”

In addition to the practicality, preservice and early career teachers gained confidence, a sense of security and accomplishment through areas that they perceived as useful. One US teacher, who valued cooperating teacher, materials available, and Kodaly sequencing of musical concepts, commented, “These three things have provided both a starting point and safety net for my teaching. I have been able to plan more easily, teach more confidently, and provide more clarity to my students through these three things.” One Korean teacher also remarked: “I became confident since we first wrote lesson plans in practice and did microteaching in the University courses before we went to the student teaching site. I liked a sense of accomplishment when I put methods and techniques that I

learned in the University classes into practice. I also liked when I was able to play instruments confidently in front of students through University lessons.”

Last, the teachers appreciated things that helped them understand elementary students. A US teacher, who picked experience, European teaching methods, and students’ development as the most useful aspects, stated, “I have used these things while in my elementary placement. Developmental abilities of students at these ages are extremely important when using effective teaching strategies.” One Korean teacher also commented that, “It was good to know what I need to know about students’ characters and precautions in teaching when I dealt with students in real classrooms.”

The US respondents presented 37 useful areas, and the Korean teachers listed 29. Although teachers valued many different aspects of their teacher training as useful depending on country and individual, they appreciated these different aspects when each aspect is practical in real classroom settings, when it provides confidence, a sense of security and accomplishment, and when it helps them understand children better.

Least useful content. In survey question 5.5, teachers in the US and Korea were asked to list three things that they found to be least useful in their teacher training programs based on their student teaching experience at the elementary school level. Out of 186 participants, 112 teachers (60%) teachers provided responses to this question: 37 out of 74 US respondents (33% out of total 112 respondents), and 75 out of 112 Korean respondents (67%). These least useful aspects were categorized into the same four sections as the useful content. These categories are also evident in the most frequent responses listed.

Table 4.3

Frequencies Listed as Being the Least Useful to the US and Korean Teachers

Category	Least useful aspects	US		KR	
		N	%	N	%
Music knowledge and skills	Music performance	13	17	53	30
	Knowledge about music including history	11	14	9	5
Professional knowledge and skills	Liberal arts courses			29	16
	Course delivery methods			26	15
General pedagogical knowledge and skills	General education courses	9	12	18	10
	Student teaching experiences	9	12		
	Age level focus	3	4		
Pedagogical content knowledge and skills	Teaching methods/techniques	27	35	16	9
	Other subjects methods			22	12
	Others	6	8	6	3
	Total	78	100	179	100

As shown in Table 4.3, the aspect that US teachers most frequently listed as least useful would be *teaching methods/techniques* (27). A notable point is that this aspect was also the most useful content that these teachers listed; however, when it was implemented poorly, teachers did not appreciate this area. This aspect includes elementary level methods classes, writing clean in-depth lesson plans, lack of guidance and feedback, and composing their own chants or songs for kids to play. The teachers also did not appreciate *music performance* courses such as applied lessons, piano instruction, vocal

lessons, and guitar courses (13) and some of *music theory and history classes* (11), especially when these *music knowledge and skills* related courses went too much in-depth or to an advanced level. Some of them did not value *general education courses* (9) including history of education and foundation of education, and still others felt disappointment regarding *student teaching experiences* (9) including teacher observations, uncooperative mentor teachers, lack of early exposure to the field, and simply lack of time. A few of them pointed out they had biased *age level focus* (3), emphasizing either secondary or primary level only.

On the other hand, many Korean teachers picked *music performance* (53) as the least useful content such as class piano, voice lessons, Korean traditional instruments, and instrumental ensembles. Just as the US teachers valued *teaching methods/techniques* as the most useful and least useful content at the same time, the Korean teachers also considered *music performance* as the most and least useful aspect. This might show that these teachers, as non-professional musicians, got most benefits from courses related to *music performance*, but at the same time they were disappointed more when these courses failed to meet their higher expectation. These teachers also found *liberal arts courses* (29), such as psychology, world history, and law, to be least useful for them for being effective elementary music teachers, many of them saying “useless.” Some teachers pointed out the *course delivery methods* (26) as problematic, mainly theory oriented lecturing, superficial and inconsistent course content, irrelevant team projects and student presentations, and even gossip-filled courses. In addition, teachers perceived

general education courses (18) and *teaching methods/techniques* (16) as least useful content in their training.

The US teachers' picks for the least useful aspects were fairly dispersed in three categories; they did not list any aspects related to the *non-pedagogical professional knowledge and skills* category. They complained about *teaching methods/techniques* most, which is in the *pedagogical content knowledge and skills* category. This might show their higher expectation toward this category from music education programs, but some teachers perceived that their programs failed to address this area. On the other hand, the Korean teachers less complained about *teaching methods/techniques* than the US teachers. Rather, they expressed more complaints about the *professional knowledge and skills* category which includes *course delivery methods* of overall classes, mostly about traditional lecturing focused on theories; and *liberal arts courses* that are not directly relevant to education. It is interesting that the US teachers did not complain about aspects related to the *professional knowledge and skills* category although many of them perceived that their institutions did not perform well to address this category in the survey question 3.1 ($M=3.53$, $SD=0.6$). This might show that the US teachers perceived their teacher training more confined in music education programs to become music educators, while the Korean teachers perceived their training more inclusive to become not music specialists but elementary teachers.

Some of the US teachers indicated that *student teaching experiences* could be more helpful, which is related to the category of *general pedagogical knowledge and skills*, while the Korean teachers did not mention this area. Rather, the Korean teachers'

complaints were focused on the courses within the institution. This might show that Korean teachers' practicum experiences tend to be strongly influenced by the practicum sites and individual cooperating teachers, separated from university programs. This is because the university plays a different role in student teaching in the two countries: in Korea, the university faculty are not involved with student teaching practicum in any way, while the US faculty are usually involved by visiting sites, supervising practicums, and offering student teaching seminars.

In survey question 5.6, teachers were asked to respond to an open-ended question about the ways these listed aspects were not useful. Again, the main reasons were related to practicality and relevance to their needs as elementary music teachers. Teachers did not find any value when they saw disjunction between their university classes and field experiences in elementary classrooms. One US teacher commented, "It is nearly impossible to adequately simulate a real-life elementary classroom in a University classroom filled with 15 college students. Learning true classroom management, how to keep children focused, how to assess learning, etc., cannot be done outside of an actual classroom. I did not have enough experience with this early on in my education, and learning about it in a University classroom with no attached field experience where I got to apply my principles and ideas proved to be nearly meaningless." One Korean teacher also noted, "If instructors explained how this content could be applied in elementary classrooms in methods classes first, we could have much more motivation. However, it was really hard when they pushed us just to accept it." One other Korean teacher said, "I

am skeptical about American theories that many professors taught because they are not applicable to the Korean educational context.”

The teachers in both countries did not appreciate courses when content was irrelevant to their needs, especially when they were required to learn too many details or higher level of content regardless of study areas. The US teachers simply commented, “I did not need such advanced skills in these areas to effectively teach elementary school music,” and “I think just learning basic concepts about music theory and teaching methods would be better. I think we went too in-depth and it was not pertinent,” representing many voices from other teachers. They even disliked methods classes when they were required to learn too many unnecessary details like “writing out lesson plans in detail without ever having the opportunity to apply them in real life,” and “learning in detail about a music learning theory.” One Korean teacher also said, “Learning educational theories too in-depth was like graduate school courses, and I don’t remember anything because we learned those even before we had any foundation.” One other Korean teacher, who picked classic piano labs and composition as least useful, commented, “These courses were not relevant to the elementary national curriculum, they were not helpful for teaching students, and the level of the courses was too advanced comparing to the elementary curriculum.”

In the same way, many teachers pointed out that what they really needed was not mere knowledge and skills but pedagogy. One US teacher said, “The instrument methods classes, I felt, were fairly useless as they taught the instrument and not the pedagogy.” Many Korean teachers also commented like, “I merely learned several simple

performance techniques, but it was not dealt from the point of view of how to apply in elementary education.”

The teachers pointed out that most problems came from the disjointed curriculum of their teacher training programs. One US teacher noted, “Overall, our training program was disorganized learning. We learned without knowing what we were learning, and each lesson was completely different from the last. Everything was disjunct, and it felt like we [were] rushing through too [much] material to be covered in one semester.” Similarly, one Korean teacher commented, “The current national curriculum in elementary education recommends integrated instruction that includes musical knowledge, activities, and expressions in one class, but in reality, we didn’t have any chance to practice this in the university courses. We could not synthesize all the things that we learned in University since each professor managed a class in his/her own way depending on one’s individual major without connections between classes.”

In addition, the teachers raised issues relevant to unique educational conditions in each country. In the case of the US, some teachers complained about the biased age-level focus of training programs, saying, “Elementary education is a degree in itself; however, the music license is for k-12 meaning that we could potentially teach at an elementary level. In our preparatory coursework all music majors take classes with the other secondary education students, and I feel that we missed a lot not exploring the elementary level as fully.” On the other hand, many Korean teachers complained about instructors, commenting, “Some professors did not prepare anything and just made students give presentations. We didn’t know what and how to do this, and it was not helpful at all,” and

“University offered courses to improve our music performance skills for becoming music teachers. However, because some instructors were very indolent or did not keep the time, in many occasions, we could not get proper instruction.”

The respondents listed many different areas that were not useful for them being effective elementary music teachers depending on their country and individual program. However, when they felt courses were neither practical nor relevant to their needs, they did not appreciate their programs regardless of areas. One Korean teachers’ comment captures this, saying, “The problems do not come from a course itself but from the course management such as short time or low quality.” Their compliments and complaints about training programs could offer good reference for improving elementary music teacher training programs.

Institutional performance specific to the elementary level teaching. Survey section 6 was designed to explore teachers’ perceptions regarding institutional performance for music teacher training specific to the elementary school level. This section is composed of four parts, asking teachers’ evaluation towards: 1) the courses at their institutions focused on addressing general knowledge and skills for teaching in elementary schools, 2) the courses focused on addressing specific knowledge and skills required for teaching elementary classroom music, 3) their practicum experience in preparing them for teaching elementary school music, and 4) the abilities of the music education faculty to prepare them for teaching elementary school music. The participants were asked to provide ratings on each area from 1 to 6, *very poor* to *exceptional* respectively. A *comments* box was given to each question in case they would want to

Table 4.4

Mean Ratings of Specific Aspects in Training Programs for Elementary Music Teaching

Country	Teaching Experience		General courses	Elementary music courses	Practicum	Faculty	
US	Preservice teachers	Mean	4.19	4.07	4.41	4.88	
		N	27	27	27	26	
		Standard Deviation	1.44	1.36	1.34	1.34	
	Early career teachers	Mean	3.97	4.09	4.55	4.47	
		N	33	33	33	32	
		SD	1.42	1.51	1.54	1.67	
	Total	Mean	4.07	4.08	4.48	4.66	
		N	60	60	60	58	
		SD	1.43	1.43	1.44	1.53	
	KR	Preservice teachers	Mean	3.00	2.81	3.21	3.76
			N	86	86	87	87
			SD	.92	1.05	1.50	1.06
Early career teachers		Mean	4.25	3.82	4.17	3.75	
		N	12	11	12	12	
		SD	1.36	1.47	1.27	1.48	
Total		Mean	3.15	2.93	3.32	3.76	
		N	98	97	99	99	
		SD	1.06	1.14	1.50	1.11	
Total		Preservice teachers	Mean	3.28	3.12	3.49	4.02
			N	113	113	114	113
			SD	1.18	1.24	1.54	1.22
	Early career teachers	Mean	4.04	4.02	4.44	4.27	
		N	45	44	45	44	
		SD	1.40	1.49	1.47	1.63	
	Total	Mean	3.50	3.37	3.76	4.09	
		N	158*	157*	159*	157*	
		SD	1.29	1.37	1.58	1.35	

* Two of the respondents did not disclose their teaching experience, i.e. preservice or early career.

explain their ratings in their own words. Table 4.4 presents mean ratings of specific aspects in training programs for elementary music teaching.

General knowledge and skills. The participants were asked to answer question 6.1: “How would you rate the courses at your institution that focused on general knowledge and skills required for teaching elementary school children?” 61 out of 74 US teachers (38% of the total 160 respondents) and 99 out of 112 Korean respondents (62%) provided ratings for this question (total 160 out of 186, 86%). The average rating of the courses focused on general knowledge and skills was 3.49 out of 6 ($SD = 1.29$), revealing that many teachers perceived the courses in their training programs somewhat poorly addressed this area. Many of the responses were concentrated on the middle ratings, either 3 ($n = 46, 29\%$) or 4 ($n = 45, 28\%$; total $n = 91, 57\%$).

An independent-samples t -test was conducted to compare the ratings of the courses for general knowledge and skills between the US and Korean teachers. There was a statistically significant difference in ratings for the US teachers ($M = 4.02, SD = 1.47$) and Korean teachers, $M = 3.16, SD = 1.06$; $t(98) = 3.96, p < .001$ (two-tailed). The majority of the US teachers perceived that the courses adequately addressed general knowledge and skills required for elementary teachers by rating between 4 and 6 ($n = 45, 74\%$), while only 32% of the Korean teachers did ($n = 32$). This tendency is clearer in the fact that 39% of the US teachers rated either 5 or 6 ($n = 24$), whereas only a few Korean teachers did ($n=8, 1\%$). This is quite an interesting result considering the Korean teacher education programs emphasize general education aspects for training general elementary

teachers by allotting many credits of the general education courses in their curricula as discussed in Chapter II.

By teachers' experience levels, 113 preservice teachers (71% of the total 160 respondents) and 45 early career teachers (28%) responded to this question. An independent-samples *t*-test was conducted to compare the ratings of the courses for general knowledge and skills between the preservice and early career teachers. There was a statistically significant difference in ratings for the preservice teachers ($M = 3.28$, $SD = 1.18$) and early career teachers, $M = 4.04$, $SD = 1.4$; $t(156) = 3.48$, $p = .001$ (two-tailed). While the US teachers' average ratings were similar for both preservice ($M = 4.19$, $SD = 1.44$) and early career teachers ($M = 3.97$, $SD = 1.42$), the Korean preservice teachers' average ratings ($M = 3$, $SD = .92$) were much lower than the early career teachers' ($M = 4.25$, $SD = 1.36$). The boxplot, Figure 4.5 shows the distribution of the teachers' course ratings focused on general knowledge and skills between preservice and early career teachers in each country.

Some teachers left comments regarding their ratings: mostly graduates from the US teachers and seniors from the Korean teachers. The US teachers who provided higher ratings expressed some level of satisfaction in their comments such as, "Good basic idea with young kids, but could use more music in it." However, most comments were from the teachers who rated lower. One teacher said, "Almost no emphasis in the general education curriculum," and many others simply pointed out that there was not enough time to deal with this area including early childhood development and classroom management. One early career teacher commented about this general knowledge and

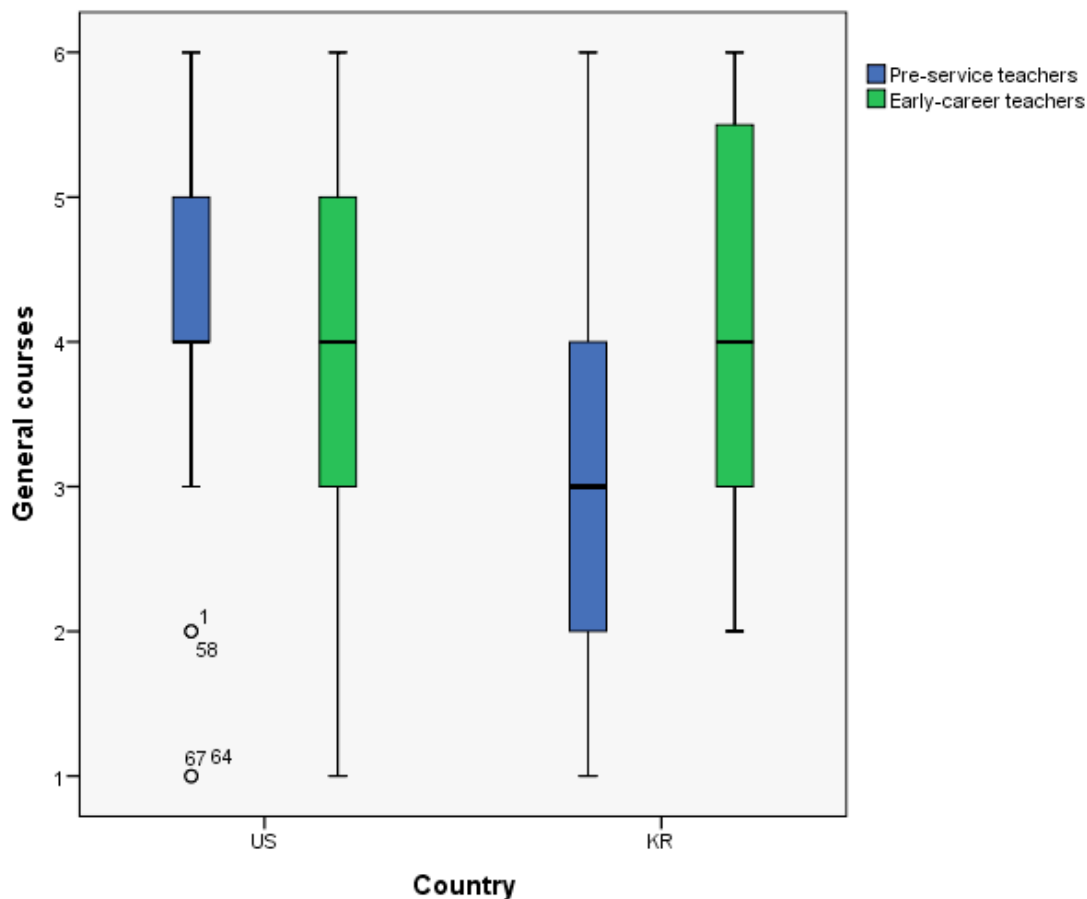


Figure 4.5. The distribution of the course ratings focused on general knowledge and skills.

skills area based on his/her teaching experience as following:

I have come to learn through my student teaching experience that, when serving as an elementary school teacher in today's public schools, teaching music is really the last thing on our mind. We are first and foremost teaching respect, discipline, good behavior, cultural awareness and sensitivity, etc. It has a lot to do with classroom management and learning to understand the individual differences in learning and behavior that many students have. There seems to be a large disconnect between the theory-focused learning that takes place at the University and the practicality of actually teaching in a real-life setting.

Most Korean teachers' comments were about disjunction between the field and the university courses on addressing general knowledge and skills for teaching in

elementary schools. They wanted to learn more methods than educational theories. One said, “I gained enough knowledge that I needed to have to teach elementary school children, but there’s serious lack of methods studying that I need to have for teaching.” One other teacher valued this theory oriented learning as foundational work but also pointed out the problem that they could not take other practical courses seriously, which were offered in their last year in the university, since most seniors focused their efforts on preparing for teacher certification exams.

In sum, the US teachers were more satisfied with the courses at their institutions that focused on general knowledge and skills required for teaching elementary school children than the Korean teachers. Within the country, the preservice and early career teachers in the US showed similar ratings, indicating a moderate level of satisfaction, while the Korean preservice teachers presented much lower ratings than the early career teachers. Teachers in both countries had limited appreciation for the courses for general knowledge and skills as a foundation for teachers, but they called for more in-depth study, courses more connected to the field, or practical other courses for actual teaching.

Specific knowledge and skills. The teachers were asked to answer question 6.2: “How would you rate the courses at your institution that focused on specific knowledge and skills required for teaching elementary classroom music?” Many teachers thought their institutional courses did not perform well to address this area ($M = 3.36$, $SD = 1.38$).

An independent-samples *t*-test was conducted to compare the ratings of the courses for specific knowledge and skills required for teaching elementary classroom music between the US and Korean teachers. There was a statistically significant

difference in ratings for the US teachers ($M=4.03$, $SD=1.47$) and Korean teachers, $M=2.94$, $SD=1.14$; $t(104)=4.96$, $p<.001$ (two-tailed). Many of the US teachers thought that the courses were pertinent to the teachers' needs for teaching elementary school music by rating between 4 and 6 ($n=38$, 62%), while only 24% of the Korean teachers did ($n=24$) by rating either 4 or 5, with no ratings of 6.

An independent-samples t -test was conducted to compare the ratings of the courses for specific knowledge and skills required for teaching elementary classroom music between preservice and early career teachers. There was a statistically significant difference in the ratings of the preservice teachers ($M=3.12$, $SD=1.25$) and the early career teachers ($M=4.02$, $SD=1.49$); $t(68)=3.59$, $p=.001$. The results suggest that more preservice teachers tend to perceive that the courses did not address this area adequately. However, the US teachers' average ratings were not very different between preservice ($M=4.07$, $SD=1.36$) and early career teachers ($M=4.09$, $SD=1.51$), while the Korean preservice teachers' ratings ($M=2.81$, $SD=1.05$) were much lower than the early career teachers' ($M=3.82$, $SD=1.47$). This tendency was evident in the case of the general course ratings as well. The boxplot in Figure 4.6 clearly shows this tendency in the distribution of the teachers' ratings of the courses focused on specific knowledge and skills for elementary school music teaching between preservice and early career teachers in each country.

Some teachers, 16 US teachers and 30 Korean teachers, provided comments on their ratings, mostly graduates from the US teachers and seniors from the Korean teachers like question 6.1. One US teacher commented, "Wonderful!! We got hands on

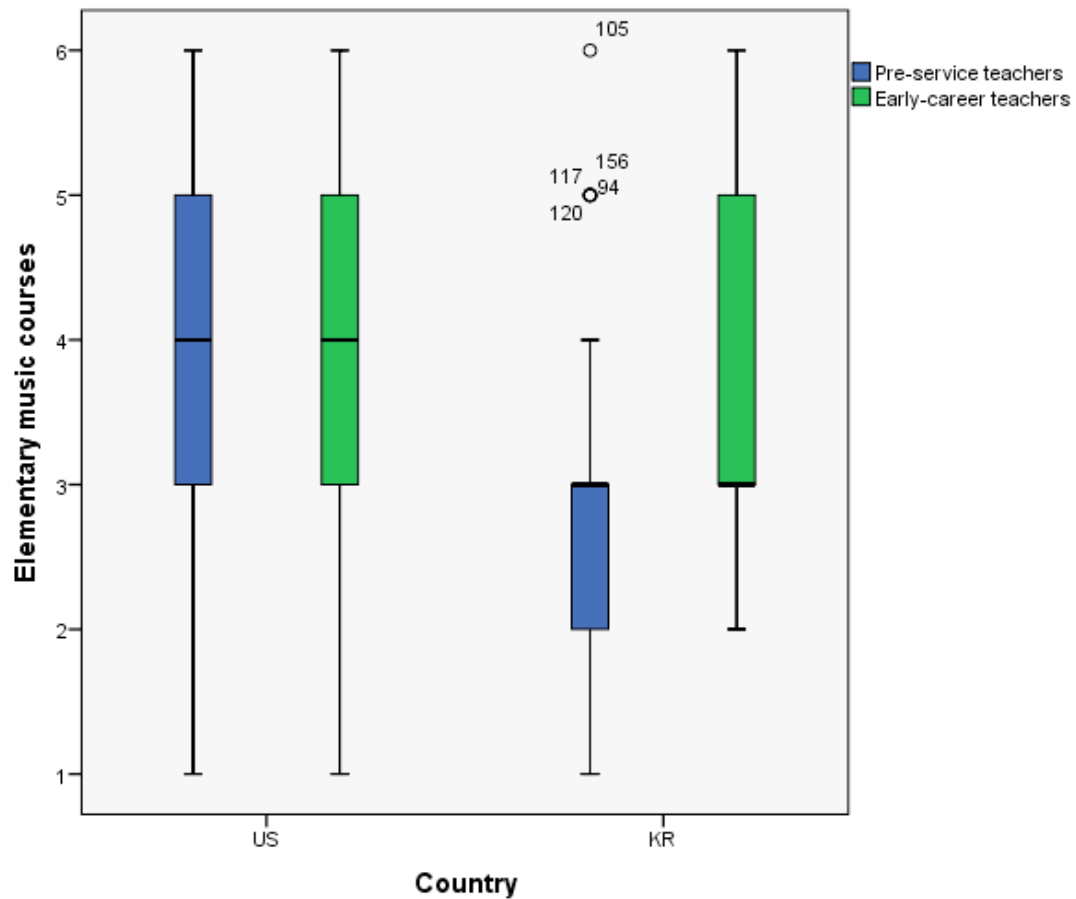


Figure 4.6. The distribution of the course ratings for elementary school music teaching. experience, went through and discussed curriculum, and were much more beneficial than general education courses,” and there were more similar comments. However, many other US teachers called for more course offering for general music, saying such as, “In such a short class, I did not feel that there was time to dive into many specifics in this area.” A teacher appreciated current curriculum revision in his/her institution on this by commenting, “The second semester of General Music II that has been added to the curriculum made a world of difference in my preparation for student teaching.”

Korean teachers who rated higher expressed high levels of satisfaction although they questioned whether teachers in other majors took enough music courses like them in

order to teach music adequately. One teacher commented, “My program offered well-balanced courses in both Korean and western music, and both theories and performance skills. However, other major students might not get enough music instruction.” Some teachers complained that they had too many materials to cover in a limited time allotted, and they could not learn practical content about teaching elementary music but only learned about music by saying, “There are way too many redundant performance courses. We are not music college students but teacher candidates.”

As the results from “general knowledge and skills” indicate, the US teachers rated the courses higher at their institution in specific knowledge and skills required for teaching elementary classroom music than the Korean teachers did. Within the country, the US preservice and early service teachers similarly evaluated these courses moderately high, while the Korean preservice teachers rated them much lower than the early career teachers. Teachers in both countries wanted to have more time spent in elementary general music methods courses to be fully equipped for elementary level music teaching.

Practicum experience. The participants were also asked to provide their ratings on question 6.3: “How would you rate your practicum experience in preparing you for teaching music at the elementary school level?” The average rating on this question was 4.09 out of 6 ($SD = 1.34$), and many of the ratings were 4 or higher ($n = 106, 67\%$), exhibiting a moderately favorable evaluation on the student teaching practicum.

An independent-samples *t*-test was conducted to compare the ratings on the student teaching practicum experience for elementary music teaching between the US and Korean teachers. There was a statistically significant difference in ratings for the US

teachers ($M = 4.63$, $SD = 1.53$) and Korean teachers, $M = 3.77$, $SD = 1.11$; $t(94) = 3.76$, $p < .001$ (two-tailed). The majority of the US teachers thought that their practicum experiences were pertinent to preparing them for teaching elementary school music by providing ratings between 4 and 6 ($n = 45$, 76%), and many of them evaluated the practicum as exceptional ($n = 25$, 34%). Although many of the Korean teachers also rated their practicum experiences between 4 and 6 ($n = 61$, 61%), their responses showed a normal curve, concentrating on middle ratings, between 3 and 5 ($n = 81$, 81%). Only 6 teachers gave extreme ratings either 1 ($n = 1$) or 6 ($n = 5$).

By teachers' experience levels, an independent-samples t -test was conducted to compare the ratings on the student teaching practicum experiences between the preservice and early career teachers. There was a statistically significant difference in ratings for the preservice teachers ($M = 4.02$, $SD = 1.22$) and early career teachers, $M = 4.27$, $SD = 1.6$; $t(62) = .94$, $p < .001$ (two-tailed). The early career teachers rated practicum experience slightly higher than the preservice group. In the case of the US, although the average ratings from preservice and early career teachers were similar, the preservice teachers' responses were more concentrated on the higher end as shown in Figure 4.7. The Korean early career teachers' average rating was higher than preservice teachers, suggesting that they might come to appreciate student teaching experiences more after they actually started to teach in elementary schools.

Teachers in both countries left mixed comments about their ratings on student teaching: 20 US and 31 Korean teachers. Many US teachers expressed high levels of satisfaction when they met helpful and experienced cooperating teachers. One teacher

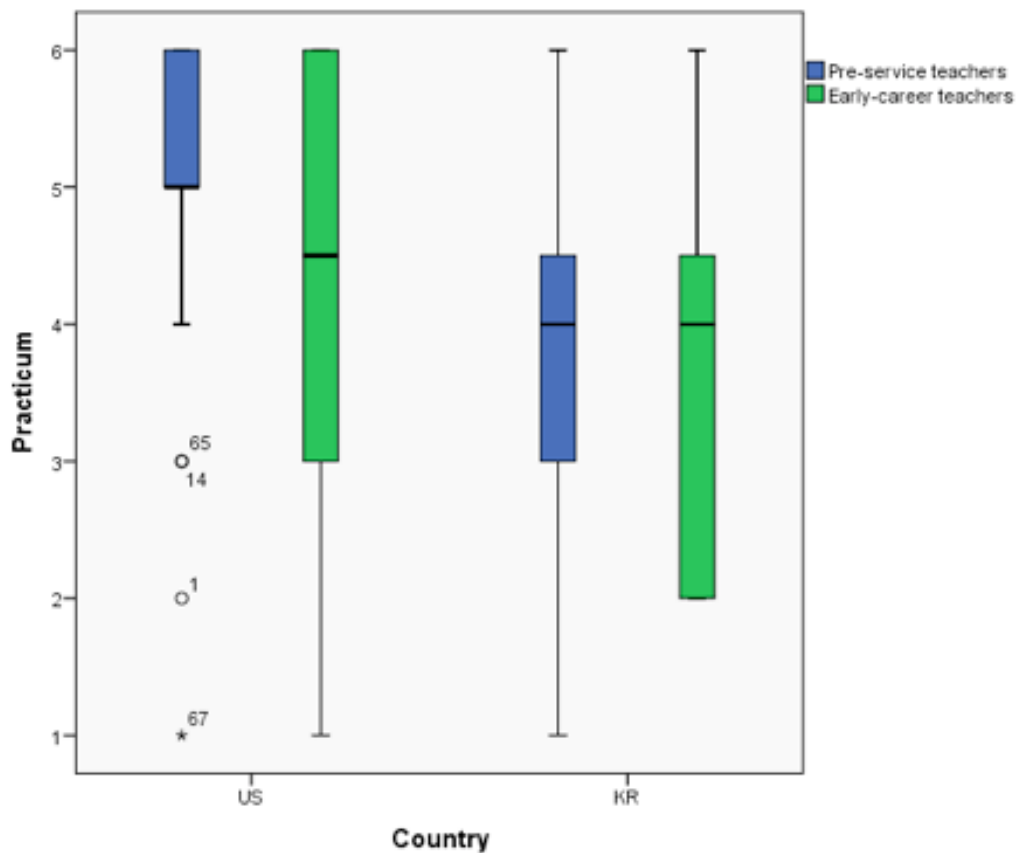


Figure 4.7. The distribution of the teachers' ratings on the practicum experiences between preservice and early career teachers.

stated, "I was given a wonderful first experience at the elementary level. I was matched with a mentor teacher who is incredibly knowledgeable and skilled. She is still someone I talk to on a semi-regular basis." Others were concerned about lack of time being in the field, saying, "Almost no elementary time required," and "could use more. You don't understand what it is like until you're in front of little kids." One teacher shared her/his after-practicum criticism toward keeping the status quo in classes:

Viewing these schools was both very rewarding in terms of interacting with students and very unrewarding as I became introduced to the professional teachers, as well as the uninspired (and outdated) learning materials and

curriculum available to most students. A system is best changed from within, and from what I've seen, teachers are entirely disenfranchised (or ignorant) from the idea of making any changes to their established methods, material and curriculum. Thus, leaving meaningful changes to method and curriculum (or the system as a whole) to be debated by largely uninformed groups outside of the core of the schooling system. Ultimately this stifles *TRUE CREATIVITY* in both teachers and learners.

Korean teachers also expressed high levels of satisfaction toward their student teaching experiences. One teacher commented, "It was very rewarding to learn from teachers in the field and teach students face to face. I hope, however, professors would participate in this field experience and make more effort to reduce the gap between university curriculum and real elementary classes." Some of these teachers complained that they merely have actual chances to teach music, they were exhausted by preparing lesson plans and implementing instructions in a manner of "showing off," being pressed for time, and they could not have many chances to observe in-service teachers' instructions, especially music specialists'. Two teachers suggested having an intern system to resolve these issues.

To summarize, the US teachers evaluated their practicum experience as more satisfactory in preparing them for elementary level music teaching than the Korean teachers did. Within the country, both the preservice and early career teachers rated high for the practicum in the US, while the Korean early career teachers appreciated more their practicum experience than the preservice teachers. The teachers valued the student teaching experience when they met experienced and effective cooperating teachers and had enough chances to teach children in real settings.

The abilities of the faculty. Last, the participants were asked to provide their ratings from 1 (very poor) to 6 (exceptional) for question 6.4: "How would you rate the

abilities of the music education faculty to prepare you for teaching music at the elementary school level?" 161 teachers responded to this question out of 184 respondents (88%): 61 out of 74 US teachers (38% of the total 161 respondents) and 100 out of 112 Korean respondents (62%). The low average rating ($M = 3.75$, $SD = 1.59$) suggests that many teachers perceived that music education faculty was not adequately equipped in order to prepare these teachers for being effective elementary music teachers. Ratings were distributed almost equally on from 2 to 6 with 1 having a lesser rating.

An independent-samples *t*-test was conducted to compare the ratings of the abilities of the music education faculty between the US and Korean teachers. There was a statistically significant difference in ratings for the US teachers ($M = 4.43$, $SD = 1.5$) and Korean teachers, $M = 3.34$, $SD = 1.5$; $t(159) = 4.46$, $p < .001$ (two-tailed), suggesting that the US teachers evaluated the abilities of their faculty higher than Korean teachers did. The majority of the US teachers perceived that their faculty was adequately equipped to train them as elementary music teachers by rating between 4 and 6 ($n = 45$, 74%). Over half of the US respondents, in particular, gave ratings of 5 or 6 ($n = 33$, 54%), showing higher levels of satisfaction, while 44% of the Korean respondents provided ratings between 4 and 6 ($n = 44$). Actually, ratings from the Korean teachers were concentrated between 2 and 4 ($n = 66$, 66%), showing the distribution on the normal curve. Only 8 US teachers gave ratings of either 1 or 2 (13%), whereas 33 of the Korean teachers did (33%).

In terms of teacher experiences, an independent-samples *t*-test was conducted to compare the average ratings on this question between the preservice and early career

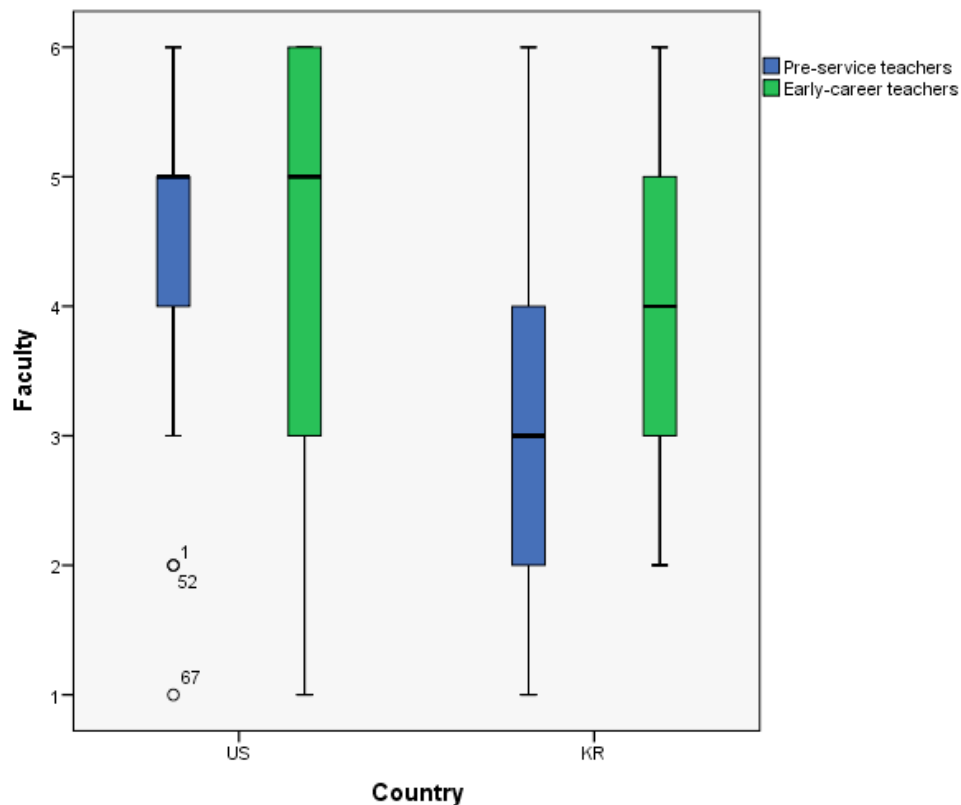


Figure 4.8. The distribution of the teachers' ratings on the ability of the faculty between preservice and early career teachers.

teachers. There was a statistically significant difference in ratings for the preservice teachers ($M = 3.49$, $SD = 1.54$) and early career teachers, $M = 4.44$, $SD = 1.47$; $t(157) = 3.56$, $p < .001$ (two-tailed). In the case of the US teachers, the preservice teachers gave higher ratings for the abilities of the faculty than the early career teachers did.

Interestingly, the Korean preservice teachers provided a similar average rating with the early career teachers for this question only, while they gave much lower ratings for all previous three questions. Figure 4.8 presents the distribution of the teachers' ratings on the abilities of the music education faculty between preservice and early career teachers in each country.

Among the respondents, some teachers left comments on their ratings: 15 US teachers and 37 Korean teachers. The US teachers seemed to be content about their faculty, saying “The music education faculty was phenomenal at ***. I couldn't have asked for anything better in their willingness to help me grow, and I am glad to remain in contact with them yet today.” However, in spite of the high quality of the faculty, some of the teachers could not get the best out of them because of time limits. These teachers said, “I have great respect for and enjoyed the class taught by this professor. She has a passion for music education that is inspiring. I do believe that her expertise is limited by the time restraints of the course.” “The faculty knows the information but there is not enough class time to relay it to the teacher candidates. One three-credit course is not enough experience in elementary music.” A few complained about individual instructors’ teaching skills, no full-time faculty in elementary education, and impracticality of their teaching content.

The majority of the Korean teachers left similar comments, saying that although the musical ability of the faculty would be outstanding, they perceived serious lack from an educational stance. One teacher commented, “I have no doubt about their abilities in their field of specialization. However, shouldn't we have at least one professor who has expertise in elementary music education? I think the university of education should employ someone who has teaching experiences in elementary schools, or at least teaching experience in elementary after-school activities.” Many others pointed out that most of the faculty members did not have knowledge, skills, or passion in elementary education. Some teacher complained about outdated teaching skills and materials used. Only a few

teachers from a same institution complimented their faculty, saying, “The best teachers! I came into this major knowing nothing about music, and music is one of my least favorite subjects, but now, music became my most confident subject area.”

For the abilities of the music education faculty, the US teachers gave much higher ratings than the Korean teachers, and the early career teachers ratings were higher than the preservice teachers. Within the country, the US preservice teachers evaluated their faculty higher than the early career teachers, while both the preservice and early career teachers in Korea similarly rated their faculty as moderate. The teachers appreciated their faculty when the instructors had enough passion, knowledge, and experience in elementary level music teaching.

Many questions were asked to the participants from different angles to best answer research question one, “How do preservice and early career teachers in South Korea and the upper Midwest region of the United States perceive the current music teacher education programs for elementary schools in terms of overall satisfaction, relevance to their needs, and institutional performance?” As discussed, these teachers’ perceptions toward their teacher training programs were dependent on the country and their teaching experience. Certainly, individual institutions and their own interests of teaching area would play another role to influence their perceptions; their comments were suggestive to see these multifaceted interactions behind numbers. Regardless of the country and experience level, teachers called for more time spent in methods study and the field at the elementary school level and guidance from more experienced university instructors and cooperating teachers for this age level. They also wanted to see more

relevance between the university courses and the field. The next section will deal with the relationship between teachers' competence and institutional performance based on these teachers' self evaluation.

Research Question 2: Teachers' Own Competence in Relation to Institutional Performance

In the survey questionnaire section 4, the participants were asked to rate their level of confidence in the 24 knowledge and skills areas, ranging from absolutely not confident (1) to absolutely confident (6). The mean difference between the US teachers' confidence and Korean teachers' was significant ($M_{US}=4.64$; $M_{KR}=3.63$). Overall, the US teachers showed higher satisfaction toward the institutional performance and higher levels of confidence than Korean teachers (Table 4.1). The US teachers were confident in all areas except *composition skills*, *legal issues*, and *managing the music budget* items; the Korean teachers were not confident in any area except *performance skill* and *communication with students and parents*. Interestingly, the US teachers' three least confident areas overlapped with the Korean teachers'. The most confident areas of the US teachers were *explaining and demonstrating musical concept* ($M=5.22$), *performance skills* ($M=5.12$), and *knowledge of education purposes and values* ($M=5.11$); the top three areas in which the Korean teachers were most confident were *knowledge of education purposes and values* ($M=4.26$), *knowledge of learners and their characteristics* ($M=4.15$), and *ability to organize the learning environment* ($M=4.14$).

In order to explore the relationship between the performance of each institution and teachers' confidence in the areas relating to teachers' knowledge and skills, the

Pearson correlation coefficient was calculated. There was a strong, positive correlation between the teachers' perception on the institutional performance and their own confidence in both countries, US: $r = .87$, $n = 24$, $p < .0005$; KR: $r = .73$, $n = 24$, $p < .0005$, with high levels of perceived performance associated with higher levels of confidence. The US teachers' showed a stronger positive relationship between these two factors.

Research Question 3: Teachers' Perceptions Regarding the Elementary School Music Teacher Position and Curriculum

The third research question explores what preservice and early career teachers in South Korea and the upper Midwest region of the United States think about the elementary music teacher position and prescribed curriculum for effective teaching of elementary classroom music. Survey question section 7 was designed to answer this research question. The results will be presented in two parts: elementary school music teacher position and prescribed curriculum for elementary school music class.

Elementary School Music Teacher Position. In survey question 7.2, the participants were asked to check all applicable current music teacher positions at the elementary school level in their region among these options: a classroom teacher, a music specialist regardless of grade level, and an elementary music specialist. "An elementary music specialist" could mean different things for teachers in each country. The US teachers may take this as a music specialist who is trained in school of music, but also trained extensively at the elementary school level, while Korean teachers may think this kind of teacher as a general classroom teacher who majored in elementary music

education at Universities of education. For the Korean teachers, one more option was given based on the national custom: a music specialist, designated for each school year depending on the needs of school from the general teacher pool, i.e. a general music teacher (Eumak Jundam Gyosa, 음악전담교사). The “other” box was also given to specify if there are cases other than presented. The responses yielded 14 combinations from the options given (Table 4.5).

Table 4.5

The Current Music Teacher Positions at the Elementary School Level in Each Region

	US		KR	
	n	%	n	%
A. Classroom teacher	2	3	6	6
B. Music specialist	18	31		
C. Elementary music specialist	25	43	15	16
D. General music teacher			12	13
AB	2	3	1	1
BC	10	17	1	1
AC	1	2	13	14
AD			20	21
ACD			14	15
ABC			4	4
ABCD			6	6
BD			2	2
ABD			1	1
Total	58	100	95	100

As shown in Table 4.5, in the case of the US, 58 teachers responded to this question. About half of them indicated that elementary music specialists took this role in

their regions. 31% of them (n=18) responded that elementary school music was taught by music specialists regardless of grade level, and 17% (n=10) indicated that both elementary music specialists and music specialists taught music at the elementary school level. One US teacher, who checked “a music specialist” option, commented, “They have K-12 certification, but they've taken courses that offer them more training at that specific grade level.”

In the case of Korea, 95 teachers responded to this question, and there were many more combinations of the responses than in the US because of the one more option given. 21% of them (n=20) responded that music was taught by classroom teachers and general music teachers, and 16% (n=15) indicated that music was taught by elementary music specialists in elementary schools. Music also was taught by classroom teachers, elementary music specialists, and general music teachers (n = 14, 15%); classroom teachers and elementary music specialists (n = 13, 14%); general music teachers (n= 12, 13%); all four options (n = 6, 6%); and classroom teachers (n = 6, 6%). Each option was checked by 65 teachers for classroom teachers (68%); 15 teachers for music specialists (16%); 53 teachers for elementary music specialists (56%); and 55 teachers for general music specialists (58%). All three options mostly indicate teachers who graduated from universities of education and were employed as general elementary teachers, except the “music specialist” option. Even in the case that the respondents checked the “a music specialist” option, all of these respondents checked other options as well. This means that the case when music specialists solely teach music was rare in the regions of the respondents. Several teachers left comments on their responses: “As far as I know,

classroom teachers usually teach music, but outside specialists often teach the Korean music part,” and “Since many classroom teachers avoid taking a general music specialist role, classroom teachers who are music education graduates or who are in their early years of teaching generally take this role each year.” One teacher said, “Music education majors might be able to take short-term music teacher jobs, but are not usually employed as full time teachers regardless of grade level (either elementary or secondary). All other cases [all options except music specialists] are very common.” In many cases, music seems to be taught by classroom teachers or selected teachers from the general teacher pool, whether they are elementary music majors or not in Korean elementary schools.

According to these teachers’ responses, music classes in elementary schools were often taught by music specialists/elementary music specialists in the US and by general classroom teachers/general music teachers in Korea. In addition to the current teacher position indication, teachers were asked to indicate their levels of agreement about who should take the music teacher position at the elementary school level through rating 1 to 6, from strongly disagree to strongly agree respectively (survey question 7.1). For this question, the same three options were given to the US teachers, and the same four options were provided to the Korean teachers like question 7.2 to indicate their degrees of agreement (Table 4.6).

Over half of the respondents (92 out of 151, 61%) indicated their disagreement about classroom teachers’ music teaching in elementary schools by checking numbers between 1 and 3 ($M = 2.93$, $SD = 1.71$). An independent-samples *t*-test was conducted to compare the levels of agreement toward this option between the US and Korean teachers.

Table 4.6

Teachers' Opinions Regarding Who Should Teach Music in Elementary Schools

	Classroom teachers		Music specialists		Elementary music specialists		General music teachers	
	n	%	n	%	n	%	n	%
Strongly Disagree	46	30	15	10	0	0	10	11
2	24	16	30	20	1	1	19	20
3	22	15	38	25	9	6	32	34
4	27	18	27	18	17	11	19	20
5	16	11	18	12	40	26	10	11
Strongly Agree	16	11	22	15	87	56	4	4
Total	151	100	150	100	154	100	94	100

There was a statistically significant difference in the levels of agreement for the US teachers ($M = 1.33$, $SD = .69$) and Korean teachers, $M = 3.91$, $SD = 1.39$; $t(144) = 15.19$, $p < .001$ (two-tailed), suggesting that the US teachers disagreed with this option more than the Korean teachers did. Among 57 valid US respondents, 43 teachers (75%) checked in the number 1, which indicated “strongly disagree,” while 56 Korean teachers out of 94 valid respondents (60%) expressed agreement by checking between 4 and 6.

In addition, there was a statistically significant difference for the preservice teachers ($M = 3.25$, $SD = 1.60$) and the early career teachers, $M = 2.1$, $SD = 1.75$; $t(148) = 3.87$, $p < .001$ (two-tailed), indicating that the early career teachers disagreed more about music teaching by classroom teachers in elementary schools. Among 42 valid responses from the early career teachers, 79% ($n = 33$) indicated disagreement with this option, rating between 1 and 3. Specifically, 26 of these teachers (62% of 42) checked the number 1, “strongly disagree.” While the US teachers showed strong disagreement

regardless of their teaching experience, in the case of Korea, the early career teachers (M= 4.7, SD = 1.57) agreed more with classroom teachers' music teaching than the preservice teachers agreed (M = 3.81, SD = 1.35) as shown in Figure 4.9.

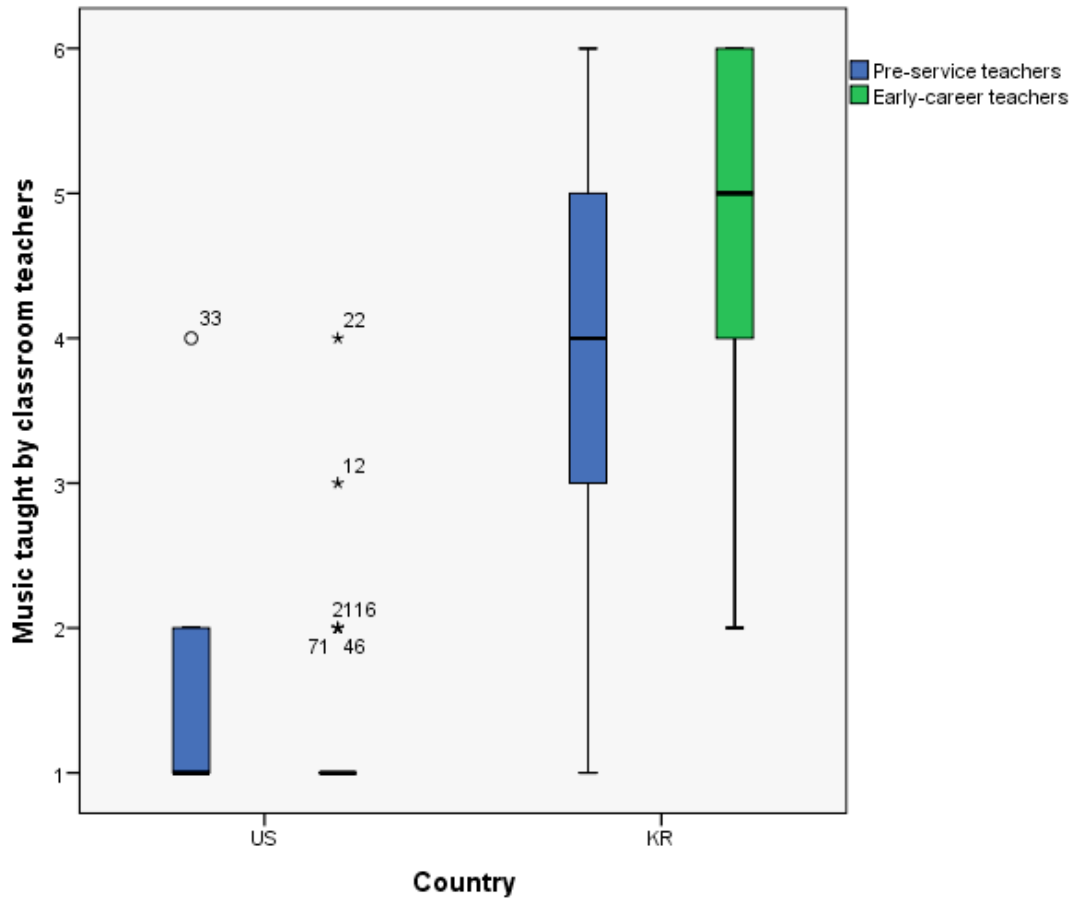


Figure 4.9. The distribution of the teachers' agreement about music teaching by elementary classroom teachers between preservice and early career teachers in each country.

The next given statement was, “At the elementary school level, music should be taught by a music specialist, regardless of grade level.” As indicated by the respondents, this option was the most common practice in the US, in which teachers get certified to teach K-12 music, and the least common practice in Korea, in which classroom teachers

are usually expected to teach all subject areas. The opinions were about evenly divided on elementary music taught by music specialists: 55% of the valid respondents (83 out of 150 responses) disagreed by checking from 1 to 3, and the rest agreed by checking between 4 and 6 ($M = 3.45$, $SD = 1.54$). An independent-samples t -test was conducted to compare the levels of agreement toward this option between the US and Korean teachers. There was no significant difference in the levels of agreement for the US teachers ($M = 3.71$, $SD = 1.37$) and Korean teachers, $M = 3.31$, $SD = 1.63$; $t(131) = 1.63$, $p = .105$ (two-tailed). The magnitude of the differences in the means (mean difference = .41, 95% CI: -.09 to .90) was very small. Among 56 valid US respondents, 27 teachers agreed and 29 teachers disagreed, divided almost half-and-half. Their responses were concentrated in the middle, either 3 or 4 ($n = 32$, 57%). In addition, among 94 valid Korean respondents, 56 teachers (60%) disagreed with the idea that music specialists should teach elementary class music regardless of grade level.

In terms of the teaching experience, there was no significant difference in the levels of agreement for the preservice teachers ($M = 3.48$, $SD = 1.54$) and the early career teachers, $M = 3.38$, $SD = 1.56$; $t(147) = .34$, $p = .74$ (two-tailed). The magnitude of the differences in the means (mean difference = .10, 95% CI: -.46 to .65) was very small. Little over half of the valid respondents, both the preservice and the early career teachers, disagreed with this option by checking between 1 and 3 ($n = 60$, 56% of 107 preservice teachers; $n = 23$, 55% of 42 early career teachers). As the early career teachers ($M = 3.56$, $SD = 1.39$) disagreed a little more than the preservice teachers ($M = 3.92$, $SD = 1.35$) did in the US, the Korean early career teachers ($M = 2.8$, $SD = 1.99$) disagreed with this

option a bit more than the Korean preservice teachers ($M = 3.35$, $SD=1.58$) as shown in Figure 4.10.

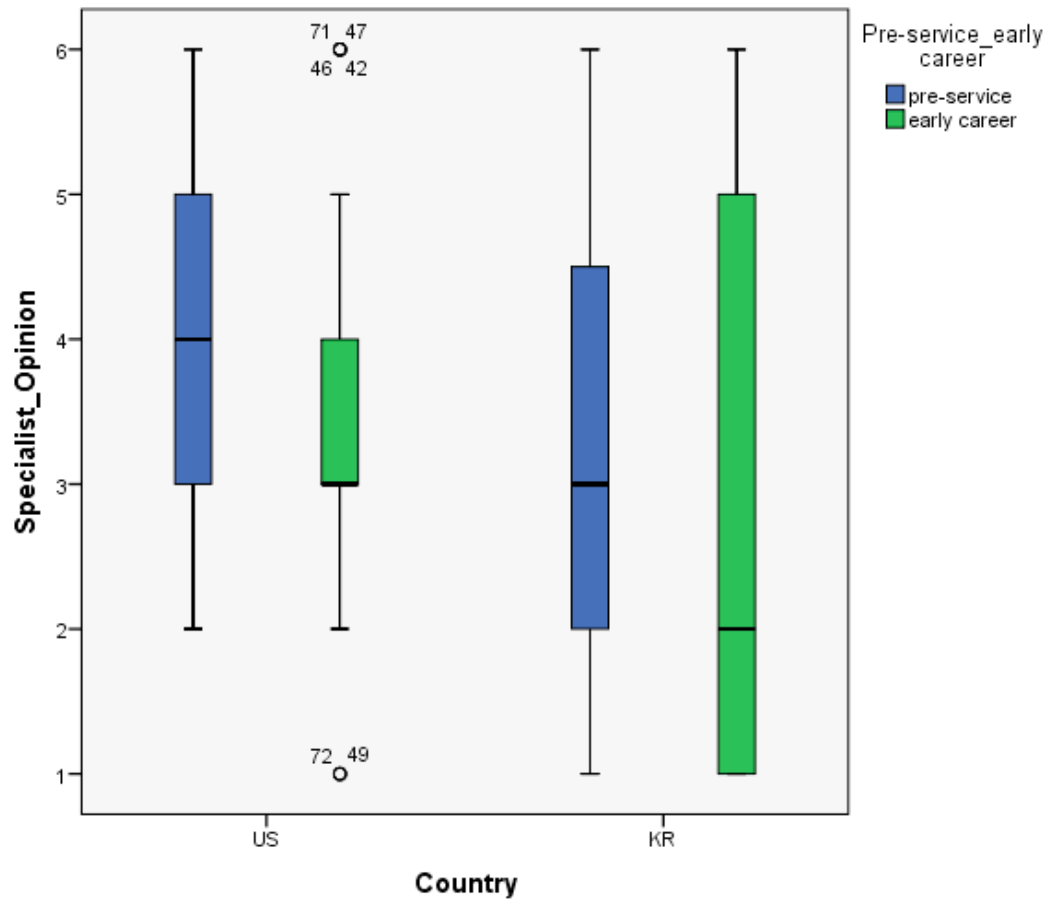


Figure 4.10. The distribution of the teachers' agreement toward music specialists teaching at the elementary school level depending on teaching experience in each country.

The next presented statement asking teachers' response was, "At the elementary school level, music should be taught by a music specialist, trained specifically to teach at the elementary school level," i.e. an elementary music specialist. Among 154 valid respondents, 144 teachers (94%) agreed with this statement, and 87 teachers (56%) among those 144 teachers strongly agreed, checking in the number 6 ($M = 5.32$, SD

= .94). An independent-samples *t*-test was conducted to compare the levels of agreement toward this option between the US and Korean teachers. There was a statistically significant difference in the levels of agreement for the US teachers ($M = 5.67$, $SD = .74$) and Korean teachers, $M = 5.1$, $SD = .98$; $t(145) = 4.09$, $p < .001$ (two-tailed), showing that the US teachers agreed with this statement more than the Korean teachers did. Among 58 valid respondents, 46 US teachers (79%) checked number 6, expressing strong agreement; among 96 valid Korean respondents, 87 teachers (91%) agreed with this statement by checking between 4 and 6, and 41 teachers (43%), in particular, checked “strongly agree.”

Based on teachers’ experience levels, an independent-samples *t*-test was conducted to compare the teachers’ levels of agreement to music teaching by elementary music specialists between the preservice and early career teachers. Like in the music specialist case, there was no significant difference in the levels of agreement for the preservice teachers ($M = 5.23$, $SD = .98$) and the early career teachers, $M = 5.55$, $SD = .79$; $t(151) = 2.09$, $p = .06$ (two-tailed). The magnitude of the differences in the means (mean difference = $-.32$, 95% CI: $-.64$ to $.01$) was very small. Over 93% of the responding preservice teachers agreed to music teaching by elementary music specialists in elementary schools by checking between 4 and 6, and 57 teachers (52%), in particular, showed strong agreement, checking in the number 6. Among the early career teachers, only 2 teachers (1%) disagreed with this option by checking in number 2, while 68% ($n=30$) checked number 6, showing strong agreement. This option, music teaching by elementary music specialists at the elementary school level, was the most preferable

teacher position among all options given. The boxplot in Figure 4.11 exhibits the distribution of the teachers' agreement toward this option between the preservice and early career teachers in each country.

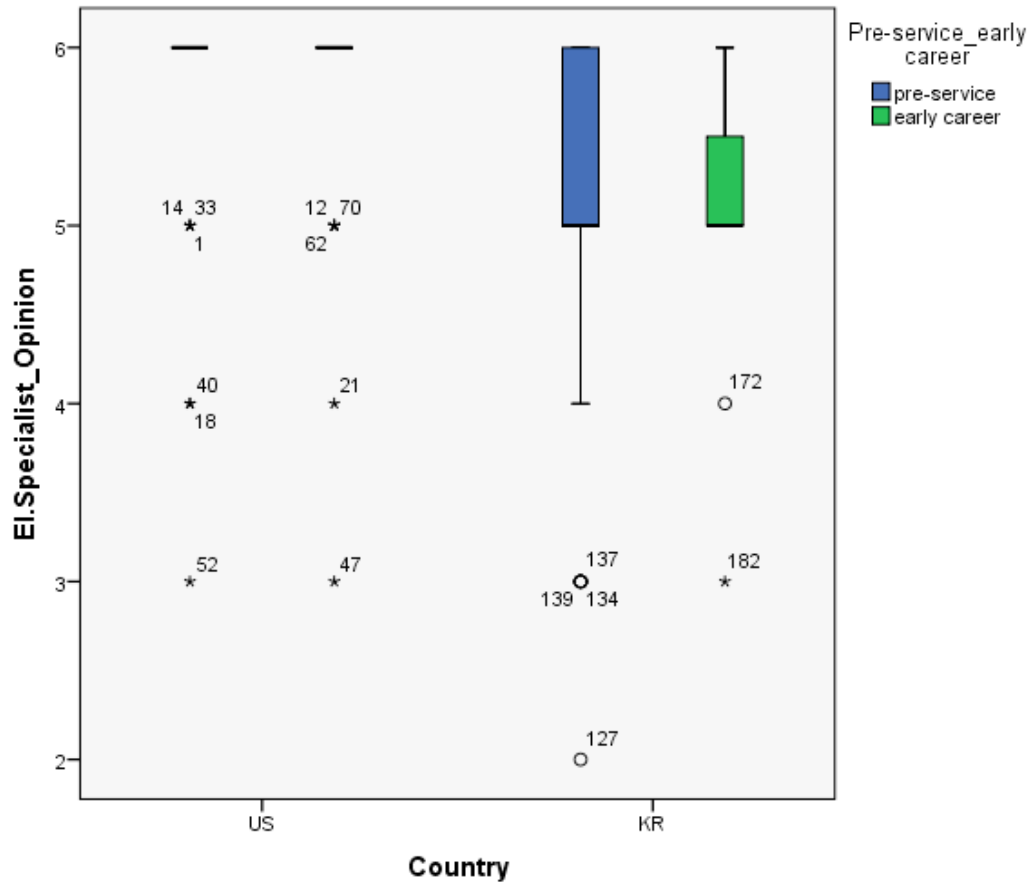


Figure 4.11. The distribution of the teachers' agreement toward elementary music specialists depending on teaching experience and country.

As mentioned earlier, one more option was given for Korean teachers only based on their national custom: a music specialist, designated in each school year depending on the needs of school from the general teacher pool, i.e. a general music teacher (Eumak Jundam Gyosa, 음악전담교사). Many Korean teachers responded to this option (n=93),

83 preservice (89%) and 10 early career teachers (11%). The average rating for this statement was 3.11 (SD = 1.27): 3.02 from the preservice teachers (SD = 1.22) and 3.8 from the early career teachers (SD = 1.55), showing these teachers overall disagreed with music teaching by a general music teacher who is picked among general teachers each year. 56 preservice teachers out of 83 (67%) disagreed with this option by checking numbers between 1 and 3, and 5 early career teachers out of 10 did (50%). Although this option is very common practice in Korean elementary schools, the respondents, as the current or future elementary music specialist candidates, did not seem to be fully satisfied with this custom. Table J2 in Appendix J includes teacher's level of agreement for the elementary music position depending on teaching experience and the country.

Last, an open-ended comments box was given in case that respondents had ideas other than the four options about the training that would result in the most effective music teaching at the elementary school level. A total of 31 teachers left comments: 7 US teachers and 24 Korean teachers. The majority of the US teachers emphasized that music teachers at the elementary school level should have proper specialty both in music and at the students' age level. One US teacher commented, as many others:

Music education for students at this age level is completely different than music at more advanced levels (even junior high level is different). As a performance major ("music specialist"), I did not feel equipped to handle the different mindsets, developmental stages and behaviors associated with this age group. For me, this reinforces the idea that elementary students need music specialists who are trained specifically for their age group.

Another US teacher discussed about the complexity of elementary school students, saying:

Elementary school students have a wide variety of learning habits, some good and bad, and many are dealing with a variety of learning conditions ranging

everywhere from ADD and autism to an empty stomach. It takes someone with specialized ability in working with young children who know about these types of challenges commonly found in diverse elementary music classrooms, and therefore only such a person who has studied and focused on this group would be adequate to teach them.

A few other US teachers suggested collaboration and integration between music specialists and classroom teachers for effective elementary music teaching.

The Korean teachers also emphasized the importance of teachers' specialties in music and age level as one teacher commented as many other teachers, "Schools should designate music specialists among educators who received training proper to the development of elementary age students and who majored in the music specialty area track." However, these teachers tend to put more weight on the age level specialty. One Korean teacher's comment reflects this tendency of stressing age level, compromising with the current circumstances:

As an elementary music education major from the university of education [music specialty area track], of course I think we should take the music specialist role to insure quality music classes. However, there is no one who entered university of education to only become a music specialist, so many graduates might not want to teach music only. It is not that bad idea if classroom teachers or music teachers from general teacher pool teach music because teacher training at the university of education deals with all subject areas evenly. However, I'm positively against employing mere music education majors without understanding the elementary age students.

Also, these respondents were hesitant to change the employment system itself, but suggested improvement of the current system. Another teacher said, "The employment system should remain as it is now, but schools should recommend for elementary music education majors to take the music specialist position after these teachers were placed in schools." A few other teachers recommended to have a traveling music specialist who applied for it among general teachers, to grant optional certification for music specialists

after preservice teachers take the elementary teacher certification exam, and to have music specialists for only upper grade classes. The comments from both countries showed these teachers' suggestions based on the distinct educational characteristics of each region.

Prescribed Curriculum for Elementary School Music Class. In survey question 7.3, the participants were asked to express their preference of having prescribed curriculum for music teaching at the elementary school level, either yes or not with an open-ended "reasons" box. As discussed in Chapter 2, Korean teachers have the mandatory national curriculum for elementary education, but the US teachers do not have one. Their responses to this question were very dependent on the current custom. 170 teachers (91%) responded to this question from 186 total respondents: 58 out of 74 US teachers and 99 out of 112 Korean teachers (76% of the total US respondents; 88% of the total Korean respondents respectively).

Two thirds of the US respondents ($n = 38$, 66%) indicated that they preferred to have a prescribed curriculum. These teachers wanted to have a curriculum to know what to teach each grade level, to meet the needs of children and the communities, to have consistency throughout secondary level, and to be more organized in their teaching. One teacher simply said, "I can't profess to understand what's best for our millions of young people." Still, many teachers emphasized to have prescribed curriculum as a "guideline" or a "starting point" with a lot of flexibility that can be altered to match students' levels and needs. One teacher commented as such with many other teachers:

I prefer to know what to teach to make sure that I cover everything. I would like to be creative in the songs and activities I use to teach and work with students.

Having ownership in my classroom is important to me, but there should be a curriculum that aligns k-12 in a district to ensure that students are set up on a successful path in terms of musical skill.

Another teacher suggested that the “district set curriculum posed by the elementary music educators in the area” to have connections with local schools, and still others stressed the necessity of measurable assessments along with a curriculum.

Many of the US teachers preferred not to have prescribed music curriculum at the elementary school level with the same reason, having flexibility in their music teaching in order to meet the needs of students and communities. One teacher commented about this:

I believe that it would be incredibly difficult, if not impossible, to develop a music curriculum that would be appropriate for all music classrooms. I believe that ignoring the diversity of even different classrooms in the same building, let alone different classrooms across the country, would be a great disservice to both the students and the instructor. I believe only the instructor will (and should) be able to determine the specific creative needs of each classroom. If anything, prescribed curriculum should only be used as a baseline, supplemental resource.

Some teachers preferred to use a broad scope and sequence, or the state and national standards as a guideline than a set curriculum. One teacher, however, also pointed out, “In the case that there is a classroom teacher teaching music, a prescribed curriculum would probably be in the best interests of the students, to ensure that music gets as much weight as the other core subjects (math, English, reading).”

On the other hand, all Korean teachers ($n = 99$, 100%) preferred to have prescribed curriculum as their long educational custom to insure universal and consistent music learning of all children across the country because “music has such a broad spectrum,” and also “students’ levels of musical ability are greatly different.” However, since the current national curriculum offers very detailed lesson plans for each grade, the teachers who left comments in the “reasons” box all mentioned the keen need for

allowing flexibility to teachers. One teacher commented, “A curriculum should satisfy both flexibility and accountability, not leaning to either side but guaranteeing individual teachers’ autonomy over classes within certain national standards.” As some US teachers noted, a few teachers also pointed out that the national curriculum is necessary in the context that general teachers are expected to teach music whether they are music majors or not. One teacher criticized that although it would be ideal for teachers to offer customized curriculum depending on characteristics and needs of students and community, in reality, it would be almost impossible to design such curriculum because of teachers’ heavy workload.

Research Question 4: Teachers’ Suggestions for Improvement

Lastly, the preservice and early career teachers in both countries were asked to provide detailed suggestions for the improvement of music teacher education practice for elementary school at the participants’ institutions. Out of 186 participants, 127 teachers (67.2%) responded to this open-ended question: 49 out of 74 US participants (66.2%), and 78 out of 112 Korean participants (69.6%). The responses yielded 22 codes in the US and 16 codes in Korea that needed more support in the following four broad categories: “Curriculum,” “in-class content,” “field experience,” and “faculty.”

As shown Table 4.7, in the case of the US teachers’ responses, the curriculum, in-class content, and field experience categories appeared with similar frequency (27, 27, and 24 times respectively); while the faculty category was only mentioned three times. In terms of curriculum, the US teachers’ main suggestion for improvement was more course offerings in their training programs for elementary general methods courses (11).

Table 4.7

The US Teachers' Suggestions for Improvement of Their Training Programs

Category	Suggestion for improvement	N
Curriculum	More elementary general methods course offerings	11
	Discipline/child development related courses	4
	Cohort/specialization at elementary education	3
	More elementary specialized band classes	2
	Less focus on performance in the program	2
	More special education courses	2
	Sequential curriculum	2
	Connectivity with other disciplines	1
In-class content	Curriculum planning based on national/state standards	9
	Diverse teaching methods study (Kodaly, Orff, and so on)	7
	More attention to music literacy	3
	Assessment	3
	Networking with in-service teachers in class	2
	Collaboration	1
	More improvisation and composition	2
Field experience	More field experience	11
	Early exposure	6
	Qualified cooperating/mentor teachers	4
	Experience in diverse learning environments	2
	A year of Internship with small payment	1
Faculty	Employing elementary specialized faculty	2
	Collaboration between College of Education and School of Music	1
	No need to improve	4
Total	49 out of 74 responded (66.2%)	81

One teacher commented as follows:

There needs to be some way to specialize in general music ed. As a student that emphasizes instrumental music at the middle or high school level, I could potentially get a job with the degree I will earn teaching general music, despite the fact that I have only taken one course in it. I understand the difficulties in further specifying a degree program, but more in-depth information and experiences need to be provided.

Many of the US teachers suggested improvement for the currently offered courses (the *in-class content* category): They wanted to learn more about curriculum planning based on national/state standards (9) and diverse music teaching methods including Kodaly and Orff (7). Here is a quote from the responses regarding in-class content:

A good improvement would be to take time in class to not just go through a curriculum but to talk about how you would structure that curriculum over a year's time. We need to take more time to look at what national/state standards need to be met and how it is best to meet those over the course of a year.

In addition to suggestions for in-class content, the US teachers proposed more elementary level field experience in their program (11). Six teachers said the preservice teachers should be exposed to the field earlier in their training, and others called for more qualified cooperating/mentor teachers (4) since they believed that their practicum experience is very dependent on those in-service teachers. The comment from one teacher captures well how many preservice teachers felt unprepared at the elementary level for student teaching:

I felt very unprepared when I started my elementary student teaching. Fortunately I had a great cooperating teacher who helped me develop, but I didn't have the first idea of what to expect on my first day.

Regarding "faculty," a few US teachers called for more employment of elementary specialized faculty and collaboration between faculty in music education and faculty in the college of education. Other than suggestions in these four categories, four teachers expressed very high levels of satisfaction toward their training, saying there is no need to improve.

Table 4.8

The Korean Teachers' Suggestions for Improvement of Their Training Programs

Category	Suggestion for improvement	N
Faculty	Music education majored faculty employment/improvement	21
Curriculum	Practical methods courses	36
	Sequential curriculum based on current elementary national curriculum	18
	Less focus on performance skills/Less piano courses (too repetitive)	14
	Organized support for performance skills	9
	Clear purpose and function of the major	3
	Conducting courses	3
	Music education philosophy study	3
	Professional development chance after graduation	3
	Korean music	3
	More open to non-music major students	2
In-class content	Differentiated instructions according to performing levels	5
Field experience	More field experience	2
	More observation chance of quality music teachers	2
Placement system	Elementary music specialist employment	10
Total	78 out of 112 (69.6%)	135

As shown in Table 4.8, the Korean teachers' main concerns were about curriculum (91): they would like to see more offerings of practical teaching methods (36), and some teachers suggested sequential curriculum based on the current elementary national curriculum (18) since they pointed out that teacher training curriculum is not sequential but rather random depending on what each faculty member's major is. For

performance skills, they called for more organized and continuous support throughout teacher training curriculum (9), while some teachers suggested less focus on performance skills, especially redundant piano courses (14). Here are two quotes about curriculum:

The implemented content in university music education courses are much more focused on evaluating preservice teachers' musical aptitudes or performance skills than learning practical approaches on how to teach music in elementary schools.

Although I am in the music education major, my peers and I rarely want to become music specialists. We just learn a little more about music among elementary school subjects. Almost every elementary school has teachers who teach music exclusively (Jundam teacher), but they are not necessarily music education majors. If the university established a music education department in order to train music teachers, then the department should have implemented a firm sense of purpose of this major throughout training.

The Korean teachers' next concern was regarding music education faculty (21).

They wanted to see more faculty employment with specialty in elementary music education including experienced elementary music teachers and asked for current faculty to be more aware current educational trends, more communication with current elementary teachers, and more renewed course content. One teacher's comment shows many teachers' perception toward faculty:

First of all, it is urgent to improve the quality of faculty. Most of the current faculty don't have any idea about elementary education but only studied music performance. Under the disordered curriculum and unspecialized faculty in education, it is questionable if good music teachers can be trained. We just learned about music, and the level is also below average. It is far from elementary education. Since we didn't learn musical creativity or enjoyable values of music, over half of the peers graduated with some kind of hostility toward music. They hated to become music specialists. I hope the university employs faculty who think seriously what elementary music education is.

For existing courses, teachers suggested differentiated instructions depending on levels of preservice teachers' individual performance skills (5). It is notable that the

Korean teachers did not suggest much about field experience as suggested by the pilot study. This might be because most curricula in the Korean institutions require an eight- to nine-week student teaching period in four to five semesters at different elementary schools respectively, as discussed in the pilot study (Seoul National University of Education, 2009). Other than suggestions in these four categories, ten teachers called on a change of the placement system employing music specialists who are trained at the elementary school level in elementary schools. One teacher said that, “The way that elementary students can get proper music education is keenly connected to training elementary music specialists. Not only music but also all other arts education should be taught by specialists who have professional knowledge about elementary education and a specific subject.” Some other teachers wanted to have more professional development chances after graduation (3) since they realized that their training was insufficient after they started teaching, but there were not many chances to make up for that deficiency.

While teachers provided suggestions for improvement of their teacher training programs, the majority of teachers in both countries expressed how they felt insufficiently prepared to teach at the elementary level in various degrees and viewpoints. These responses to the open-ended question could not solely explain the current status of elementary teacher education in two distinctively different countries; they provided complementary results with the pilot study and the quantitative responses. The results of the Phase II, the qualitative stage, will more thoroughly deal with individual teachers’ voices toward the current teacher training programs.

Phase II: Qualitative Findings

To further explain the quantitative results from Phase I, semi-structured follow-up interviews were conducted. Because the interview participants were selected using maximal variation sampling, the interviewees' institutions, locations, and teaching status were quite diverse in both countries as discussed in chapter 3. The nine US interviewees had various teaching statuses: teaching general music K-12, directing a choir or a band, teaching extracurricular music, subbing on demand, or not teaching yet. One interviewee, Sarah, said her primary employment was not in a teaching position because of insecure benefits and salaries of teachers. In the case of the 11 Korean interviewees, three of them were not yet teaching, but expecting employment in the near future, and the rest of them were teaching full time in elementary public schools. Korean elementary school teachers were generally employed as general classroom teachers and assigned either as classroom teachers in different grades or specific subject specialists each year depending on the school needs. Therefore, their current teaching duties were varied even though they were all music education specialty area track graduates from universities of education: classroom teachers from 2nd to 6th grades, and general specialists in music, English, or physical education.

The interview data were gathered in the form of face-to-face meetings, telephone calls, online voice or video chats, or written documents via e-mail depending on proximity and participants' choice. After transcribing the data into a word-processing file, I carefully read the entire text and organized all respondents' answers under each question according to Morse and Niehaus (2009). The data were coded, categorized, and

discussed under each category. Four categories emerged as the major themes for the qualitative part of the study: (a) grade level; (b) curriculum and course content; (c) student teaching; and, (d) faculty. Based on the evaluation of these four categories, the interviewees' suggestions for improvement will be presented.

Grade Level Matters

The teachers in both countries expressed concern about the grade level. In the US, where music teachers were certified to teach K through 12, the interviewees all agreed that music in elementary schools should be taught by the K-12 certified music teachers. However, when the discussions went into the particulars, it was apparent that the interviewees were aware of concerns based on the K-12 certification. They shared their thoughts and the current teacher training practices in terms of the rampant misconception regarding elementary level music classes, accountability issues for elementary music specialists, an imbalanced focus on grade level in their training programs, and the fear/praxis shock or satisfaction regarding specific grade level related to this emphasis.

Several interviewees were aware of misconceptions regarding music teaching at the elementary school level. Brooke, who had extensive training in Music Learning Theory methods by Edwin Gordon, criticized some teachers' perception regarding elementary music, saying, "I think quite a few teachers treat music class as just a place to teach students to sing. They do not focus enough on technique and being consistent with good posture. Many teachers do not know good methods of teaching music." David, who was directing a middle school band and a high school band at the moment with a high

level of confidence, felt like a babysitter when he was student teaching in an elementary school.

Some teachers also pointed out the accountability issue for elementary music specialists caused by external factors such as the lack of budget. Sarah, who advocated for better compensation for music teachers, explained about this issue:

I think that there are a lot of teachers that are not being held accountable. I also feel very strongly about the disservice that is being implemented by administrators to the teachers and students by placing and/or displacing teachers based on a budget instead of on how the teacher's skills can be best used and the amount of impact they can have on students. An example of this would be if I was a high school band director for 6 years and administration decided that they were going to cut one high school band director positions due to budget cuts. The elementary teacher in the same school district has only been teaching for 3 years; administration would "let that person go" and then I would be moved into the elementary teaching position. It is ridiculous how often this is happening. I would not have had the experience in teaching that age level for some time by coming from the high school age level. There would be no reason for me to replace the elementary teacher because the simple fact would be that they would have more of an impact on the students than I would have.

In terms of the teacher training programs for K-12 music teacher certification, the majority of the interviewees witnessed their programs to have more focus either on the elementary or secondary level and how they felt unprepared for the situations on the other side due to this imbalance. This was evident in Mason's comment. At the time, he had a job that covered broad spectrum of K through 12 general music, band, choir, and extracurricular music. Although he truly appreciated the strengths of his program, such as classroom management issues, lesson planning, many opportunities to practice teaching, student teaching, and wonderful faculty, he hesitatingly found one of the biggest weaknesses of his program specifically in elementary music, saying,

Um, I, (sigh) the elementary level, I wouldn't evaluate it is that great. I'm not sure if you're looking for a specific grading, like scale 1 to 10, I would, uh, maybe a 5. 'Cause I didn't, I didn't feel like I learned enough for the elementary level. I felt really, really well prepared for high school and band, what I wanted to teach. But ended getting a job where I taught elementary as well, I didn't feel prepared for it at all (chuckles), but I got there. I mean, I felt prepared for the classroom, but in terms of what a kindergartener should know, I don't, but now I know (chuckles), but that was new experience.....It's not, a lot of teachers seem to don't want to accept a kindergarten to 12th grade job, but I needed a job, and (chuckles) it was available.

David, who felt like he was a babysitter when he was student teaching in an elementary school, was still skeptical about the elementary level teaching, saying,

Um..... if I had gotten as an elementary teacher, like a K through 5 teacher for this fall, (a long pause) if I still had a job today, I'm very impressed with myself (laughs). but the reality is, I'm not prepared to be a 1st grade music teacher, you know. I, I, I would really struggle with that, and I would be working long, long hours in preparation to make sure that I just didn't waste my life and theirs.

Similarly, Mason and Sophia had the same fear toward elementary music teaching since they had no experience in the field at the elementary level while they were in their training programs. Although the experience as a substitute teacher lessened this fear after graduation, Sophia was still uncertain about the elementary level teaching, saying,

Overall, I would be hesitant to teach at the elementary level. If you had asked me the same question immediately after graduation, the answer would have been a flat-out "No way." I have since had a lot of experience subbing in elementary classrooms and have developed a much better sense of what each grade level is capable and the skills they tend to possess and which are not yet developed. In a word, they don't 'scare me anymore.' However, while I have gained confidence being a temporary substitute for their regular classroom teacher, I am still uncertain as to my abilities to be an elementary music teacher full-time. If I was ever to secure a position in this area, I would have to do a LOT of research and ask a lot of questions in order to feel prepared. My first year or so would probably be pretty rough for both me and the students. I don't doubt that I'd be able to figure it all out, but I am one of those people who like to be prepared from day one, and I don't know if I could live up to my own standards given my lack of field experience.

On the other hand, Maya, who had a morning job in an elementary school and taught 6th to 8th grade general music in the afternoon, shared an opposite story to Mason's, saying,

Um, I think where I am at right now, it [her training program] did [address her needs as a music teacher]. Um, oh gosh, ah, I think, I think, if I had to be in an any other situation or if something is going to have to be added to my situation, um, such as if they, if they wanted for me to take on a choir or band, I think I would feel unprepared for that. Yeah, it [the program] is very strongly elementary [level centered]. I had almost none secondary level, just 2-3 courses.

Since the interview questions were asked to evaluate their training programs from the perspective of being an elementary music teacher specifically, those who had strong elementary school focused programs, like Maya, showed higher levels of satisfaction toward their training. They shared how they were fortunate to get proper training at the elementary school level and also witnessed other programs to have less comprehensive training at the elementary level like Amy, who was subbing in elementary schools at the moment, said that,

I think I got really lucky, and I don't realize sometimes how lucky I am. 'Cause, I, I mean, I talk to people that are going to school down at *** [a city name in the same state], and they're like, "Who's Orff?" and I'm like, "Are you serious?" or "Who's Kodaly?" They have no idea, and I'm like, "Yeah....." That's scary.

Similarly, Grace also shared how she was well-prepared in her program for elementary level teaching with a high level of confidence and satisfaction, saying,

I felt very prepared to teach elementary music. During a lesson, if there were issues, I would reflect on ways to improve and implement my plan for the new class. I think my college did a great job encouraging us to be reflective practitioners. We would log our pre-service experiences and always discuss ways in which we could improve. My professors and cooperating teacher were always available to discuss issues that may have arisen.

In the case of Korea, where elementary teachers are certified to teach all subject areas from 1st to 6th grade, the comments regarding grade level were mainly about who

should teach music at the elementary school level. Unlike the US interviewees, the majority of the Korean interviewees agreed that music should be taught by someone who is a professional elementary educator with high interest and some training in music education, with more weight on elementary education than on music. Dain, who was a 2nd grade classroom teacher at the moment, witnessed the current trend that music majors entered into elementary schools as outside instructors. Since these instructors were not education majors and were not equipped to teach young students, she observed many cases for them to have difficulties in implementing music classes properly. Seoyoon, who was not teaching yet, reflected this opinion of the majority of the interviewees in her comment, saying,

I think music should be taught by a teacher who is a graduate from universities of education and, at the same time, who has a talent in music. There might be many credentials for being a good teacher, but above all, a teacher should have proficiency in music so that she/he can teach confidently in front of students. Of course, the teacher should have expertise in elementary education.

Many interviewees seemed to be more concerned about whether teachers were trained appropriately for the age level than high level of specialty in music content. Sojin showed a clear view that elementary level education should be delivered by someone who has an elementary educational training.

Above all, [music] should be taught by professional elementary educators. Music majors, who are experts in music, do not necessarily understand students holistically. Therefore, teachers, who had learned elementary education in any way, should teach music even though those teachers do not need to be graduates from universities of education.

However, they seemed to admit that graduates from universities of education with music specialty like themselves did not have higher levels of specialty in music education.

Yunah, who was an English general specialist at the moment, said, “But I think that the

current music education graduates are not professionally equipped in music education” because of insufficient training in the music specialty track.

In sum, the US interviewees were concerned about the grade level, and it was evident in their comments. They pointed out some teachers’ misconception about elementary level music teaching and a music teachers’ accountability issue. They also discussed the emphasis on specific grade levels in their training programs, and their fear or confidence in elementary music teaching based on this institutional focus, thus questioning the comprehensive training that covered the K-12 teacher certification. On the other hand, the Korean interviewees showed a definite tendency to put more value on the age appropriate training than music content.

Curriculum and Course Content

Curriculum and course content was the next category that the interviewees talked about most. The US interviewees discussed the overall perception regarding the curriculum and course content, useful course content, specific methods, course delivery methods, classroom management, and communication issues. The interviewees’ evaluations of their programs in terms of the curriculum and course content were mixed between satisfaction and frustration. David showed a relatively low level of satisfaction about the curriculum and course content of his training program regardless of grade levels throughout his interview.

Um... I would say overall I would rate it not particularly strong. I really did feel underprepared to a pretty good degree, and really as much as I learned in that 6 weeks [of student teaching].

On the other hand, Taylor, who was teaching 6-12 vocal music and 6-8 general music at the moment, said that she felt relatively confident if she had to teach at the elementary level, and appreciated the courses in her training program, saying,

My music methods classes were beneficial to me having a successful and productive student teaching experience. They offered me a guide/basic framework on what important standards and benchmarks can and should be reached during the elementary level. I was able to use what I learned in my methods classes as well as during my student teaching experience when I taught music to 4 and 5 year olds as a summer school/get ready for school program.

Since the participants were asked to evaluate their training programs at the elementary level specifically, those who were satisfied with their programs as secondary music teachers among the US interviewees could have different opinions toward elementary level training, and vice versa. Mason was one of those interviewees. He was highly satisfied with his program as a high school band director, but not as an elementary general music teacher. He said that his methods courses were “pretty okay,” since although the content was very helpful, intense, and “wonderful” in a high school setting, the length of those methods courses was relatively short at one semester long, and the elementary level methods courses were not enough.

The interviewees shared which kinds of course content were useful for them in their training programs. They appreciated practical hands-on activities, such as playing games, as Amy said. David liked student teaching seminar with peer student teachers to discuss the difficulties and possible solutions for the situations they faced at their practicum sites, Brooke noted that lesson plan writing and microteaching to her peers were particularly helpful, and Sophia valued clear objectives in regards to state teaching standards and “great experience of fostering partnerships and good working relationships

with my educator peers with classroom assignments and projects, as well as with everyday classroom discussions.” Sarah, who initially had a fear of teaching at the elementary school level, shared that her program, specifically, an additional methods course and an online forum helped her ease this anxiety, stating,

I had very minimal confidence teaching elementary when entering the program. Afterwards I felt very confident. I believe that the second semester of General Music was key in that. Having an online forum available to talk with colleagues, share experiences, and keep in touch was also a big help.

Some interviewees also talked about specific methods that they were trained in where the focus was on elementary level. Brooke appreciated her methods study, saying,

There are many strengths to our program. The most important one is the method of music learning that is taught. We are taught the Music Learning Theory which was developed by Edwin Gordon. That approach to teaching music has proved to be very successful.

However, a few interviewees also expressed concerns when their programs were only centered on one specific method, although they appreciated its depth, as “the biggest strength” of their programs like Maya, saying,

They [her friends in other institutions in her state]’ve had more, much more experience working with ensembles than I’ve ever did, and they’ve had a wider range of, um, elementary things. Ah, I had mainly just Kodaly. I think we just spent like, three days talking about other methods, and, whereas they talked about all of the methods. Um, and I, you know, I wouldn’t know what the other methods are really.

In addition to the discussions about specific methods, the interviewees evaluated the course delivery methods. Their responses were all very similar. Although the majority of classes were given through lecture, these courses were also followed by diverse ways of delivery such as group discussions, hands-on experience, team teaching, and practice teaching. They all appreciated the differentiated instruction for different courses and a

variety of delivery methods like Sophia said, “In my course(s), I think all of these delivery methods were used. I think it is great way to present material to future educators, since we will try to present material to our students in a similarly diversified way. Practice what you preach, right?”

Quite a few teachers also talked about the classroom management issue. Mason and Maya were quite satisfied with the classroom management courses that they had, but Maya said, “I think I could’ve had more time in a, in a classroom setting in front of a bunch of students just trying to calm them down while I could’ve figured something else. That, that would’ve been better.” Brooke shared that her training for classroom management was unsatisfactory, saying,

Overall I felt very unprepared for classroom management. In pre-service music training we go through how to create a positive atmosphere and how to manage a classroom. I learned a lot by being out in the classroom and watching my cooperating teachers.

Last, the US interviewees discussed the communication issues between music and education departments, between university and practicum sites, and among elementary school music programs. Amy pointed out that there was no communication between the school of music and the school of education in her institution. She felt discouraged and not consistently supported because her degree was from the school of education, but the majority of her classes were offered at the school of music, which was located in a different campus from the school of education.

On the other hand, Sarah thought that, “Between the cooperating school/district, the university, the cooperating teacher, and university professor, everything was great. There was a significant amount of support and communication from both ends.” Taylor

also shared that, “Professor was an elementary level teacher; there were connections readily available to utilize in surrounding districts, which were helpful during practicum and student teaching experiences. Classes were able to go into teacher’s classrooms and get hands on experience at different grade levels each week.” On the other hand, David felt frustration when he could not find any connection among the elementary methods course in his institution, a student teaching seminar by a secondary focused instructor, and student teaching observations by three different elementary focused faculty. He said,

Um, huh.... (deep sigh) strength of the program.... (Silence) That’s tough. I, I, I really, uh, I don’t know what to tell ya, I didn’t feel good about it, and quite frankly, some of the colleagues that I went through the program with, would, would say the exact same thing. We had many conversations about the, the lack of the communication. I mean, the, the sheer fact that I didn’t meet those professors, I went to school there for five and a half years, and I didn’t meet three elementary teaching professors until they came in to watch my observations in my last six weeks of college. That, that’s pretty sour in my mouth.

In addition, Grace pointed out the lack of communication among elementary school music programs in her region, saying,

We have 3 elementary school music programs. I do not think the teachers collaborate on what they are teaching. I feel it is very important to have consistency in teaching students concepts, but I’m not sure it happens. I receive 6th graders who are at VERY DIFFERENT levels.

In the case of Korea, teachers also discussed their overall perception regarding the curriculum and course content; specific methods; course delivery methods; classroom management; and communication issues, and these discussions were all related to practicality. Most of all, however, they talked about music performance and pedagogy, which did not emerge from the US interviews. The US participants discussed performance many times in phase 1, where it was asked in the questionnaire, but the interviewees did not mention this when it was not asked during interviews. The Korean

teachers constantly mentioned performance even when it was not asked by the interviewer.

The Korean interviewees had a strong love-hate relationship with performance: They loved to be proficient in instruments and voice and appreciated having a wide range of performance related experience, but hated when those courses were too repetitive or not relevant to the pedagogy. Chaerim, who took the role of the general music specialist for 4th and 6th grade at the moment, appreciated her performance related experience, saying,

Above all, I like the music education program since there are many music performance-related courses, experiencing various instruments firsthand. This experience is really helpful when I teach music classes in the field. In addition, because the program had the system to offer applied lessons for the instruments I chose, I could enhance my performance skills, get attached to my instrument and music itself as the program elevated my interest in music. I would say that the program helped me to get the most important quality of music teachers which is love of music.

However, as much as they appreciated these performance-related experiences, when these courses did not turn out how they'd expected, specifically neither practical nor connected to pedagogy, they expressed more disappointment. Munjung, who was a 3rd grade classroom teacher, shared her story about it, saying,

Because I am confident in music performance, I enjoyed the music education program a lot, but those who were not confident in music performance seriously struggled. While piano accompaniment skills are required for all teacher candidates even who are in other specialty area tracks, music education majors require more advanced vocal techniques and instrumental skills. We could get good grades not when we could teach choir or voice lesson well, but we had to be good singers, and in the ensemble methods classes, we did not learn how to teach playing instruments to students, but learned how to play instruments other than piano. However, after becoming a teacher, I found that vocal training that we got in University rather made children feel disconnected from the material, and

advanced instruments such as flute and violin were rarely used in elementary schools.

Seoyoon might be one of “those who were not confident in music performance” in Munjung’s comment. She criticized the fact how these performance-related courses were burdensome when they were not related to the pedagogical content, saying,

Frankly, I don’t remember any good experience that helped me become a good elementary music teacher in my teacher training. Most memories were that I felt very burdened because of music performance courses. I understand that those performance courses (Jang-gu, Danso, piano, and etc.) are necessary for becoming a music teacher. However, it would have been better if those courses were properly implemented in a way to deal with necessary teaching techniques to help future music teachers.

In addition to the performance related courses, the Korean interviewees showed conflicting evaluations regarding overall curriculum and course content. Ahyoung, who was teaching music for 3rd and 4th graders at the time, shared how she appreciated various courses and confidence she gained through those courses and teaching opportunities, saying,

I think I learned a wide range of content which is necessary for teaching including methods, curricular study, and actual elementary literature. For me, because I had many opportunities to teach music in my student teaching due to my music specialty track, I had many opportunities to reflect and apply what I learned at university. The fact itself that I graduated with the music specialty track, gives me great level of confidence since I currently take a general music specialist position.

However, Sojin, who was not teaching yet, evaluated that the curriculum of her program as not practical, commenting,

I feel so sorry to say it like this, but the university curriculum should be revised immensely. I had a lot of difficulties when I prepared for music classes in my student teaching because there was no reliable and practical training for music teaching. I prepared music classes with the cooperating teacher’s advice, not with what I learned in university.

In addition, Yunah, who was a general specialist in English at the moment, pointed out a mismatch between the course titles and the actual course content, saying,

The courses in the curriculum were appropriate, but sometimes those courses were implemented with different content from the course titles. Courses that were supposed to teach professional elementary music methods, actually dealt with simple performance skills or were composed of mere presentations.

The interviewees also discussed specific methods, and they appreciated when these methods studies were useful could be learned with applicable activities. Jungmi, who was teaching the 4th graders as a classroom teacher, said, “It was a very good experience that we learned not only the theories in teaching methods such as Kodaly and Orff, but also the various activities that we can directly apply in an actual classroom.” She also shared how she actually applied those techniques in her music classes when she had been a general music specialist for three months.

Some teachers talked about specific course delivery methods as either helpful or not. Dain said, “The courses that we had analyzed textbooks and materials and had microteaching by small group are very helpful both when I was student teaching and when I teach music classes in the field. I could plan activities that are appropriate to the teaching content based on microteaching experience, expect students’ responses, and prepare for a good class, remembering professors’ advice.” However, they did not like the courses only with “simple team project presentations” by students without course instructors’ clear directions as Jungmi pointed out.

Some of the interviewees also discussed the classroom management issue. They felt this issue should have been addressed in their training program when they had a

chance to observe or teach an actual elementary class. Buyoen, who has been a music specialist but was a physical education general specialist at the time, said,

What I first realized in the field was if I failed classroom management, nothing could be achieved in the class. All areas, including class time, school events, fieldtrip, and so on, could be problematic when a teacher failed classroom management. Class instructions can be delivered effectively after this has been done. However, university courses are mainly about course content. Most new teachers might have experienced difficulty because of this. Because classroom management covers very broad and various cases, it would be good if we could have learned it in university courses with actual cases.

Regarding the communication issues, the majority of the Korean interviewees talked about the disconnection between university and practicum sites. Munjung sarcastically mentioned that, “I didn’t get any practical help or communication from the university or from professors even though some professors just stopped by perfunctorily. There was no connection between practicum and the university courses except the 3rd year practicum.”

To summarize, the interviewees in both countries discussed the curriculum and course content to evaluate their teacher training programs in terms of overall perception, useful course content, specific methods, course delivery methods, classroom management, and communication issues. The Korean teachers discussed performance and pedagogy related courses a lot, while the US teachers did not mention this issue. These discussions were all related to practicality for them being elementary music teachers and revealed these teachers’ perception regarding the curriculum and course content depending on the country, institutions, and focus of the programs.

Student Teaching: The Best Way for Teaching How to Teach

All interviewees in both countries seemed to agree that the most helpful experience in their training was student teaching practicum. Among the US teachers, Brooke, who was nervous and felt very inadequate to teach music to elementary school children, acknowledged that, “The biggest thing that has given me some confidence to teach is my experience in student teaching.” Grace, who had felt fully prepared when she entered the teaching field, also said, “I would say the best preparation for teaching elementary school was the great amount of practicum hours I spent in an elementary school.”

The majority of the US interviewees were very satisfied with their student teaching experience. They talked about their positive experience in elementary schools in terms of cooperating teachers, duration, structure, communication with/support from their universities, and mutual relationship with university courses. Taylor, who felt prepared to teach vocal and general music which she was licensed for, shared her practicum experience as such,

My elementary student teaching experience was FANTASTIC!! I was able to work with a true master teacher for ½ a semester, and in that time we attended conferences, lesson planned together, discussed education as well as my role in the educational process. I was able to work and gain knowledge from her experience as well as current teaching practices in the district. My mentor teacher was on hand many times throughout this process making recordings and having meetings with my cooperating teacher and myself. The communication between my cooperating teacher and the university was well documented and frequent. The education and experience I gained from this experience correlated with my coursework at the university, and was beneficial in taking what I had learned and observed and applying it to my own classroom.

As Taylor shared, many US teachers thought that the practicum experience was very dependent on the cooperating teachers whom they met in elementary schools. Grace

talked about the unique process of her institution that made it possible for her to find a good cooperating teacher:

I student taught in an elementary school for $\frac{1}{4}$ of the school year. I had a WONDERFUL cooperating teacher who was nominated and won the “best teacher of the year award” for our state. She is innovative and created many units that incorporated math, science, art, physical education, English, and history. My university was wonderful in that they let me decide my placements after I researched with whom I wanted to student teach. They made the formal contact with the school and let me arrange my placement with my cooperating teacher.

In addition, the duration that the interviewees student taught at the elementary school level varied from none to a semester-long. Mason and Sophia did not have any elementary school level practicum, while the majority of others taught in elementary schools for a half semester. Amy and Maya, who had very positive student teaching experiences, agreed that they wished they could have spent more time for their practicum.

While the majority of the interviewees felt very satisfied with their elementary school level practicum, a few teachers shared some difficulties with their institutions. Maya complained about how hard it was to schedule an observation time with her advisor, and Amy said that, “U didn’t do anything” for her student teaching. David also talked about the lack of support and communication from his institution for his elementary school level student teaching. He did not see any connection between an elementary methods course, student teaching seminar by a high school focused instructor, and observations by three different new persons. He shared his experience as following,

Um..... I had three observations done on me by university professors. Um..... all of the three, I had, (pause) I don’t think I had met any of the three before they came to my observation, which I think was the toughest part, especially because, uh, they are the elementary kinda focused professors, um, and I hadn’t spoken to them, or really been exposed to maybe their education practices in terms of “What are you expecting me to be able to accomplish in my student teaching?” Um, so I think, uh, even if just during the seminar once a week, ah, for them to be a part of

it and for me to have a little relationship with them, because my seminar instructor..... but she's, you know, high school, kind of secondary focused teacher, and she's great, and I love *** [the instructor name]. But when I came to the elementary time, she was kinda like, "Oh..... you know..... Good luck!" (chuckles) You know. So, uh, a little more communication and some, some preparatory communication, I think, would the U professors would've done a lot of good.

The Korean interviewees also valued their student teaching experience because they could have a firsthand experience in teaching elementary school children. Similar to the US interviewees, they considered the cooperating teachers as the most influential factor for their practicum experience. Yunah, who was teaching English for 4th and 6th graders as a general specialist at the moment, shared,

The most helpful thing of student teaching experience was that I could have chances to meet and teach children firsthand. The practicum atmosphere and quality were very divergent depending on the cooperating teachers during three years of student teaching experience. The advice from in-service teachers was very helpful for me to nurture expertise in classroom teaching. The cooperating teachers gave feedback regarding my teaching, but it was very different from the university course content.

Jungmi, a 4th grade classroom teacher, also shared her experience with the cooperating teachers to get advice for music lesson planning.

I had five different student teaching practicum, and I taught music class four times with detailed lesson plans because my major in university was elementary music education. For three times out of those four classes, I student taught in public schools, and the cooperating teachers gave advice for lesson planning. However, those teachers were neither teaching music nor professional in music, I didn't get any specific guidance for my lessons. The advice was about the general format of the lesson plans or behavior management, not about the subject content. In the university affiliated elementary school [교대부속초등학교], however, there were assigned teachers for the lesson plan guidance, so I could get advice from the teacher who majored elementary music education.

In addition to the cooperating teachers, the Korean interviewees talked about the duration of their practicum experience. The majority of the interviewees had 1 to 4 weeks

of practicum every year, total 8 to 11 weeks, with different purposes of observation, practice teaching, and classroom management, and Chaerim, a music general specialist at the time, said that the length and the given time were just right. Seoyoon said that she had 1 week of Practicum in Classroom Observation [관찰실습] in the freshman year, 2 weeks of Practicum in Rural Areas [도서벽지실습] and 2 weeks of Practicum in Classroom Management [실무실습] in the junior year, and 6 weeks of Practicum in Classroom Instruction [수업실습] in the senior year.

Furthermore, the interviewees discussed the connection between student teaching practicum and university courses. Sojin, who was not teaching yet, saw the value of the university courses when she was in the field, saying, “When I took the courses, I didn’t know how the content would be useful, but when I went to the practicum field, I could realize that university teacher training was not in vain but helpful as foundation. For example, I could remember a related educational theory when I saw a student’s specific behavior.” However, the majority of the interviewees found more deficiency in their training as they learned new things in their practicum. Seoyoon went into details for her practicum experience, and she expressed this perception as such:

In addition, because a lot of what we learned in Practicum in Classroom Management [실무실습] was what we hadn’t learned in university, frankly, I seriously questioned why university courses did not teach these important things but only taught subject matter. I felt afraid of how many new things I would need to learn when I go in the field after graduation.

Likewise, Dain, a 2nd grade classroom teacher, also experienced difficulties when she actually taught music classes in the practicum sites because of the lack of the proper training courses, said that,

Usually, in student teaching sites, a specific number of class times was assigned for each student teacher for planning and teaching, and in many cases, a student teacher was encouraged to teach a class in the subject of his/her specialty area track. So I had many chances to teach music classes, but I had such a hard time to teach because I haven't learned any music methods and applicable resources and activities. The university courses were not helpful since it was disconnected to the actual classes, we haven't done any methods studying, and there was no preparation for lesson planning such as what kind of music activities and in which order.

The interviewees also shared the support they received from their institutions for the student teaching practicum. Taehun, who was waiting for a placement in an elementary school at the time, said that his institution provided overarching support including administrative matters, while university courses was not directly helpful but somewhat provided the educational foundations for preservice teachers. Munjung perceived that she did not get any realistic support or communication from her institution, while some professors just visited the practicum sites perfunctorily to say hello to student teachers. She found no relevance of her training courses to the practicum experience.

In short, the interviewees seemed to agree that the student teaching was the most effective way to learn how to teach. The teachers in both countries appreciated student teaching experience at the elementary school level when they met good matching cooperating teachers, when they found the connection between their experience at the practicum sites and the university courses, and when they received practical support from the university and university faculty. The duration of the practicum varied depending on the regions and the institutions, and some teachers were satisfied with the length, while other teachers wanted to have longer experience.

Faculty: Please Teach Me How to Teach

The interviewees evaluated the ability of the faculty in the music education department to meet their needs to become a music teacher, specifically in terms of elementary school level teaching. The evaluations were very subjective and dependent on individual teachers. However, there were clear tendency that the majority of the US teachers were highly satisfied with their faculty, while the Korean teachers wished that they could have faculty who majored in elementary music education in order to learn how to teach.

Many US teachers greatly appreciated that they had great instructors, as Taylor shared: “I would give the highest recommendation to any and all of the faculty in the music education department that I had contact and courses with. Each brought their own experience, connections, and view points to their classes. In this way, as well as for the content they taught, I feel like a well rounded teacher and ready to expand on what they taught me with new and personal views of teaching.”

Some teachers still had contact with the faculty as reliable resources to get help when they faced difficult situations in teaching at the moment that they were in early years of teaching. Amy, who was subbing in local elementary schools, said that, “Everyone that I had has been amazing. And they are really great about, if you don’t get something, you know, call them. And I still, you know, email, I call, yeah, ‘I don’t have anything for this. Please help.’ Those resources have been huge.” Likewise, Mason also emailed to his faculty after graduation when he faced challenges to ask for specific teaching strategies, resources, and their opinions.

On the contrary, a few interviewees showed disappointment toward their faculty when they could not get enough pedagogical support and feedback whether those professors were well qualified or not. David expressed this in his comments well.

I think their abilities are very good. I think they are talented, I think they, you know, obviously come from a diverse background pool, and, uh, have done a lot of research, and know a lot about it. Uh, that did not translate into education for me though. Uh, the communication wasn't there, uh, I wasn't, uh, you know, I wouldn't consider them a resource for me. It was, uh, just kind of, "I'm gonna watch it, tell you some things that you did wrong," and, you know, "first time and last time," is, you know, that kind of how I saw them at those observations.... They [the evaluations] are for both, primary and secondary.

The Korean interviewees discussed how the faculty influenced their teacher training experience even though they were not asked directly to evaluate the abilities of the faculty unlike the US interviews. The main issue that the interviewees brought up was that the majority of the faculty was not equipped to teach elementary education. While most teachers' main needs were related not to how to perform but how to teach, they said their needs were not met in their programs because of the faculty's insufficient expertise and passion in elementary education. Yunah, a 4th and 6th grade English specialist at the moment, criticized that, "I seriously doubt whether they [the faculty in music education department] have any intention to teach preservice teachers for elementary music 'education' in Korea." In the same way, Jinah, a 5th grade classroom teacher, shared her thought about the university faculty:

I felt that university professors rather had specialty in their individual major music areas, not specialty in elementary music education. For example, a professor whose major is piano performance just had interest in playing piano better, not teaching us how piano accompaniment is necessary in elementary classrooms, and how to apply it in the class. Actually, she rather put her passion in her recital. Other fields, voice, instruments, Korean traditional music, were all the same as this case. I seemed to learn various areas, which were those professors' major

fields, at the very shallow level rather than build necessary knowledge and skills as an elementary music teacher.

To summarize, the interviewees in both countries showed how the faculty played a major role in their teacher preparation. The teachers were satisfied about the abilities of the faculty when they could get educational expertise, resources, and practical help from them even after they graduated. However, they were disappointed when they could not get practical pedagogy-related instructions regardless of the faculty members' individual musical abilities. The next section will elaborate on these interviewees' suggestions for improving their training programs based on their experience.

Suggestions for Improvement

At the end of each interview, the interviewees were asked this question: "What kind of courses should be added to or cut out of your pre-service music teacher training curriculum to better prepare you or future teachers to become elementary music teachers? How would you change your pre-service experience?" The US teachers discussed what portions could be revised in terms of grade level, curriculum and course content, student teaching, and faculty. They also provided suggestions for future music educators.

The US interviewees who felt inadequate training at the elementary school level made several suggestions in order to improve their training programs. Some teachers suggested to have more elementary methods courses like Mason:

And I think more elementary training [should be added]. More, I think there should be an experience in elementary music. Even if a teacher doesn't want to go into it, it's always good to have it 'just in case.' 'Cause there are gonna be jobs at elementary music, and you're gonna need a job. But I think that a course in elementary methods about, uhm..... (long pause) I don't know. It was just too short. A longer course in elementary music methods, and maybe another, maybe

even another course. And we had the classroom management, and we had all those kind of courses, but I think, just more in general.

Mason also thought that “there should be a teacher track just specifically for elementary music,” since when bigger elementary schools hired music teachers, they often asked for specific methods training such as Kodaly and Orff specializations, but he saw these trainings happened outside of the K-12 training programs. Like Mason, David also suggested separate training tracks for elementary and secondary levels because he did not feel qualified for a license with only one methods course in elementary teaching. He said, “I think I would not be personally offended if I went back to college having no elementary teaching experience, preparation and got a 6-12 license.”

In addition to suggestions for grade level consideration, the US teachers also discussed adding or cutting out specific courses and modifying current courses. They suggested that repetitive courses should be condensed, for example, the special education classes for Maya and the Aural Skills classes for Brooke. Some teachers wanted to cut out impractical courses such as an Autoharp instrumental lab for Amy since she had not met a single elementary teacher who used Autoharp. Taylor wanted to keep encouraging class time to be used to have hands-on experience for students, and Grace suggested more exploration of world cultures that might include authentic dance, music, and art experience from other cultures. The teachers also talked about having a technology class for SMART Board and other musical software programs and equipment, more applicable piano technique courses, discussions regarding actual difficulties in K-12 teaching, more in-class conversations with actual teachers, more folk dance repertoires, a music budget related course, and the correct preparation materials for the licensure.

In terms of student teaching experience, David wanted to have more observations for the various grade levels since he had all observations in a same grade level. Sophia also wanted to have longer practicum especially since she had no student teaching experience in elementary schools, saying,

I feel like student teachers should spend an entire year in the field, not just a semester. I know that would tack on extra expenses and time to the overall college program, so I would suggest taking out some of the general education requirements that make up so much of a student's college experience (not all, mind you—I do appreciate having a well-rounded college education, but I feel like the time I spent learning about rock formations, that I don't even remember now, could have been time better spent studying my future profession). Those like me who only had one student teaching placement would have the opportunity to have two, and those who had two would have more time at each placement. I feel like I learned a TON at my middle school placement, because I was able to spend the entire semester with the same teachers and the same students. While I appreciate this greatly, I still feel like my career options are limited without any other experience under my belt. Also, I think of the vast majority of other student teachers who only spent a couple months at each location – I feel they are missing the big picture of teaching, because everything is so rushed and it is all over too quickly. I feel like a person is only just starting to get to know their students after a month or two, and if one has to start all over at that critical time, one is missing out on what can be a fabulous experience. I had that great experience with a whole semester in one place, and I wish others could experience it as well.

Furthermore, some teachers wanted to have better communication. David called for communication with elementary faculty from the beginning of the college year since he had this encounter at the end of his college year. He also thought that more interactions and close relationships were needed with the faculty in “such a small community of music education” in the school of music.

Last, a few teachers left advice to future music educators. Brooke pointed out preservice teachers' active learning, saying, “If I could do my pre-service experience again, I would work harder at the classes and try to learn more.” Grace also encouraged

future music educators to have connection with other music educators and take ownership in their learning, saying,

I would also encourage all music education majors to become a part of CNAfME and their state music education organization. Students should try to attend all state and regional conventions. The **[a state name] State Music Education Convention has been critical in my staying up to date with current practices and gaining new teaching ideas.

The Korean teachers made suggestions for improving their teacher training programs in terms of grade level, curriculum and course content with the faculty issue, and internship system, and they left comments for the future teachers as well. Their main concern was that the training program should be specialized more for the elementary school level music education, and this suggestion was tied to the faculty issue. Sojin, who listed the absence of the faculty who was specialized in elementary music education as the first weakness of her program, said, “The courses should focus more on studies about how we can teach music theories that are applicable at the elementary school level than music theories that are suitable for music majors.” In the same way, Jungmi said, “As stated above, I think that we need not mere music education courses, but the elementary school level specified courses. It would be great if the various elementary music specialists were invited to teach preservice teachers methods for each area, such as singing, instruments, music appreciation, theory, and so on.”

In addition to the grade level consideration and the faculty issue, the interviewees discussed how to improve the courses and the curriculum in general and in specific by adding, cutting, or modifying specific courses. In general, the teachers wanted to have more pedagogy-related opportunities in the curriculum. Seoyoon said, “It would be much better for me to have successful music classes [in my student teaching] if we had learned

music teaching methods or given more opportunities to have practical music instructions than mere music performance.” Dain also said, “I wish the university offers the courses that provide various instructing opportunities which are necessary for in-service teachers and comprehensive background studies that are relevant to teaching.”

In specific regarding curriculum and course content, Sojin and others called for more Korean music study since a great amount of Korean music was included in the elementary music curriculum, while the teacher training curriculum did not deal with Korean music accordingly. Some teachers also wanted to have more hands-on activities which could be applicable in the classrooms, more chances to write lesson plans, microteach, evaluate each others’ lessons, and more feedback for their teaching from the faculty. Specifically, Buyeon suggested to have these methods studies in the earlier years since seniors were pressed for time due to the licensure exam preparation. Jinah and Dain wanted to have more essential music literacy studies for elementary school children based on the literature that was included in the elementary music textbook. Some teachers suggested cutting out non-relevant piano labs which forced the preservice teachers to memorize specific classical music or songs, because they saw that nowadays piano was rarely used in the actual classrooms, but teachers mainly used multimedia for music instruction.

However, a few interviewees still wanted to have comprehensive music skills and knowledge through their teacher training. Yunah suggested that music performance skills should be taught to preservice teachers according to their actual musical abilities since the music education training programs were offered based on the assumption of these

teachers' high musical aptitude, but in reality, which the majority of the preservice teachers in the elementary music education track did not have, because they were not required to have any precollege music training. In addition, Jungmi thought that universities of education graduates were often musically illiterate. She said, "Because of the importance of proper music education in this era that children are exceedingly exposed to various media and pop music, teachers should have comprehensive knowledge in music and a wide music repertoire. Therefore, it would be good if the courses were added to deal with musical knowledge and to expand music appreciation."

Interestingly, the interviewees did not make any suggestions for student teaching practicum. Instead, Ahyoung suggested employing an internship system for one to two years, since she thought that "the first year in an elementary school seems to be more important than what we learned in university or in student teaching."

Last, a few teachers left comments for the future music educators. Chaerim provided advice for the future preservice teachers to have a more active attitude in learning, saying,

I think that we had necessary training for foundation. However, it all depends on the learners, so to speak, how much we have passion, learn actively, and apply that we learned. [The future music educators] would have higher satisfaction if they reviewed positively and applied actively the materials that they learned.

In sum, the interviewees in both countries made suggestions for improvement of their teacher training programs, and these suggestions are aligned with the responses from the quantitative survey questionnaire. They left suggestions for more grade level consideration, revision of curriculum and course content by cutting, adding, and

modifying the existing courses, student teaching practicum, and music education faculty. Based on the suggestions, the interviewees provided advice for future music teachers.

Chapter Summary

The semi structured follow-up interviews were conducted to further explain the quantitative survey results from Phase 1. A total of 20 interviewees from two countries responded to the interviews and evaluated their music teacher training programs specifically at the elementary school level in terms of grade level, curriculum and course content, student teaching, and faculty. They also made suggestions for the improvement of their programs based on the evaluation and left advice for the future music educators. Although these results were very dependent on the individual interviewees, the institutions, and the countries, their responses specified the teachers' perceptions regarding their training programs which were shown in the results in the quantitative phase and provided meaningful explanations in their contexts. The last chapter will present the discussion of the results from both the quantitative and qualitative phases with synthesized conclusions, implications, and recommendations for further research.

CHAPTER FIVE: DISCUSSION

Introduction

Early music experience in school is critical for young children to nurture a positive attitude toward music for a lifetime. To insure positive music experience in school, the quality of music teachers needs to be guaranteed, and the most reliable way for this to occur would be through effective music teacher training programs. Many countries, however, have different priorities and social expectations for music education in school; thus, they have different music teacher training programs and employment systems for elementary schools. The current inquiry aimed to compare music teacher education practices for elementary schools in South Korea with those in the upper Midwest region of the United States, two very distinctive locations. This Explanatory Sequential Mixed Methods study was done by investigating preservice and early career elementary music teachers' perceptions of current music teacher education programs, self-perceptions of competence, and their suggestions for improvement of teacher education practice.

Four research questions guided this study. In the quantitative phase of the study, questions one through four were addressed, while more detailed explanations of the quantitative results were addressed in the qualitative phase:

1. How do preservice and early career teachers in South Korea and the upper Midwest region of the United States perceive the current music teacher education programs for elementary schools in terms of overall satisfaction, relevance to their needs, and institutional performance?

- a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
 - b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
2. How do preservice and early career teachers in South Korea and the upper Midwest region of the United States evaluate their competence to teach an elementary level music class, and how is their confidence related to institutional performance?
 - a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
 - b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
3. What do preservice and early career teachers in South Korea and the upper Midwest region of the United States think about the categorization of the elementary school music teacher position and the prescription of curriculum for teaching elementary classroom music?
 - a. How do perceptions and opinions of the music teacher education practices at the elementary level differ by region (South Korea vs. the upper Midwest

- region of the United States) and teaching experience (preservice vs. early career elementary teachers)?
- b. What are the reasons for preservice and early career music teachers' perceptions of their teacher education programs?
4. What improvements do preservice and early career teachers in South Korea and the upper Midwest region of the United States suggest for music teacher education practices at the elementary school level?

In this chapter the research findings are summarized and presented in order to answer the four research questions, by synthesizing the quantitative and qualitative phases. The issues that emerged based on the results are discussed for each region, and the implications for both regions are presented in order to seek a middle ground to reduce teachers' praxis shock by ensuring effective teacher training programs. The recommendations for further research are discussed at the end.

Research Question 1: Teachers' Perception Regarding Their Training Program Overall Satisfaction and Relevance to Teachers' Needs

Overall, the US teachers were satisfied with their teacher training programs at the elementary school level, while the Korean teachers exhibited dissatisfaction. By experience, the preservice teachers were more dissatisfied than the early career teachers were. Whereas some US teachers appreciated quality methods courses, outstanding cooperating teachers and course instructors, and rich student teaching experience, most dissatisfaction came from insufficient time and course content for elementary level training and a lack of quality cooperating teachers and methods course instructors. The

Korean teachers, on the other hand, were not satisfied with their training because of the low overall quality, insufficient music teaching specialization, disorganized training curriculum, impractical courses and field experiences, mere performance skill centered courses, and disqualified course instructors.

This tendency of the US teachers' satisfaction and the Korean teachers' dissatisfaction was also evident in their perception regarding the relevance of the training programs to teachers' needs. Again, the majority of the US teachers thought their programs were relevant to their needs as music teachers based on their student teaching experiences, while the Korean teachers perceived their training as irrelevant. By experience, the preservice teachers perceived their training to be less relevant to their needs than the early career teachers did for the overall satisfaction. The US teachers' statements about reasons for their ratings showed that they saw their training was relevant to their needs when the programs focused on pedagogy and connected to field experience. They especially appreciated the practical student teaching practicum with quality support from cooperating teachers. However, a few teachers perceived their training as irrelevant to their needs because of the disjunction between their university courses and student teaching and between their music courses and professional education courses. On the other hand, the Korean teachers complained about impractical training courses and the lack of specialization in music education. Both the US and Korean teachers valued student teaching experience itself and wished there were more practical and applicable courses that focused on pedagogy.

Institutional Performance

The teachers perceived the 24 items of the music teachers' knowledge and skills to be important, while institutional performance was somewhat poor in addressing each area of importance. By region, the US teachers indicated that their teacher training programs addressed these skills and knowledge areas quite well, while the Korean teachers perceived their institutional performance as poor, also showing a lower level of confidence than the US teachers. When these items were classified into four categories, teachers considered pedagogy-related knowledge and skills, both general and subject-specific, more important than *music knowledge and skills* and *professional knowledge and skills*. The US teachers exhibited higher satisfaction regarding institutional performance and higher confidence in all four categories of knowledge and skills than the Korean teachers did. For the *non-pedagogical professional knowledge and skills* category, which includes *coordination of extracurricular music activities*, *legal issues*, *managing the music budget*, and *communication* related knowledge and skills, teachers in both countries perceived their institutional performance to be unsatisfactory for its moderate importance. In order to keep balance with areas in other categories, this category could be strengthened more in the training programs in both countries.

In particular, IPA (Importance-Performance Analysis) also confirmed which knowledge and skill areas the music education profession should relatively consider revising in music teacher training programs in each region. The teachers in both countries perceived training regarding the *communication with students and parents* and *assessing students' abilities in the various aspects of music* to be unsatisfactory for its high

importance. On the other hand, these teachers perceived that *performance skills* were overemphasized in their training programs, thus suggesting the possibility of cutback for this area.

Most Useful Content and Least Useful Content

The US and Korean teachers generated a list of the three most useful and least useful content in their training programs based on their student teaching experience at the elementary school level. The teachers in both countries appreciated aspects related to *pedagogical knowledge and skills*, both general and content-specific, as the most useful content in their teacher training programs. Although they valued many different aspects of their teacher training depending on country and individual, teachers most valued aspects that were practical in real classroom settings, that provided confidence, a sense of security and accomplishment, and that helped them understand children better. One interesting point is that the very areas that some teachers perceived to be most useful were counted as least useful for others depending on how those courses were implemented: *teaching methods/techniques* for the US teachers and *music performance* for the Korean teachers. As much as they got help from these aspects of their training, they were disappointed when actual implementation did not live up to their expectations.

The main reasons that the teachers perceived certain areas to be either useful or not were all related to practicality. They did not appreciate training courses, regardless of study areas, when content was irrelevant to their needs, when they saw disjunction from their field experiences in elementary classrooms, when they were required to learn too many details or higher levels, and when they were taught mere knowledge and skills.

They needed to learn how to teach, but they perceived that the disjointed teacher training curriculum caused the most problems.

Institutional Performance Specific to the Elementary Level Teaching

The teachers were asked to evaluate the institutional performance specific to the elementary level teaching for the following aspects: (1) teacher training courses that focused on general knowledge and skills required for teaching elementary school children, (2) courses that focused on specific knowledge and skills required for teaching elementary classroom music, (3) their practicum experience in preparing them for teaching music at the elementary school level, and (4) the abilities of the music education faculty to prepare them for teaching music at the elementary school level.

For all of these four items, the US teachers gave much higher ratings than the Korean teachers did. For the first three items other than the abilities of the music education faculty, the preservice and early career teachers in the US showed similar ratings, indicating a somewhat high level of satisfaction, while the Korean preservice teachers presented much lower ratings than did the early career teachers. For the abilities of the faculty, the US preservice teachers rated their faculty higher than the early career teachers, while both the preservice and early career teachers in Korea similarly perceived their faculty as moderately equipped.

One interesting result is that the Korean teachers' ratings were lower than the US teachers' for the courses that focused on general knowledge and skills for the elementary school level teaching. It would be expected that the Korean teachers would show a higher rating on this item because the Korean teacher training institutions specifically train

general elementary teachers, and the Korean training programs emphasize general education aspects by allotting many required credits of professional education courses in their curricula as discussed in Chapter II. Despite this emphasis, the Korean institutions seem to fail at fulfilling teachers' needs in all areas including the general knowledge and skills required for elementary school teachers.

Teachers in both countries somewhat appreciated the courses for general knowledge and skills as a foundation for teachers but called for more time spent in elementary general music methods courses to be fully equipped for elementary level music teaching. Understandably, their training through university courses and student teaching experience was very dependent on cooperating teachers and university faculty. They valued the student teaching experience when they met experienced and effective cooperating teachers and had enough chances to teach children in real settings, and appreciated their faculty when the instructors had enough passion, knowledge, and experience in elementary level music teaching.

Connection to the Qualitative Results

When analyzing the quantitative data in phase one in order to best answer the first research question, the following tendencies stand out. The US teachers were generally satisfied with their training, yet they regretted insufficient elementary school level training. On the other hand, the majority of the Korean teachers expressed dissatisfaction toward almost every aspect of their training programs. Teachers, regardless of the country, the experience level, and a degree of satisfaction with their training, expressed concerns about the grade level and appreciated practicality and pedagogy in their

curriculum. In addition, in the same way that music teachers are the most influential factor for children's positive music experience in school, university faculty/course instructors and cooperating teachers were the key factor that influenced preservice music teachers' training experiences. Their course experiences in music teacher education programs and student teaching experiences in elementary schools were naturally very dependent on individual instructors and cooperating teachers, resulting in a wide variation among teachers' training.

This tendency was evident in the qualitative results under four broad thematic categories: (1) grade level matters; (2) curriculum and course content; (3) student teaching; and (4) faculty. In terms of the grade level, the US teachers discussed the common misconception that elementary level music teaching is considered as just teaching songs or hanging out with children, thus implying that any music teacher, regardless of grade level or vocal/instrumental specialties, could teach music classes for young children. Similar to Abril and Gault's (2006) findings, the teachers also mentioned the insecurity of the position and the accountability issue for elementary music specialists caused by external factors such as budget constraints. In addition, the US teachers witnessed an imbalanced focus on grade level, either elementary or secondary, in their training programs despite the K-12 music teacher certification, causing them to feel underprepared for teaching on the other side. This imbalance was often connected to the early career teachers' praxis shock, dissatisfaction regarding training for specific grade levels, and a lower level of confidence in teaching at either grade level. On the other hand, the Korean teachers' discussions regarding grade level were mainly about who

should teach music in elementary schools since Korean teachers are certified to teach exclusively at the elementary school level: They valued grade level specialty more than music content specialty as elementary school level educators, though they regretted that the university music education program did not equip them with enough music specialization.

Second, the interviewees evaluated and raised issues regarding the teacher training curriculum and course content. The US teachers' overall evaluations were mixed depending on the grade level focus of the institutions and the strengths of the programs. Especially, teachers, who were in the programs that had more focus on the secondary level, felt that the elementary level methods courses were insufficient for their needs although they were generally satisfied with the program. Many teachers appreciated practical hands-on activities in the courses as found in the study by Roulston, Legette, and Womack (2005), and some liked training in a specific teaching methods. The teachers all valued that the course instructions were delivered using diverse methods in their training programs, but they wished to have more comprehensive classroom management training. Last, the US teachers wanted to see connection and communication between music and education colleges, between universities and practicum sites, and among elementary school music programs since they perceived there was a lack of communication.

The majority of the Korean teachers persistently discussed music performance and pedagogy for the curriculum and course content. Although they wanted to have proficiency in music performance and appreciated that they could have a wide variety of

performance related experiences, they could not get much help from the performance related courses when those courses were too repetitive and irrelevant to the pedagogy. This was because most courses in music education curriculum were limited to helping preservice teachers become musically literate rather than to support the teachers in learning how to teach music as found in Temmerman's study (1997). In addition, they criticized impractical courses and the misleading curriculum organization due to a mismatch between the course titles and actual implementation. Colwell (2006b) pointed out that the content of music courses under similar course names greatly varies between institutions in the US, and the same issue was present among the Korean institutions and even within an institution. The Korean teachers also appreciated learning practical and applicable methods but criticized courses without clear directions. Like the US teachers did, they called for more training for classroom management and better connection between universities and practicum sites.

Third, the teachers in both countries agreed that the most effective and helpful way for learning how to teach was through student teaching practicum. The US interviewees were mostly satisfied with their student teacher experience because of excellent cooperating teachers, support from universities, and consistency with university courses. Since their practicum hours in elementary schools were very diverse, some teachers wished they could have had more time regardless of the quality of their practicum experience. A few teachers complained about their experience due to the lack of institutional support and communication.

The Korean interviewees all valued a firsthand experience in elementary schools. As the US teachers discussed, the Korean teachers also thought that their practicum experience was fully dependent on the cooperating teachers they met. The duration of their practicum was all similar, between 8 to 11 weeks, and was spread over years for observation, practice teaching, and classroom management. As they were facing new situations in practicum sites, they realized that their training with university courses was impractical and insufficient to equip them in real settings. They also felt the support from the institutions was scarce during student teaching.

Last, the interviewees in both countries evaluated the abilities of music education faculty in terms of equipping future music teachers for elementary schools. The majority of the US teachers were greatly satisfied with their faculty, and some teachers had continuous support as reliable resources from the faculty after they graduated. However, a few teachers, especially from big universities, expressed disappointment towards their faculty since they could not get enough pedagogical guidance and support for elementary level teaching despite those professors' high qualifications.

In contrast, the Korean teachers expressed strong concerns regarding the abilities of the faculty. They questioned whether the professors were qualified to teach music education for teachers at the elementary school level since the majority of the faculty were music performance majors and did not have enough expertise, experience, or passion for the elementary school level. What they really needed was to learn how to teach music, but they actually tasted a glimpse of each professor's major field or basic performance skills through university music education courses.

In sum, the qualitative results from the interviews with the US and Korean teachers revealed the details and the reasons behind the following tendencies projected from the quantitative phase: (1) The US teachers were mostly satisfied with their training, while the majority of the Korean teachers expressed great disappointment; (2) Teachers in both countries, regardless of their teaching experience level and their satisfaction, all expressed some degree of concern regarding the grade level; (3) The teachers appreciated their training courses and student teaching practicum when those were practical and related to pedagogy; and (4) Their experiences in university courses and student teaching were greatly dependent on course instructors and cooperating teachers they met. These points were evident in the qualitative results in terms of the grade level, curriculum and course content, student teaching, and faculty.

Research Question 2: Teachers' Own Competence in Relation to Institutional Performance

The second research question was addressed by analyzing the teachers' ratings on their confidence to address the 24 knowledge and skills in Phase I. The US teachers were confident in almost all areas, while the Korean teachers were not confident in any areas, showing a statistically significant difference in their average ratings. The tendency, which was expected from the literature review regarding music specialists and generalist music teachers, was that the US teachers were confident in music performance and music content related pedagogy, whereas the Korean teachers were most confident in the areas relevant to professional education which were included in the *general pedagogical knowledge and skills* category. The findings that were not expected, however, are that the

US teachers showed high levels of confidence in pedagogical related items, in both the *general pedagogical* and the *pedagogical content knowledge and skills* categories, while the Korean teachers showed overall lower levels of confidence in the *general pedagogical knowledge and skills* category than the US teachers did ($M_{US} = 4.99$; $M_{KR} = 4.09$).

The teachers' levels of confidence were analyzed in relation to institutional performance to address each knowledge and skills area that is necessary for effective music teaching. A strong positive correlation between the teachers' perceptions of the institutional performance and confidence in both countries revealed high levels of perceived performance associated with higher levels of confidence. The US teachers' results showed a stronger positive relationship.

In order to know the reasons and the hidden meanings of the teachers' perceptions in confidence, it was necessary to closely examine the qualitative results, including survey comments and interview responses based on the research literature review. These factors are discussed in relation to the generalists' low levels of confidence; the specialist training for the K-12 certification; teachers' training experiences; and teaching experiences.

Many scholars have continuously discussed general classroom teachers' low levels of confidence in music teaching at the elementary school level as reviewed in chapter II. The reasons for this low level of confidence discussed in the precedent studies were inadequate training, these teachers' low musical abilities, their lack of content knowledge and skills, and a low comfort level in music teaching. This tendency was

present in the results of the Korean teachers' responses in the current study. Their responses exhibited overall problems caused by non-specialists' music teaching including these teachers' confidence both in music content knowledge and skills and in pedagogy.

While many studies were found in the research literature regarding general classroom teachers' confidence in music teaching in research literature, studies regarding music specialists' confidence in music teaching at the elementary school level were rare. However, studies have claimed that current US music education, which trains K-12 music teachers under a tracking system (i.e. choral, instrumental, and/or general music education tracks), cannot fully satisfy these teachers' needs for K-12 licensure. This is because these teachers were often asked to teach outside of their specialty tracks, thus causing a low level of confidence in the fields other than their tracks. The quantitative results in the current inquiry did not directly show this tendency because the US participants' ratings on their confidence were relatively high. However, it was evident in the qualitative results. Many US teachers in the current inquiry continuously expressed concern about music teaching in elementary schools and showed low levels of confidence regarding the elementary level teaching especially when they were trained in the secondary level focused music education programs. These programs were often found in bigger research-centered institutions. Similar to the findings of Hallam et al. (2009), even when US participants were satisfied with the quality of their training for music teaching, they thought that the amount of training at the elementary level was inadequate. It seems that these teachers' higher levels of music content knowledge and skills and pedagogical

knowledge and skills did not necessarily promise higher levels of confidence in music teaching in elementary schools, similar to the findings by Mills (1997b).

Some teachers in both countries shared that their teacher training experiences increased their levels of confidence in teaching at the elementary school level. They mentioned student teaching practicums and specific university courses such as elementary methods courses as helpful. Interestingly, however, other interviewees in both countries said that their levels of confidence were irrelevant to their training like David, who commented, “But my confidence level was very high..... but the setup I had from the U, did nothing to help that, that’s just the way I am.”

Conway (2012) concluded that “Experience is the best teacher” even though teachers felt underprepared when they started teaching. Likewise, both the US and Korean interviewees who were in their early teaching years in the current study also shared this perception: although they had minimal confidence at the beginning of their teaching career because of insufficient training at the elementary school level, the more they experienced in teaching this age group, the more confidence they gained as Mason said, “This year, way up. From experience, I’ve learned a lot.”

In short, the US teachers showed higher levels of confidence in music teaching than the Korean teachers did. Their levels of confidence were highly related to their perceptions regarding the institutional performance addressing each knowledge and skills area that was necessary and relevant to the music teachers’ needs. The qualitative results revealed deeper meanings in relation to the precedent studies regarding confidence issues. The Korean teachers’ responses showed that their levels of confidence were low not only

in the music content knowledge and skills but also from the pedagogical stance. Whereas, the US teachers expressed concern in the elementary school level music teaching because of insufficient training for this age group, showing relatively lower levels of confidence. Some teachers in both countries perceived that their training influenced their level of confidence, while others said that their level of confidence was innate rather than related to their training. Some teachers also confirmed that they gained confidence through actually teaching in elementary schools.

Research Question 3: Teachers' Perceptions Regarding Who Should Teach Music in Elementary School and a Prescribed Curriculum

The third research question explored teachers' opinions regarding the elementary school music teacher position, who should teach music, and preference for having prescribed curriculum for teaching music. In survey section 7 in the quantitative phase, teachers indicated that elementary music classes were often taught by music specialists/elementary music specialists in the US and by general classroom teachers/general music teachers in Korea. They also explained their opinions about who should teach music in elementary schools.

The teachers were asked to express their agreement toward four options about who should teach music in elementary schools. These options were classroom teachers; music specialists, regardless of grade level; music specialists, trained specifically to teach at the elementary school level; and music specialists, designated in each school year depending on the needs of a school from the general teacher pool, i.e. a general music teacher. The last option was only given to the Korean teachers because this option was

conventional in Korea. The most preferable option was overwhelmingly music teaching by elementary music specialists regardless of country and teaching experience levels. The US teachers showed stronger agreement than the Korean teachers, but there was no difference in the level of agreement between preservice and early career teachers. The majority of the US teachers expressed very strong agreement. Interestingly, however, when this option was not given in the interviews of the qualitative phase, the US interviewees did not mention this elementary school level specific music specialist option at all but only emphasized that elementary school children should get music education by well-qualified music specialists. Some of the interviewees discussed age level for this question of the elementary school music teacher position, and only one criticized the status quo of inappropriate placement for general music teachers in elementary schools caused by budget constraints. They did discuss grade level quite a lot during interviews for other questions, but not directly for this question.

The most controversial option was classroom teachers' music teaching. The US teachers showed very strong disagreement toward this option regardless of their levels of teaching experience, while both preservice and early career teachers in Korea moderately agreed with this option. This might be understandable because music education is a lot more valued in the US than in Korea, the US has a history of strong music education advocacy in the field, resulting in classroom teachers not having to take on the role of music teaching any more in schools. In the US, music seems to be acknowledged as a very specialized subject in the whole education system, so the specialist system has been well established, whereas, in Korea, classroom teachers have been expected to teach

whole subject areas including music. Ideally this Korean option could be a more integrated and holistic approach in the whole school curriculum for children as claimed by Mills (1989, 1997b) and Glover and Ward (1998). In reality, however, this option along with the general music teacher option was not much preferred by the Korean teachers, which showed some of the extent of their dissatisfaction toward these long-term conventions in education. Despite this dissatisfaction, they thought a specialty in a specific age-level was more important than a music specialty. At the same time, they were dissatisfied with their overall music training since it did not equip them with enough of a specialty in music broadly.

In addition to who should teach music in elementary schools, the other question in the survey asked about teachers' preferences for prescribed curricula. As reviewed in chapter II, many countries like Korea have mandated national curricula at the elementary school level, while the US does not implement a national curriculum but outlines the standards at national, district, and/or state levels. According to the US teachers' descriptions in this study, the US music specialists organize their own curriculum for music teaching based on standards, may use different kinds of textbooks, and may follow some curricula set based on specific teaching methods or by particular publishers. Under these circumstances, the survey results showed that 66% of the US teachers wanted to have prescribed curriculum as a guideline/reference in order to know what to teach for each grade level, fulfill the needs of the children and the communities, and be more organized in their teaching. Whether the teachers preferred to have a set curriculum or not, the majority of teachers emphasized teachers' autonomy and flexibility in music

classes. In contrast, all Korean teachers preferred to have the prescribed curriculum, reflecting the long educational custom. However, their comments revealed that their preference might be based on the realistic reason of lack of time to design a desirable curriculum or plan creative lessons because of teachers' heavy workloads for teaching all other subjects and covering administrative work. In terms of the national music curriculum, some teachers pointed out that the presented teaching content was too hard to be implemented and taught by general teachers because the curriculum was designed to be taught by trained music specialists as discussed by Griffin and Montgomery (2007).

To summarize, teachers in both countries and both preservice and early career teachers agreed that teachers who have enough music training and proper understandings of elementary school children should teach music in elementary schools although the current status of each country was different, and the degrees of agreement were varied. Interestingly, the US teachers strongly agreed with the elementary music specialists' teaching but strongly disagreed with the classroom teachers' music teaching. The Korean teachers' emphasis was more leaning to the age appropriate training than the music specialty although they agreed to the need for more music training for the current and future teachers. In addition, many US teachers wanted to have a prescribed curriculum as a guideline to ensure effective music teaching, while all Korean teachers did, revealing the long educational convention and the current situation.

Research Question 4: Teachers' Suggestions for Improvement

Both in the quantitative and the qualitative phases, teachers were eventually asked to provide their suggestions for the improvement of the current music teacher education

practices for elementary schools. Many of the teachers' suggestions aligned with the findings of Conway (2001, 2002, 2012), and all of these suggestions were based on practicality for future or current music teachers. Although the two countries have very distinctive music education practices in many ways, teachers in both countries, regardless of their teaching experience levels, commonly suggested more field experience, hands-on activities, pedagogy related training, and elementary school level methods training, but less repetitive instrumental lab courses by combining these courses or making them more organized and sequential.

The teachers also made suggestions specific to each context. Many of the US suggested more elementary school level methods course offerings, diverse elementary specific teaching techniques, field experiences with more varied grade levels, and more learning for curriculum planning based on the national/state standards. They also suggested universities employ elementary level specialized full time faculty and offer an elementary school level specific teacher track. On the other hand, the Korean teachers called for more specialization in elementary music education in the major, more employment of music education majored faculty, especially who have experience in elementary school level teaching, organized and continuous support for comprehensive music skills and knowledge, more courses in Korean traditional music, and more elementary national curriculum related course content. Some Korean teachers called for the need for employing music specialists in elementary schools by reforming the employment system. Based on these suggestions, the next section will describe

implications towards a middle ground to improve elementary school music education in both regions.

Issues in Elementary Music Teaching in the Upper Midwest Region of the U.S.

The results of this study reveal the issues in each context in the light of the elementary school level music education. In the United States, the value of music education seems to be well appreciated. Evidence of this is the series of national data regarding arts education in public schools collected by the National Center for Education Statistics (National Center for Education Statistics, 2012). According to this report, music education in elementary schools has consistently been the most available arts instruction (94% in the 2009-2010 academic year), the most regularly offered arts instruction (93% at least once a week), the most supported arts subject in terms of the district level curriculum guide (86% had district curriculum guide), and has had the most number of specialists hired (91%) compared to other arts subject areas including visual arts, dance and drama/theatre.

In spite of this appreciation, each year at least 500 new music teachers leave the profession in the United States (Roulston et al., 2005). Although music educators and scholars have made continuous efforts to ensure effective music education and music teacher training, there are still several issues that should be addressed particularly for the elementary school level teaching: the broad K-12 teaching certification that seems to fail fully training for all areas of music and for all age levels, the music methods courses and Professional Education courses offered in music education programs, student teaching practicum in terms of the percentage of the level of placement and the number of

elementary school placements, and better access to professional development courses from the standpoint of elementary level teaching.

The K-12 music teaching certificate might be too broad to train teachers to be equipped fully with necessary knowledge, skills and attitudes to address all areas of music and all targeted age groups. The music education profession has continuously included much discussion about the advantages and disadvantages of this broader certification issue in terms of music areas (i.e. general, choral and instrumental music) and age-level (K-12). The disadvantages of the broader certification covering all music areas have been discussed over time as society required music teachers to acquire additional competencies in order to accommodate the growth of the K-12 music curricula and the adoption of National Standards for Music Education (Baker, 2010; National Association for Music Education, 2012). For example, one disadvantage includes that the broader certification in all music areas could not fully address music teachers' professional and specific needs as a choral director, a band or orchestra director, and/or a general music specialist. Consequently, many training institutions in the upper Midwest region of the United States have two specialized tracks of choral/general and instrumental/general music education. However, in reality, because music teachers are certified to teach K-12 general music education regardless of their specialty tracks, they are often asked to teach outside of their specialties. According to a survey of high school music educators in Florida (Baker, 2010), a majority (64.6%) of the participants were teaching at least one class outside of their track on a weekly basis. Most beginning teachers (85.7%) were teaching at least one class outside of track whereas fewer veteran

teachers (35.5%) taught outside of their preferred track. In the case of rural areas, Roulston, Legette and Womack claimed that a music specialist was often asked to teach all grade levels, all areas of music and even extra curricular activities because of small school size (Roulston et al., 2005, p. 25). This tendency was observed from the results in the current study. Many of the US early career teachers confirmed that either they were asked to teach outside of their intended specialties or they observed the cases. Under the current broader K-12 training and certification, even with the “tracking” system, it is not easy to train preservice teachers to satisfy all requests made of them in schools.

Not only does the broad K-12 teaching certification fail to address all areas of music but it also fails to fully train for all age levels. Although the “track” system seems to address the issues regarding the broader music certification in terms of music areas, this two-track specialization falsely assumes that every music teacher who has a specialty in either choral or instrumental music can teach all grade levels. This perspective regarding the K-12 certification neglects age-specific professionalism in teaching. Though the broader certification might have a positive effect in terms of flexibility for employment (Baker, 2010; M. Henry, 2005), teachers “may be thrust into teaching a different age-group in an area for which they received little or no training during their undergraduate years” (Greher & Tobin, 2006, p. 53). Though teachers in both specialized tracks are meant to be trained for teaching K-12 general music, in reality, many preservice teachers get their training with the goal of pursuing a specific position such as a secondary level choir director or a band director. This is well shown in the study of Campbell and Thompson (2007). They conducted a survey of 1,121 preservice music

teachers from 16 music education programs in the United States to explore perceived concerns of preservice music education teachers in professional development. Interestingly, only 17.6% ($n=197$) of all participants desired to teach at the elementary school level, while 80.9% ($n=907$) preferred to teach at the secondary level. In addition, those who planned to teach at the elementary school level showed higher levels of concern than those interested in teaching at the high school level. There might be a significant relationship between teacher education and higher levels of concerns in teaching at the elementary school level. If there is no opening, or if music teachers are not able to find a position at the secondary level, those who prefer to teach at the secondary level may look for a position in elementary schools as many participants in the current study witnessed. In addition, music specialist positions in elementary schools often were not secure because of external factors such as budget constraints. This means that preservice teachers' intention or desire toward teaching a specific grade level during their teacher training does not necessarily guarantee or lead them to that specific position. In that situation, they might not be well prepared for positions other than the position they hoped to be hired for.

Music methods courses also reflect the fact that current music education programs do not fully cover all age levels, especially the elementary school level. Many music education programs require only one elementary level specific music education course of two to three credits during the entire four years. Although teachers are trained and certified to teach both elementary and secondary levels, many methods courses that are offered in music education programs are intended to deal with adolescents in secondary

schools, particularly in choir, band, or orchestra settings. The limited number of course offerings targeting elementary teaching makes it hard for preservice teachers to be prepared to teach elementary school accordingly. Even if a music education major student had an intention of getting a job in an elementary school after graduating, it would not be easy to get age specific training if her/his program was not strongly focused on the elementary school level, or if she/he did not stretch to other programs or outside resources such as professional development courses.

Furthermore, the required Professional Education courses, offered by the College/Department of Education, pay little attention to the elementary school level. These general education courses usually target either the broader K-12 age level or the secondary level such as Learning, Cognition, and Assessment (3 credits: K-12), Teaching in Middle School and High School (3 credits), and Teaching English Language Learners in K-12 (2 credits) (The University of Minnesota, 2012a; Minnesota State University, Mankato, 2012a; St. Cloud State University, 2012a). Moreover, each music education program requires a different number of credits in the Professional Education courses. If a program required a significantly small number of credits, it would be even harder to fully cover all age levels.

In addition to the necessity of reexamining music methods courses and the Professional Education courses, issues regarding student teaching practicum should be addressed to ensure effective elementary level music teaching. Specifically, the percentage of the level of placement between elementary and secondary levels should be discussed. Multiple studies showed that preservice teachers highly valued field

experiences (Ballantyne, Kerchner, & Aróstegui, 2012; Conway, 2002; Richards & Killen, 1993; Roulston et al., 2005; Valencia et al., 2009; Zeichner, 2010). Powell (2011) and others suggested this value may be because through the experiences teachers had the opportunity to teach in an authentic context (Butler, 2001; W. Henry, 2001; Kerchner, 1998; McDowell, 2007; Reynolds & Conway, 2003; Townsend, 2000), to increase their confidence level in teaching (Conkling, 2003; Hourigan & Scheib, 2009; Oh, Ankers, Llamas, & Tomyoy, 2005), to develop their music teacher identity (Ballantyne et al., 2012), and to confirm their chosen teaching area and grade level (Butler, 2001). However, these experiences are quite dependent on each program in terms of scheduling, the number of hours required, and the relationships between institutions and local public schools (McDowell, 2007; Powell, 2011; Reynolds & Conway, 2003). If preservice teachers perceived that field experience was the most important source of their learning as discussed, the percentage of the practicum between the elementary and secondary school levels needs to be balanced to make the amount of practicum offered in both levels comparable. This discussion is necessary since teachers will be certified to teach K-12, and they do not know which position they will eventually get.

Moreover, the issue in regard to placing a student teacher at only one elementary school as opposed to multiple sites should be discussed. There are advantages and disadvantages of having practicum at one school with one cooperating teacher for an extended period of time. The advantages include that a student teacher may thoroughly learn a cooperating teacher's methods, teaching style and working patterns related to the administrative skills, and one also can learn how curriculum falls into place on a daily

school schedule during the extended period of time. However, a student teacher misses chances to be exposed to more diverse teaching environments such as urban/suburban/rural settings, different ethnic or socioeconomic statuses within student populations, and diverse conditions of facilities. Further, there are many diverse music teaching methods and styles including Orff Schulwerk, the Kodaly Method, Dalcroze Eurhythmics, Music Learning Theory and so on. If a cooperating teacher is oriented to a particular method, a student teacher may be unfairly influenced to practice only one teaching style. Also the quality of a student teacher's practicum experience might be highly dependent on the quality of a cooperating teacher. In the situation that many teacher training programs cover the elementary school level through only one to two general music courses, student teaching at the elementary school level is a very crucial source from which a student teacher learns teaching for elementary schools. Thus, a student teacher should be exposed to more diverse environments and have a chance to work with cooperating teachers using diverse teaching methods and philosophies.

Last, preservice and early career teachers can benefit from professional development courses outside of their training if those courses are more accessible. Many of the participants in the current study mentioned learning diverse teaching methods as one of the most useful content, but these methods courses were not thoroughly accessible to all teachers during their teacher training. Although there are many music methods certificate level courses and graduate courses that are at the elementary level specifically, these courses usually incur high expenses and require an extra time commitment. In the case of the Orff Schulwerk, the tuition for one two-week summer level course ranges

from around \$475 to over \$1,800 depending on offering institutions, and it takes three summers for teachers to be certified as Orff teachers (American Orff-Schulwerk Association-Music and Movement Education, 2012). Many preservice and in-service teachers take these courses despite high cost and time commitment, since these further courses fulfill the requirement of the professional development hours for teacher license renewal (Minnesota Department of Education, 2012a). In addition, some institutions that offer these courses make mandatory their preservice teachers take these courses, or teachers simply want to improve their teaching quality. It would be greatly beneficial for the teachers who teach music at the elementary school level if these courses were as accessible to them in their teacher training as they are for preservice teachers at the institutions that offer those professional development courses.

In summary, the broad K-12 certification has fallen short to adequately train music teachers fulfilling all the needs of the wide age spectrum. In this given practice of the broad certification and specializing in choral and instrumental tracks, music education programs should better address teaching at the elementary school level in regard to music methods course offerings, the Professional Education courses, and student teaching practicum placement. In addition, it would be greatly beneficial for teachers if professional development courses such as music methods certificate level courses were more accessible to more preservice music teachers. These issues should be discussed further to ensure effective music teaching at the elementary school level in the US.

Issues in Elementary Music Teaching in Korea

The specialist system for elementary schools in Korea has been running for over a decade now. The necessity of this system is widely accepted, and there are specialty area tracks in all National Universities of Education. However, problems have arisen in the current Korean elementary music teaching from the implementation of the specialist system and teacher education. The results of the current inquiry show these issues clearly in the Korean participants' responses.

The most important result was that general classroom teachers' confidence levels in teaching music were generally very low even though the participants in this study were either enrolled in at the moment or graduates from the music education specialty track in National Universities of Education. According to these teachers' responses, the possible reasons for this perception could be found in educational conditions in Korean elementary schools and practices in teacher training programs. As reviewed in chapter II, all Korean elementary school teachers need to be able to teach music whether teachers were in the music education track or not in their teacher training and whether they are graduates of the national teacher training universities or from the private training institution. If they are not in the music specialty track, they are required to take 2 to 9 credits in music/music education related courses during the whole four years in teacher training. Although a small number of credits is allotted to cover music education, in many institutions some of these courses are not related to music teaching methods but merely basic and repetitive music skills or knowledge depending on the instructors. Teachers

who are graduates without a music specialty cannot be expected to master music education through these courses.

Even if teachers had a music specialty through their teacher education, there is skepticism about whether they are well prepared for music teaching for several reasons. The music education specialty track is assigned by the universities considering the students' preference after students are admitted into the National Universities of Education. To pursue the music track, students are not required to have precollege music learning experiences, so there is no audition. For this reason, the music skills and knowledge level of new students in the music specialty area track are greatly varied. Since music skills and knowledge are hard to teach or master in a short period of time, the music related courses are usually limited to basic or intermediate levels over broad music areas. Moreover, the students still need to cover the other 10 to 11 subject areas to fulfill teachers' typical teaching requirements and fundamentals of education during their teacher training. In addition to the insufficient time for proper music education training courses, teachers also criticized that they could not get enough training in pedagogy since many of the faculty in the music education specialty track were music majors with no or little experience in elementary school music teaching. In addition to the problems with the university courses, the student teaching practicum is not exclusively focused on music teaching but on general classroom teaching including all subject areas even for the student teachers in the music specialty track. Because of these complex situations, the music specialty area track might not fully equip teachers as music specialists.

In addition to the issues in teacher training, the current specialist system in elementary schools might not promise sound music education. If a school has music specialists in a specific year for any reason, that does not necessarily mean those specialists have a music specialty. Likewise, having a music education specialty for teachers does not guarantee the chance to teach music exclusively. The main reason for this is that specialists are usually appointed by the administrative needs of a school or specific teachers' needs each year. Thus, specialists are changed almost every year, and in this situation it is hard to expect continuity in music teaching.

Last, although music education related professional development courses are available for in-service teachers, it is yet to be known whether these courses effectively fulfill general teachers' needs for teaching music in elementary schools. Nowadays, various national and private institutions offer music related professional development courses both offline and online, and the course content is getting diverse including pedagogy, class activities, curriculum study, instrumental methods, and Korean music (Kim, 2012). Many teachers took these courses voluntarily based on individual teachers' interest, and some courses fulfilled the mandatory hours of professional development for teacher evaluation. According to Kim (2012), however, many teachers who took the courses complained that these courses were not practical for music teaching in classes, did not consider the levels of individual teachers' musical abilities, were delivered in a monotonous way such as lecturing, and often dealt only at a surface level.

In conclusion, the current state of the specialty system and teacher education falls short in ensuring effective music teaching at the elementary school level. Most teachers

have not received sufficient music and music education training during their teacher education despite their teaching duty for music, the music specialty area track seems not to function fully to train music specialists, the appointment of specialists and the decisions regarding which subject areas will be taught by specialists are not consistent every year, and the professional development courses can be improved in order to help general teachers' music teaching. These issues should be addressed to guarantee quality music education at the elementary school level in Korea.

Towards a Middle Ground: Implications

The results of this study reveal issues in music education for elementary schools, and this was done by listening to preservice and early career teachers' voices regarding music teacher education practices in both countries. As Ingersoll (2007) pointed out in his comparative study of teacher preparation and qualification in six nations, the purpose of this study was not to identify any one approach as better than another (p.14). The objective of the current study rather focuses on reflecting the status quo and exploring and comparing teachers' perceptions of teacher education practices from very distinctive contexts in order to ensure sound music education in elementary schools. The most urgent issue in music teacher training programs in both countries seems to be consideration for the elementary grade level.

The precedent studies indicate that many teachers, both specialists and general classroom teachers, believed that music should be taught by specialists because the nature of music requires trained skills. The teachers in the current study specifically thought that the most ideal person to teach music in elementary schools was a music specialist, trained

exclusively to teach at the elementary school level. Realistically, however, it would not be easy to change the whole teacher training/employment system that has been in place for a long time. Therefore, the researchers of the previous studies proposed realistic remedies to modify the current programs to strengthen general classroom teachers' music teaching, and these recommendations all emerged in the results of the current study as well. Jeanneret and DeGraffenreid (2012) argued that since general classroom teachers' willingness is the more important factor than the teachers' capacity to teach music, music methods courses should reflect the general classroom teachers' views and skills, should foster a willingness for both general teachers and specialists to engage in music, and should make them collaborate with each other. Griffin and Montgomery (2007) also argued that in order to support the non-specialists, a Faculty of Music and a Faculty of Education should work in partnership, a variety of pedagogical strategies for effective music instruction should be offered in teacher training courses, and elementary music educators should share ideas through a national symposium.

In addition to these recommendations, in order to improve the current training practices, the results of the current study suggest that music teacher training programs in both the US and Korea should strengthen pedagogical content and practicality for everyday teaching, and the teacher training curricula should have consistency among music teacher training institutions and even within an institution. In terms of the field experience, the training programs should increase interrelations between field experience and university training courses, organize the practicum experience in diverse sites, and in

proper length, distribute the practicum hours so they are balanced in each site, and support preservice teachers during practicum hours in more active and direct ways.

Moreover, music education faculty and cooperating teachers might have the most important key to improve the status quo of teacher education since the teachers perceived that the quality of teacher education including student teaching was very dependent on the individual faculty and cooperating teachers. In both countries, the teacher training programs could benefit by utilizing veteran music teachers who are specialists at the elementary school level. These teachers can provide reliable, practical, and continuous resources and support for future music educators in elementary schools. Especially in Korea, although the music specialty should be strengthened in the teacher training programs, this specialty should be taught by elementary grade level experts who have age-appropriate teaching capacity beyond mere performance skills and music content knowledge. This should be done by employing more faculty members who are music education majors and who have elementary school level experience than non-education related music performance majors.

In addition to these recommendations, it could be worthwhile to review professional development courses as realistic remedies to support in-service teachers. The in-service teachers who experience difficulties in teaching music can benefit if they were to have more professional development opportunities, if these courses were more accessible in terms of time and cost, and if these courses were systematically linked and organized to cover a wide range of needs of the in-service elementary music teachers.

In addition to these common aspects which are applicable for both countries, there are factors that need to be reviewed in the US specifically. The grade level specialty should be reconsidered by discarding the misconception that any music specialist can teach the elementary school level, offering/requiring more methods courses at the elementary school level, balancing student teaching placement opportunities at various grade levels and in various sites/settings, re-examining the track system, and improving communication among local elementary schools, in-service teachers, music education faculty, and future specialists. Without grade level consideration, as Mills (1989) and Glover and Ward (1998) argued, the current focus on choral, band, or orchestra specialties could cause making music optional, isolated, limited to a specific group of students, and excluded from the whole curriculum. This tendency will become more prevalent if administrative issues, such as budget constraints, arise. Therefore, a more comprehensive approach is needed in the music teacher training programs. As some researchers argued the tracking system of the music education programs in the US might not be fully comprehensive (Baker, 2010; C. Conway, 2002, 2012; Roulston et al., 2005), and as some respondents suggested in the current study, creating an elementary track to certify teachers for the elementary level specifically would be one way to make the current system more comprehensive since it might be realistically hard to cover all grade levels in the limited time in a music teacher education program.

Furthermore, the weaknesses of a training program in the US can be overcome by sharing the strengths of other programs. One way to do this would be encouraging credit transfers among local music education programs. As found in the results of this study,

some institutions had strong elementary school music focused programs while others offered more secondary level focused training as indicated by the teachers' ratings and comments. For instance, if one institution offered a strong Orff certification program, preservice teachers in other institutions could take this course to fulfill certain requirements of their own programs or could even substitute some courses with this course. This active course exchange could be a practicable remedy in the US context.

To summarize, the results of this study suggest implications for music teacher education specific to the elementary school level in both countries. Although many music teachers, both generalists and specialists, thought that music should be taught by elementary music specialists in elementary schools, realistic remedies as a compromise were proposed to improve the status quo emerged from the results of the study: improving music methods courses to nurture a willingness for teachers to engage in music and to offer a variety of pedagogical strategies; collaborating between specialists and generalists, between colleges of education and colleges of music, and among elementary music educators; strengthening pedagogical content and practicality of the training programs; ensuring consistency of the training curricula among training institutions and within an institution; improving the field experience by increasing interrelation to university training courses, by organizing student teaching practicums in diverse sites for balanced time periods, and by supporting preservice teachers during practicum hours; utilizing veteran elementary music teachers as music education faculty and cooperating teachers; and offering more accessible and organized professional development opportunities to elementary in-service teachers. In the US specifically, the

grade level should be reconsidered by offering more elementary methods courses, balancing student teaching placement at various grade levels, re-examining the track system to ensure comprehensiveness of the programs, improving communications among local elementary schools, in-service teachers, music education faculty, and future specialists, and actively encouraging credit transfers between local music education programs. Based on these implications, the next section suggests possible future studies to improve elementary school level music teaching.

Implications for Further Research

The results of this study show many possible areas that need to be further investigated. The future studies could include investigating the current conditions of the music teacher training for elementary music education in terms of analysis of training course content, examination of specific methods centered programs, and current efforts of music teacher training programs for elementary music teaching in relation to the results of this study. Based on the investigations of the status quo, a possible direction and actual ways for improving teacher training programs could be suggested. In addition, extended versions of the current inquiry could support the improvement of elementary school level music education in context.

The results of this study show that the content of university courses for elementary music teacher training should be further investigated. Although the current investigation tried to broadly analyze the teacher training curricula by looking into the offered course titles and required credits at each institution, the actual implementation might greatly differ from what I reviewed since some participants witnessed that there

was a discrepancy between course names and the actual content. Therefore, further studies should be conducted to scrutinize actual course content more closely in order to work toward developing more quality teacher education for elementary schools. The courses that need to be reviewed would be elementary methods courses in the US and music education related courses in Korea.

In addition to the content analysis, it would be good to evaluate if specific methods centered programs in the US, such as Orff or Kodaly methods had any positive or negative effects in elementary music teaching. The interviews in my study reveal that some teachers considered their training programs were intensively focused on a single teaching methods, or that some instructors only offered one teaching methods of their expertise. Although some of these interviewees commented that their training was highly effective for elementary level teaching, they expressed concern regarding other components that they might have missed. Further qualitative inquiry could help understand these programs' strengths and suggest how to improve these programs. In addition, future research could examine how courses can be more inclusive of other teaching methods in order to address these teachers' concern regarding the lack of variety in teaching methods they are introduced to in their courses. This would give music teachers more exposure to a variety of teaching methods and thus improve both their teaching experience and the quality of education elementary school children are receiving.

The results of the current study also suggest that further studies are needed to explore current efforts in music education programs in order to ensure effective

elementary music teaching. These studies could examine ways that programs address the elementary music portion in training curricula because this study showed programs that seemed to overlook this age specialty, and each program dealt with this portion in different ways. In addition, it would be good to find examples of programs that already employed the remedies that this study suggests for elementary music teacher training. For example, we could look into programs that utilize veteran in-service elementary music teachers as instructors for music methods courses and as cooperating teachers and programs that adopt and manage credit transfer or program exchange systems to share strengths of each program for elementary music teaching. Also it is necessary to investigate how colleges of education and colleges of music in teacher training institutions communicate with each other and manage relationships in regard to elementary music teacher training since this issue emerged as concern for improvement.

Beyond the current status, it is also necessary for music education professionals to suggest directions for improvements and to devise actual ways to strengthen practicality and pedagogical content in teacher training courses. The greatest need that teachers in both countries perceived was practical help for everyday teaching. Based on the results of the current study, it would be a valuable to develop new model music teacher training curricula in order to fulfill elementary music teachers' needs. In addition, it would be worthwhile to study how the elementary portion could be strengthened in the current track system in the US or how pedagogical content could be added and performance skills could be better organized and achieved in the current modified specialist system in Korea. In both systems, studies for collaboration between specialists and generalists

about music integration in elementary curricula should be done to improve the current status of elementary music education practices as well.

Last, extended versions of the current study would yield more broad and applicable results in context. Simply, this study can be extended to include more countries in the specialist, generalist, or modified specialist systems. In addition, similar to the Conway (2002, 2012) studies, a longitudinal study to track changes of the respondents' perceptions regarding teacher education over time would be a great addition to the literature, especially with the interviewees of the current study in both countries. This investigation can also be expanded to in-service veteran teachers, administrators, and faculty members at the music teacher training institutions in order to approach the issues from different angles. Further investigations would provide a deeper understanding of the status quo and constructive directions for elementary music teacher education in context, thus better informing those in the music teacher education profession about curriculum revision according to actual needs and expectations.

Conclusion

Elementary school music experiences have been shown to be influential for lifelong music engagement, and sound music teacher education would be the most effective way to provide positive school music experiences to students in elementary schools. However, elementary music education and music teacher education practices greatly differ from country to country based on the countries' cultural priorities and educational expectations. This study explored the current status of the music teacher training practices for elementary schools in South Korea and in the upper Midwest region

of the United States by hearing from preservice and early career teachers who were trained in music education programs. These teachers' perceptions regarding their training programs, self evaluation of competence, and suggestions for improvement provided valuable insights to approach a middle ground for elementary school music teaching in very distinctive contexts. By comparison, this investigation also aimed to unravel the reasons behind these teachers' perceptions.

Overall, the music teacher training institutions in the upper Midwest region of the US seem to be effective in preparing music teachers who are confident in music teaching. However, teachers consistently brought up issues regarding the lack of elementary grade level consideration, and the training practices greatly varied depending on individual institutions. The US teachers' responses revealed the weaknesses in training elementary music specialists under the choral/instrumental track system for broad K-12 certification. In the case of Korea, the music education major does not function effectively. Although training was for the elementary school level specifically, and the programs emphasized student teaching, the Korean music education programs seem to be insufficient to train elementary school level experts due to a lack of music expertise, practicality, and pedagogical support for elementary music teaching.

The results of this study distinctively show the strengths and weaknesses of the current elementary music teacher education practices in two regions by comparing the teachers' perceptions by region and teaching experience and give insight into music teacher education specific to the elementary school level. Some realistic remedies were proposed for improvement such as enhancing music methods courses in terms of

pedagogical content and practicality, increasing interrelation between the field experiences and university training courses, utilizing veteran elementary music teachers as music education faculty and cooperating teachers, and offering more accessible and organized professional development opportunities to elementary in-service teachers. The ultimate beneficiary of this improvement would be elementary school children who would have increased chances of getting a quality music education in their early and critical years.

One US interviewee, Grace, who was fully satisfied with her training for elementary schools, left final comments for future music educators. Successful music teacher education programs could prepare teachers who yield this kind of reflection and challenge future teachers like as they were challenged.

My college did an amazing job preparing me to teach. I also think it is up to the student to take ownership in his/her learning. I encourage all music education majors to take any opportunity they can to practice teaching in a safe environment (practicum experience). Keep in touch with other teachers and network like crazy. Finally, NEVER give up learning and trying to better yourself as a teacher. It is my philosophy that a curriculum should never look exactly alike from year to year. Study, learn, and explore the world around you.

REFERENCES

- Abril, C. R., & Gault, B. M. (2005). Elementary educators' perceptions of elementary general music instructional goals. *Bulletin of the Council for Research in Music Education*, (164), 61–69.
- Abril, C. R., & Gault, B. M. (2006). The state of music in the elementary school: The principal's perspective. *Journal of Research in Music Education*, 54(1), 6–20.
<https://doi.org/10.1177/002242940605400102>
- Akuno, E. A. (2012). Perceptions and reflections of music teacher education in Kenya. *International Journal of Music Education*, 30(3), 272–291.
<https://doi.org/10.1177/0255761412437818>
- American Orff-Schulwerk Association-Music and Movement Education. (2012). AOSA Professional Development. Retrieved October 24, 2012, from
<http://www.aosa.org/professional.html>
- Ardzejewski, K., McMaugh, A., & Coutts, P. (2010). Delivering the primary curriculum: The use of subject specialist and generalist teachers in NSW. *Issues In Educational Research*, 20(3), 203–219.
- Asmus, E. P. (1986). Student beliefs about the causes of success and failure in music: A study of achievement motivation. *Journal of Research in Music Education*, 34(4), 262–275.
- Baker, W. (2010, April 1). *A descriptive analysis of the academic training experiences and teaching responsibilities of high school music educators within the state of*

Florida (Unpublished doctoral dissertation). Florida State University, FL.

Retrieved from <http://diginole.lib.fsu.edu/etd/989>

Ballantyne, J. (2005). *Effectiveness of preservice music teacher education programs: Perceptions of early-career music teachers* (Thesis). Retrieved from <http://eprints.qut.edu.au/16074/>

University of Technology. Retrieved from <http://eprints.qut.edu.au/16074/>

Ballantyne, J. (2006). Reconceptualising preservice teacher education courses for music teachers: The importance of pedagogical content knowledge and skills and professional knowledge and skills. *Research Studies in Music Education*, 26(1), 37–50. <https://doi.org/10.1177/1321103X060260010101>

Ballantyne, J. (2007a). Documenting praxis shock in early-career Australian music teachers: The impact of pre-service teacher education. *International Journal of Music Education*, 25(3), 181–191. <https://doi.org/10.1177/0255761407083573>

Ballantyne, J. (2007b). Integration, contextualization and continuity: Three themes for the development of effective music teacher education programmes. *International Journal of Music Education*, 25(2), 119–136. <https://doi.org/10.1177/0255761407079955>

Ballantyne, J., Kerchner, J. L., & Aróstegui, J. L. (2012). Developing music teacher identities: An international multi-site study. *International Journal of Music Education*, 30(3), 211–226. <https://doi.org/10.1177/0255761411433720>

- Ballantyne, J., & Mills, C. (2008). Promoting socially just and inclusive music teacher education: Exploring perceptions of early-career teachers. *Research Studies in Music Education, 30*(1), 77–91. <https://doi.org/10.1177/1321103X08089891>
- Ballantyne, J., & Packer, J. (2004). Effectiveness of preservice music teacher education programs: Perceptions of early-career music teachers. *Music Education Research, 6*(3), 299–312.
- Barnes, L. R., & Shinn-Taylor, C. (1988). Teacher competency and the primary school curriculum: A survey of five schools in North-East England. *British Educational Research Journal, 14*(3), 283–295. <https://doi.org/10.2307/1500983>
- Benn, M. (2011). A case study of specialist music teachers within communities of practice in two NSW primary schools. *Making Sound Waves: Diversity, Unity, Equity: Proceedings of the XVIII National Conference*, 151.
- Berke, M., & Colwell, C. M. (2004). Integration of music in the elementary curriculum: Perceptions of preservice elementary education majors. *Update: Applications of Research in Music Education, 23*(1), 22–33.
<https://doi.org/10.1177/87551233040230010104>
- Bowles, G. (1991). Self-expressed adult music education: Interests and music experiences. *Journal of Research in Music Education, 39*(3), 191–204.
- Brand, M. (2004). Collectivistic versus individualistic cultures: A comparison of American, Australian and Chinese music education students' self-esteem. *Music Education Research, 6*(1), 57–66.

- Bresler, L. (1993). Music in a double-bind: Instruction by non-specialists in elementary schools. *Bulletin of the Council for Research in Music Education*, (115), 1–13.
- Brewer, H. (2003). Music in Key Stage 2: Training and supporting the non-music specialist class teacher. *Forum*, 45(3), 88.
<https://doi.org/10.2304/forum.2003.45.3.10>
- Burnard, P., Dillon, S., Rusinek, G., & Sæther, E. (2008). Inclusive pedagogies in music education: A comparative study of music teachers' perspectives from four countries. *International Journal of Music Education*, 26(2), 109–126.
- Bush, J. E. (2007). Importance of various professional development opportunities and workshop topics as determined by in-service music teachers. *Journal of Music Teacher Education*, 16(2), 10.
- Butler, A. (2001). Preservice music teachers' conceptions of teaching effectiveness, microteaching experiences, and teaching performance. *Journal of Research in Music Education*, 49(3), 258–272. <https://doi.org/10.2307/3345711>
- Byo, S. J. (1999). Classroom teachers' and music specialists' perceived ability to implement the National Standards for Music Education. *Journal of Research in Music Education*, 47(2), 111–123. <https://doi.org/10.2307/3345717>
- Cajas, E. G. (2007). *Music education in Central America: A comparative study of educational policies and practices in Guatemala, Honduras, and Costa Rica*. The University of Oklahoma.

- Campbell, M. R., & Thompson, L. K. (2007). Perceived concerns of preservice music education teachers: A cross-sectional study. *Journal of Research in Music Education, 55*(2), 162–176. <https://doi.org/10.1177/002242940705500206>
- Carnegie Classifications | Descriptions. (n.d.). Retrieved September 18, 2012, from <http://classifications.carnegiefoundation.org/descriptions/>
- Carter, D. S. G., Carré, C. G., & Bennett, S. N. (1993). Student teachers' changing perceptions of their subject matter competence during an initial teacher training programme. *Educational Research, 35*(1), 89–95. <https://doi.org/10.1080/0013188930350106>
- Chiang, M. (1998). *The status of music teacher education in Taiwan, the Republic of China: An application of fuzzy set theory*. University of Illinois at Urbana-Champaign.
- Choi, J. (2010). Pre-service teachers' perceptions of elementary music teacher education practices: A comparative study. In *ISME Research Commission Seminar* (pp. 78–83). Changchun, China: International Society for Music Education.
- Collins, A. (2014). Neuroscience, music education and the pre-service primary (elementary) generalist teacher. *International Journal of Education & the Arts, 15*(Number 5). Retrieved from <http://www.ijea.org/v15n5/index.html>
- Colwell, R. (2006a). Music teacher education in this century: Part I. *Art Education, 108*(1), 15–27.
- Colwell, R. (2006b). Music teacher education in this century: Part II. *Arts Education Policy Review, 108*(2), 17–29.

- Committee for the Review of Teaching and Teacher Education. (2003). *Australia's teachers: Australia's future - agenda for action*. Australian Government Department of Education, Science and Training.
- Concordia College. (2012). Concordia College, Moorhead, Minn. - Department of Education. Retrieved October 16, 2012, from <http://www.cord.edu/Academics/Education/index.php>
- Concordia University. (2011). Concordia University - Department of Music - Curriculum. Retrieved October 18, 2012, from <http://www2.csp.edu/music/Curriculum/index.html>
- Conkling, S. W. (2003). Uncovering preservice music teachers' reflective thinking: Making sense of learning to teach. *Bulletin of the Council for Research in Music Education*, (155), 11–23.
- Conkling, S. W., & Henry, W. (1999). Professional development partnerships: A new model for music teacher preparation. *Arts Education Policy Review*, 100(4), 19–23.
- Conway, C. (2002). Perceptions of beginning teachers, their mentors, and administrators regarding preservice music teacher preparation. *Journal of Research in Music Education*, 50(1), 20–36. <https://doi.org/10.2307/3345690>
- Conway, C. (2012). Ten years later teachers reflect on “Perceptions of beginning teachers, their mentors, and administrator regarding preservice music teacher preparation.” *Journal of Research in Music Education*, 60(3), 324–338. <https://doi.org/10.1177/0022429412453601>

- Conway, C. M. (2003). An examination of district-sponsored beginning music teacher mentor practices. *Journal of Research in Music Education*, 51(1), 6–23.
<https://doi.org/10.2307/3345645>
- Conway, C. M., & Zerman, T. E. H. (2004). Perceptions of an instrumental music teacher regarding mentoring, induction, and the first year of teaching. *Research Studies in Music Education*, 22(1), 72–82. <https://doi.org/10.1177/1321103X040220011001>
- Creswell, J. W. (2006). *Qualitative Inquiry and Research Design: Choosing among Five Approaches* (2nd ed.). CA: SAGE Publications.
- Creswell, J. W. (2007a). *Designing and conducting mixed methods research*. CA: Sage Publications.
- Creswell, J. W. (2007b). *Educational research: Planning, conducting and evaluating quantitative and qualitative research* (3rd ed.). NJ: Prentice Hall.
- Creswell, J. W., & Miller, D. L. (2000). Determining validity in qualitative inquiry. *Theory into Practice*, 39(3), 124–130.
- Cutietta, R. (2007). Content for music teacher education in this century. *Arts Education Policy Review*, 108(6), 11–18.
- Darling-Hammond, L. (2000). How teacher education matters. *Journal of Teacher Education*, 51(3), 166–173. <https://doi.org/10.1177/0022487100051003002>
- Davies, D. (2010). Enhancing the role of the arts in primary pre-service teacher education. *Teaching and Teacher Education*, 26(3), 630–638.
<https://doi.org/10.1016/j.tate.2009.09.011>

- de Vries, P. (2011). The first year of teaching in primary school: Where is the place of music? *International Journal of Education & the Arts*, 12(2). Retrieved from <http://www.ijea.org/v12n2/>
- de Vries, P. (2013). Generalist teachers' self-efficacy in primary school music teaching. *Music Education Research*, 15(4), 375–391.
<https://doi.org/10.1080/14613808.2013.829427>
- DeGraffenreid, G. M., Kretchmer, D. L., Jeanneret, N., & Morita, K. (2004). Prepared to teach music: Perceptions of elementary classroom teachers from Australia, Japan and the United States. In *Music education entering the 21st century: History of the ISME music in schools and teacher education commission and papers and workshop descriptions from MISTEC 2000 and 2002 seminars* (pp. 103–111). Western Australia: The University of Western Australia.
- DeLorenzo, L. C. (1992). The perceived problems of beginning music teachers. *Bulletin of the Council for Research in Music Education*, (113), 9–25.
- Dolby, N., & Rahman, A. (2008). Research in International Education. *Review of Educational Research*, 78(3), 676–726.
<https://doi.org/10.3102/0034654308320291>
- Draves, T. J. (2008). “Firecrackers” and “duds” cooperating music teachers' perspectives on their relationships with student teachers. *Journal of Music Teacher Education*, 18(1), 6–15. <https://doi.org/10.1177/1057083708323140>
- European Association of Conservatoires. (2004). *Research study on music teacher training programmes in Europe*. European Forum for Music Education and

Training. Retrieved from <http://www.emc-imc.org/projects/efmet/project-research/research-report/>

Ewha Womans University. (2012). College curriculum 2012 [교과과정안내]. Retrieved October 3, 2012, from [http://www.ewha.ac.kr/korean/files/images/main_kor/doc/college_curriculum\(2012\).pdf](http://www.ewha.ac.kr/korean/files/images/main_kor/doc/college_curriculum(2012).pdf)

Field, A. (2005). *Discovering statistics using SPSS* (2nd ed.). London: SAGE Publications.

Figueiredo, S. (2002). Generalist teacher music preparation: A Brazilian investigation. *Bulletin of the Council for Research in Music Education*, (153/154), 83–88. <https://doi.org/10.2307/40319145>

Fox, K. (2010). 'Belonging' as a subject specialist: challenging the barriers. *Teacher Education Advancement Network Journal*, 1(2). Retrieved from <http://194.81.189.19/ojs/index.php/TEAN/article/view/64>

Garvis, S., & Pendergast, D. (2010a). Supporting novice teachers of the arts. *International Journal of Education & the Arts*, 11(8). Retrieved from <http://www.ijea.org/v11n8/>

Garvis, S., & Pendergast, D. (2010b, December). Middle years teachers' past experiences of the arts: Implications for teacher education. Retrieved October 16, 2014, from <http://search.informit.com.au/documentSummary;dn=812752554459785;res=IELHSS>

- Gifford, E. (1993). The musical training of primary teachers: Old problems, new insights and possible solutions. *British Journal of Music Education*, 10(01), 33–46.
<https://doi.org/10.1017/S0265051700001418>
- Glover, J., & Ward, S. (1998). *Teaching music in the primary school* (2nd ed.). London: Continuum.
- Gold, Y. (1996). Beginning teacher support: Attrition, mentoring, and induction. In J. Sikula (Ed.), *Handbook of research on teacher education* (pp. 548–594). New York: Macmillan.
- Green, L. (2010). Response. *British Journal of Music Education*, 27(Special Issue 01), 89–93. <https://doi.org/10.1017/S0265051709990222>
- Green, L., Chedzoy, S., Harris, W., Mitchell, R., Naughton, C., Rolfe, L., & Stanton, W. (1998). A study of student teachers' perceptions of teaching the arts in primary schools. *British Educational Research Journal*, 24(1), 95–107.
<https://doi.org/10.1080/0141192980240107>
- Greher, G. R., & Tobin, R. N. (2006). Taking the long view toward music teacher preparation: The rationale for a dual-degree program. *Music Educators Journal*, 92(5), 50–55. <https://doi.org/10.2307/3878503>
- Gresser, E. R. (2012). *Musical collaboration in the primary classroom: Empowering generalist teachers to foster children's meaningful music-making*. University of Sydney, Sydney. Retrieved from <http://hdl.handle.net/2123/8856>
- Griffin, S. M., & Montgomery, A. P. (2007). Specialist vs. non-specialist music teachers: Creating a space for conversation. In K. Veblen, C. Beynon, U. Horsley, U.

- DeAlwiss, & A. Heywood (Eds.), *From sea to sea: Perspectives on music education in Canada*. Canada, Ontario: Western Libraries, The University of Western Ontario. Retrieved from <http://ir.lib.uwo.ca/musiceducationbooks/1>
- Gruenhagen, L. M. (2012). Learning in practice: A first-year early childhood music teacher navigates the complexities of teaching. *Research Studies in Music Education*, 34(1), 29–44. <https://doi.org/10.1177/1321103X11430593>
- Hallam, S., Burnard, P., Robertson, A., Saleh, C., Davies, V., Rogers, L., & Kokatsaki, D. (2009). Trainee primary-school teachers' perceptions of their effectiveness in teaching music. *Music Education Research*, 11(2), 221–240. <https://doi.org/10.1080/14613800902924508>
- Hallam, S., Burnard, P., Robertson, A., Saleh, C., Davies, V., Rogers, L., & Kokatsaki, D. (2009). Trainee primary-school teachers' perceptions of their effectiveness in teaching music. *Music Education Research*, 11(2), 221. <https://doi.org/10.1080/14613800902924508>
- Hargreaves, D. J., Marshall, N. A., & North, A. C. (2003). Music education in the twenty-first century: A psychological perspective. *British Journal of Music Education*, 20(02), 147–163. <https://doi.org/10.1017/S0265051703005357>
- Haston, W., & Leon-Guerrero, A. (2008). Sources of pedagogical content knowledge reports by preservice instrumental music teachers. *Journal of Music Teacher Education*, 17(2), 48–59. <https://doi.org/10.1177/1057083708317644>

- Hennessy, S. (2000). Overcoming the red-feeling: The development of confidence to teach music in primary school amongst student teachers. *British Journal of Music Education, 17*(02), 183–196.
- Hennessy, S., Rolfe, L., & Chedzoy, S. (2001). The factors which influence student teachers' confidence to teach the arts in the primary classroom. *Research in Dance Education, 2*(1), 53–71. <https://doi.org/10.1080/14647890123720>
- Henry, M. (2005). An analysis of certification practices for music educators in the fifty states. *Journal of Music Teacher Education, 14*(2), 47–61.
- Henry, W. (2001). Music teacher education and the professional development school. *Journal of Music Teacher Education, 10*(2), 23–28.
<https://doi.org/10.1177/10570837010100020105>
- Herbst, A., Wet, J., & Rijdsdijk, S. (2005). A survey of music education in the primary schools of South Africa's Cape Peninsula. *Journal of Research in Music Education, 53*(3), 260–283. <https://doi.org/10.1177/002242940505300307>
- Heyworth, J. (2011). Jumping through “loops”: A reflective study on preparing generalist pre-service teachers to teach music. *Issues In Educational Research, 21*(1). Retrieved from <http://www.iier.org.au/iier21/heyworth.html>
- Hickey, M., & Rees, F. (2000). Designing a blueprint for curricular reform in music teacher education. *College Music Symposium, 40*.
- Holden, H., & Button, S. (2006). The teaching of music in the primary school by the non-music specialist. *British Journal of Music Education, 23*(01), 23–38.
<https://doi.org/10.1017/S0265051705006728>

- Hourigan, R. M. (2009). Preservice music teachers' perceptions of fieldwork experiences in a special needs classroom. *Journal of Research in Music Education*, 57(2), 152–168. <https://doi.org/10.1177/0022429409335880>
- Hourigan, R. M., & Scheib, J. W. (2009). Inside and outside the undergraduate music education curriculum student teacher perceptions of the value of skills, abilities, and understandings. *Journal of Music Teacher Education*, 18(2), 48–61. <https://doi.org/10.1177/1057083708327871>
- Ingersoll, R. (2007). A comparative study of teacher preparation and qualifications in six nations. *GSE Publications*, 145.
- Interstate Teacher Assessment and Support Consortium (InTASC). (2011). *Interstate Teacher Assessment and Support Consortium (InTASC) model core teaching standards: A resource for state dialogue*. Washington, DC: Council of Chief State School Officers. Retrieved from [http://www.ccsso.org/Resources/Programs/Interstate_Teacher_Assessment_Consortium_\(InTASC\).html](http://www.ccsso.org/Resources/Programs/Interstate_Teacher_Assessment_Consortium_(InTASC).html)
- Iowa Board of Educational Examiners. (2017). Iowa Board of Educational Examiners. Retrieved September 27, 2017, from <http://www.boee.iowa.gov/>
- Iowa Department of Education. (2017). Iowa Department of Education |. Retrieved September 27, 2017, from <https://www.educateiowa.gov/>
- Iowa Music Educators Association. (2015). Iowa Music Educators Association - Home. Retrieved September 27, 2017, from <https://www.iamea.org/>

- IRB Review of Exempt Research. (2010, March 1). Retrieved October 28, 2011, from <http://www.research.umn.edu/irb/guidance/exempt.html>
- Iredale, R. (1996). The significance of teacher education for international education development. In *Global perspectives on teacher education* (pp. 9–18). Oxfordshire: Triangle Books.
- Jeanneret, N. (1996). Competencies for Generalist Teachers: What Do They Need to Teach Music. Retrieved October 1, 2014, from <http://search.informit.com.au/documentSummary;dn=261656536401933;res=IELHSS>
- Jeanneret, N. (1997). Model for developing preservice primary teachers' confidence to teach music. *Bulletin of the Council for Research in Music Education*, (133), 37–44.
- Jeanneret, N., & DeGraffenreid, G. M. (2012). Music education in the generalist classroom. In *The Oxford handbook of music education* (Vol. 1, p. 399). Retrieved from http://scholar.google.com.ezp1.lib.umn.edu/scholar?q=related:x-xFNOZbN9kJ:scholar.google.com/&hl=en&as_sdt=0,24
- Jeanneret, N., & Stevens-Ballenger, J. (2013). The generalist and the specialist: Serendipity in preservice education. *Australian Journal of Music Education*, (1), 64–75.
- Jeju National University. (2017). HHistory of University [대학연혁]. Retrieved August 11, 2017, from <http://www.jejunu.ac.kr/schoolinfo/univinfo/history/2000>

- Ji, C. (2000). A study of the issues and improvement for the subject specialist system for elementary schools in Seoul [서울시 초등학교 교과전담제의 문제점과 개선방안에 관한 연구]. *Elementary Science Research Journal of Education* [교육과학연구원 교육논문집], 22, 296–301.
- Jones, P. M. (2007). Developing strategic thinkers through music teacher education: A “best practice” for overcoming professional myopia and transforming music education. *Arts Education Policy Review*, 108(6), 3–10.
- Kelchtermans, G., & Ballet, K. (2002). The micropolitics of teacher induction. A narrative-biographical study on teacher socialisation. *Teaching and Teacher Education*, 18(1), 105–120. [https://doi.org/10.1016/S0742-051X\(01\)00053-1](https://doi.org/10.1016/S0742-051X(01)00053-1)
- Kelly, S. N. (2000). Preservice music education student fears of the internship and initial inservice teaching experience. *Contributions to Music Education*, 27(1), 41–50.
- Kerchner, J. L. (1998). A model for educational partnerships. *Journal of Music Teacher Education*, 8(1), 7–14. <https://doi.org/10.1177/105708379800800103>
- Killian, J. N., & Dye, K. G. (2009). Effects of learner-centered activities in preparation of music educators: Finding the teacher within. *Journal of Music Teacher Education*, 19(1), 9–24. <https://doi.org/10.1177/1057083709343904>
- Kim, S. (2008). *A study on the self-evaluation about musical qualification of elementary school music teachers: Focusing on Busan Metropolitan City* (Unpublished master’s thesis). Busan National University of Education, Busan, Republic of Korea.

- Kim, S. (2012). *A study on analysis of actual status of in-service training of music for elementary school teachers : Focused on selected teachers in Seoul* (Unpublished master's thesis). Korea National University of Education, Chung-Buk, Korea.
Retrieved from <http://www.riss.kr/link?id=T12670934>
- Kim, Y. (2007). *A study of the current state of developmental teacher system and its improvement in elementary school [초등학교 교과전담제의 운영실태와 효율적인 개선 방안]* (Unpublished master's thesis). Kyungsang University, Jinju, Republic of Korea.
- Kokotsaki, D. (2012). Pre-service student-teachers' conceptions of creativity in the primary music classroom. *Research Studies in Music Education*, 34(2), 129–156.
<https://doi.org/10.1177/1321103X12466770>
- Korea National University of Education. (2009). College catalog 2009. Retrieved October 5, 2012, from
http://ebook.knue.ac.kr/web_http/form/r7OpenBack.php?guid=LUE85BBYUD
- Korea National University of Education. (2017). Korea National University of Education/Elementary Education. Retrieved August 15, 2017, from
<http://primary.knue.ac.kr/smain.html>
- Krueger, P. J. (2001). Reflections of beginning music teachers. *Music Educators Journal*, 88(3), 51–54.

- Kwon, S. (2000). *A study of the need for elementary music specialists [초등학교 음악교과 전담교사의 필요성에 관한 연구]* (Unpublished master's thesis). Kyungwon University, Sungnam, Republic of Korea.
- Lee, D., Ju, D., & Kloppenburg, J. (2002). A study of the education systems for elementary music teachers in Korea and Germany. *Korean Elementary Education [Hankook Chodeung Kyouk]*, 14(1), 95–130.
- Lee, H. (2011). *A comparative study of elementary music teacher training in California and Taiwan* (M.A.). California State University, Long Beach, United States -- California. Retrieved from <http://search.proquest.com.ezp2.lib.umn.edu/dissertations/docview/902872163/abstract/13A11D81EF91F8E2518/1?accountid=14586>
- Leong, S. (1996). *The relationship between music competencies perceived as important for novice teachers and the professional expectations of high school music teachers in Australia* (Unpublished doctoral dissertation). University of Western Australia, Australia. Retrieved from <http://en.scientificcommons.org/36112586>
- Letts, R. (2007). The Australian school system. *Music in Australia Knowledge Base*. Retrieved from http://www.musicinaustralia.org.au/index.php/The_Australian_School_System
- Luebke, L. (2013). The music specialist among generalists: Learning to lead in a community of practice. *Update: Applications of Research in Music Education*, 8755123313502347. <https://doi.org/10.1177/8755123313502347>

- Lum, C., & Dairianathan, E. (2013). Mapping musical learning: An evaluation of research in music education in Singapore. *International Journal of Music Education*, 0255761413491206. <https://doi.org/10.1177/0255761413491206>
- Lyons, J. H. (1999). *An ideal-typical approach to methodology in comparative music education* (Ed.D.). University of Illinois at Urbana-Champaign, United States -- Illinois. Retrieved from <http://search.proquest.com.ezp2.lib.umn.edu/dissertations/docview/304506549/abstract/89DD313D97704943PQ/14?accountid=14586>
- Mark, D. (1998). The music teacher's dilemma -- musician or teacher? *International Journal of Music Education*, 32(1), 3–23. <https://doi.org/10.1177/025576149803200102>
- McCarthy Malin, S. A. (1993). *Music experiences in the elementary classroom as directed and reported by in-service elementary classroom teachers*. The Pennsylvania State University.
- McDowell, C. (2007). Are they ready to student teach? Reflections from 10 music education majors concerning their three semesters of field experience. *Journal of Music Teacher Education*, 16(2), 45–60. <https://doi.org/10.1177/10570837070160020106>
- Mills, J. (1989). The generalist primary teacher of music: A problem of confidence. *British Journal of Music Education*, 6(02), 125–138. <https://doi.org/10.1017/S0265051700007002>

- Mills, J. (1997a). A comparison of the quality of class music teaching in primary and secondary schools in England. *Bulletin of the Council for Research in Music Education*, (133), 72–76.
- Mills, J. (1997b). Knowing the subject versus knowing the child: striking the right balance for children aged 7-11 years. *Research Studies in Music Education*, 9(1), 29–35. <https://doi.org/10.1177/1321103X9700900104>
- Ministry of Education, Science and Technology. (2009). Elementary school national curriculum [초등학교 교육과정]. Retrieved October 4, 2012, from <http://cutis.mest.go.kr/APP/pds/view.jsp?gCd=S02&siteCmsCd=CM0001&topCmsCd=CM0003&cmsCd=CM0016&pnum=3&cnum=0&src=&srcTemp=&pageSize=10&cPage=1&no=999&srcSort=A01>
- Ministry of Education, Science and Technology. (2010). 2009 Current state of teacher training institutions [교원양성기관 현황]. Retrieved September 30, 2012, from <http://www.mest.go.kr/web/977/ko/board/view.do?bbsId=61&boardSeq=18593&mode=view>
- Ministry of Education, Science and Technology. (2012a). Decree on the appointment of public education officials [교육공무원임용령]. Retrieved October 4, 2012, from <http://www.law.go.kr/lsSc.do?menuId=0&p1=&subMenu=1&nwYn=1&query=%EA%B5%90%EC%9C%A1%EA%B3%B5%EB%AC%B4%EC%9B%90&x=0&y=0#liBgcolor11>

Ministry of Education, Science and Technology. (2012b). Enforcement decree of the elementary and secondary education act [초중등교육법시행령]. Retrieved October 4, 2012, from <http://www.law.go.kr/%EB%B2%95%EB%A0%B9/%EC%B4%88%C2%B7%EC%A4%91%EB%93%B1%EA%B5%90%EC%9C%A1%EB%B2%95%20%EC%8B%9C%ED%96%89%EB%A0%B9>

Minnesota Board of Teaching. (2012). Minnesota teacher licensure testing information.

Minnesota Board of Teaching. (2017). Board of Teaching. Retrieved September 27, 2017, from <https://mn.gov/board-of-teaching/>

Minnesota Department of Education. (2012a). Licensing. Retrieved October 16, 2012, from <http://education.state.mn.us/MDE/EdExc/Licen/index.html>

Minnesota Department of Education. (2012b). Train to become a teacher in Minnesota. Retrieved October 19, 2012, from <http://education.state.mn.us/MDE/EdExc/Licen/TrainTeachMN/index.html>

Minnesota Department of Education. (2016). Minnesota Department of Education. Retrieved September 27, 2017, from <http://education.state.mn.us/mde/index.html>

Minnesota Music Educators Association. (2017). Minnesota Music Educators Association. Retrieved September 27, 2017, from <http://www.mmea.org/home>

Minnesota Office of the Revisor of Statutes. (2012). Minnesota administrative rules: 8710.4650 Teachers of vocal music and of instrumental music. Retrieved October 16, 2012, from <https://www.revisor.mn.gov/rules/?id=8710.4650>

Minnesota State University - Moorhead. (2012). Majors and minors in music. Retrieved

October 16, 2012, from <http://www.mnstate.edu/music/majorsandminors.aspx>

Minnesota State University, Mankato. (2012a). Current: 2012-2013 – Undergraduate

Bulletins – Academic Bulletins – Minnesota State University, Mankato.

Retrieved October 19, 2012, from

<http://www.mnsu.edu/supersite/academics/bulletins/undergraduate/2012-2013/>

Minnesota State University, Mankato. (2012b). Curriculum – Music Education –

Minnesota State University, Mankato. Retrieved October 16, 2012, from

<http://www.mnsu.edu/musiceducation/curriculum.html>

Morse, J. M., & Niehaus, L. (2009). *Mixed method design: Principles and procedures*.

Walnut Creek, CA: Left Coast Press, INC.

National Association for Music Education. (2012). NAFME – Music Education – The

National Standards for Arts Education: A Brief History. Retrieved October 29,

2012, from [http://musiced.nafme.org/about/the-national-standards-for-arts-](http://musiced.nafme.org/about/the-national-standards-for-arts-education-introduction/a-brief-history/)

[education-introduction/a-brief-history/](http://musiced.nafme.org/about/the-national-standards-for-arts-education-introduction/a-brief-history/)

National Association of School of Music. (2012). *NASM Handbook 2011-2012*. Reston,

VA: National Association of School of Music. Retrieved from [http://nasm.arts-](http://nasm.arts-accredit.org/index.jsp?page=Standards-Handbook)

[accredit.org/index.jsp?page=Standards-Handbook](http://nasm.arts-accredit.org/index.jsp?page=Standards-Handbook)

National Center for Education Statistics. (2012). *Arts education in public elementary and*

secondary schools: 1999-2000 and 2009-10. Retrieved from

<http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2012014>

- Ogawa, M. (2004). Music teacher education in Japan: Structure, problems, and perspectives. *Philosophy of Music Education Review*, 12(2), 139–153.
- Oh, D. M., Ankers, A. M., Llamas, J. M., & Tomyoy, C. (2005). Impact of pre-service student teaching experience on urban school teachers. *Journal of Instructional Psychology*, 32(1), 82–98.
- Opdenakker, R. (2006). Advantages and disadvantages of four interview techniques in qualitative research. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 7(4). Retrieved from <http://www.qualitative-research.net/index.php/fqs/article/view/175>
- Osborn, M., McNess, E., Broadfoot, P., Pollard, A., & Triggs, P. (2001). *What teachers do: Changing policy and practice in primary education*. London: Continuum.
- Otacioglu, S. G. (2008). Music Teachers in Turkey: Their Proficiency, Working Environments and Problems. *Educational Studies*, 34.
- Özgül, I. (2009). An analysis of the elementary school music teaching course in Turkey. *International Journal of Music Education*, 27(2), 116–127.
<https://doi.org/10.1177/0255761409102321>
- Pallant, J. (2007). *SPSS survival manual: A step-by-step guide to data analysis using SPSS version 15* (3rd ed.). New York, NY: Open University Press.
- Ponick, F., Keating, A., Pontiff, E., & Wilcox, E. (2003). Help wanted. *Teaching Music*, 11(1), 24–29.

- Powell, S. R. (2011). Examining preservice music teachers' perceptions of initial peer- and field- teaching experiences. *Journal of Music Teacher Education*, 21(1), 11–26. <https://doi.org/10.1177/1057083710386751>
- Propst, T. G. (2003). The relationship between the undergraduate music methods class curriculum and the use of music in the classrooms of in-service elementary teachers. *Journal of Research in Music Education*, 51(4), 316–329. <https://doi.org/10.2307/3345658>
- Reynolds, A. M., & Conway, C. M. (2003). Service-learning in music education methods: Perceptions of participants. *Bulletin of the Council for Research in Music Education*, (155), 1–10.
- Richards, C., & Killen, R. (1993). Problems of beginning teachers: Perceptions of pre-service music teachers. *Research Studies in Music Education*, 1(1), 40–51. <https://doi.org/10.1177/1321103X9300100105>
- Rim, M. (2007). Development of the music education program for the elementary music teacher training, [초등학교 음악전담교사 양성을 위한 교육대학교의 음악교육 프로그램 개발]. *Ewha Music Journal*, 11(2), 231–270.
- Rogers, L., Hallam, S., Creech, A., & Preti, C. (2008). Learning about what constitutes effective training from a pilot programme to improve music education in primary schools. *Music Education Research*, 10(4), 485–497. <https://doi.org/10.1080/14613800802547748>

- Roulston, K., Legette, R., & Womack, S. T. (2005). Beginning music teachers' perceptions of the transition from university to teaching in schools. *Music Education Research*, 7(1), 59–82. <https://doi.org/10.1080/14613800500042141>
- Royse, D., Addo, A. O., Klinger, R., Dunbar-Hall, P., & Campbell, P. S. (1999). Comparing music teacher training practices around the world. *Journal of Music Teacher Education*, 8(2), 14.
- Russell, J. (1996). Musical knowledge, musical identity, and the generalist teacher: Vicki's story. *McGill Journal of Education / Revue Des Sciences de l'éducation de McGill*, 31(003). Retrieved from <http://mje.mcgill.ca/index.php/MJE/article/view/8315>
- Russell-Bowie, D. (2009). What me? Teach music to my primary class? Challenges to teaching music in primary schools in five countries. *Music Education Research*, 11(1), 23–36. <https://doi.org/10.1080/14613800802699549>
- Russell-Bowie, D. (2010). Cross-national comparisons of background and confidence in visual arts and music education of pre-service primary teachers. *Australian Journal of Teacher Education*, 35(4). <https://doi.org/10.14221/ajte.2010v35n4.5>
- Russell-Bowie, D. (2011). An Ode to Joy ... or the Sounds of Silence? An Exploration of Arts Education Policy in Australian Primary Schools. *Arts Education Policy Review*, 112(4), 163–173. <https://doi.org/10.1080/10632913.2011.566099>
- Saldana, J. (2015). *The coding manual for qualitative researchers*. SAGE.

- Seddon, F., & Biasutti, M. (2008). Non-music specialist trainee primary school teachers' confidence in teaching music in the classroom. *Music Education Research*, 10(3), 403–421.
- Seoul National University of Education. (2005). Student teaching. Retrieved October 26, 2009, from <http://www.snue.ac.kr/sub.jsp>
- Seoul National University of Education. (2010a). Curriculum [교육과정]. Retrieved October 3, 2012, from http://www.snue.ac.kr/campuslife/menu04_s2_01.jsp
- Seoul National University of Education. (2010b). Student teaching [교육실습]. Retrieved October 8, 2012, from http://www.snue.ac.kr/campuslife/menu04_s2_03.jsp
- Seoul National University of Education. (2010c). Undergraduate school information. Retrieved October 8, 2012, from <http://www.snue.ac.kr/english/page/sub03.jsp>
- Shulman, L. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57(1), 1–23.
- Siebenaler, D. (2006). Training teachers with little or no music background: Too little, too late? *Update: Applications of Research in Music Education*, 24(2), 14–22.
<https://doi.org/10.1177/87551233060240020102>
- St. Cloud State University. (2012a). St. Cloud State University Undergraduate Catalog Course Descriptions. Retrieved October 22, 2012, from <http://bulletin.stcloudstate.edu/courses.asp?deptCode=muse>

- St. Cloud State University. (2012b). Undergraduate Programs - Department of Music: St. Cloud State University. Retrieved October 19, 2012, from http://www.stcloudstate.edu/music/undergrad_programs.asp
- St. Olaf College. (2012). St. Olaf College | Academic Catalog 2011-12. Retrieved October 16, 2012, from <http://www.stolaf.edu/catalog/academicprogram/musicchart2.html>
- Stokking, K., Leenders, F., De Jong, J., & Van Tartwijk, J. (2003). From student to teacher: Reducing practice shock and early dropout in the teaching profession. *European Journal of Teacher Education, 26*(3), 329–350. <https://doi.org/10.1080/0261976032000128175>
- Stowasser, H. (1993). Some personal observations of music education in Australia, North American and Great Britain. *International Journal of Music Education, 22*, 14–28.
- Stunell, G. (2010). Not musical? Identity perceptions of generalist primary school teachers in relation to classroom music teaching in England. *Action, Criticism, and Theory for Music Education, 9*(2), 79–107.
- Teachout, D. J. (1997). Preservice and experienced teachers' opinions of skills and behaviors important to successful music teaching. *Journal of Research in Music Education, 45*(1), 41–50. <https://doi.org/10.2307/3345464>
- Temmerman, N. (1997). An investigation of undergraduate music education curriculum content in primary teacher education programmes in Australia. *International Journal of Music Education, 30*, 26–34.

Temmerman, N. (2006). Equipping future arts educators for primary schools of the 21st century: an Australian point of view. *International Journal of Music Education*, 24(3), 271–282. <https://doi.org/10.1177/0255761406069663>

The Iowa Legislature. 281 IAC 79.10 (4) (2017). Retrieved from <https://www.legis.iowa.gov/law/administrativeRules/rules?agency=281&chapter=79&pubDate=09-27-2017>

The Iowa Legislature. 281 IAC 79.15 (4) (2017). Retrieved from <https://www.legis.iowa.gov/law/administrativeRules/rules?agency=281&chapter=79&pubDate=09-27-2017>

The Revisor of Statutes. (2016). 8710.2000 - Minnesota Administrative Rules. Retrieved September 20, 2017, from <https://www.revisor.mn.gov/rules/?id=8710.2000>

The University of Iowa. (2017). InTASC Standards | College of Education | University of Iowa. Retrieved September 20, 2017, from <https://education.uiowa.edu/services/office-student-services/standards-and-policies/intasc-standards>

The University of Minnesota. (2012a). Program Details : University Catalogs : University of Minnesota. Retrieved October 19, 2012, from <https://webapps-prd.oit.umn.edu/pcas/viewCatalogProgram.do?programID=170&strm=1133&campus=UMNTC>

The University of Minnesota. (2012b). Undergraduate Programs | School of Music : University of Minnesota. Retrieved October 16, 2012, from <https://music.umn.edu/degrees-programs/undergrad>

- The Wisconsin State Legislature. Wisconsin Legislature: PI 34.02 (2016). Retrieved from https://docs.legis.wisconsin.gov/code/admin_code/pi/34/II/02
- Thornton, L., Murphy, P., & Hamilton, S. (2004). A case of faculty collaboration for music education curricular change. *Journal of Music Teacher Education, 13*(2), 34–40. <https://doi.org/10.1177/10570837040130020106>
- Townsend, R. D. (2000). The Holmes Group: A private college plausibility study. *Journal of Music Teacher Education, 10*(1), 24–31. <https://doi.org/10.1177/105708370001000105>
- Utts, J., & Heckard, R. (2005). *Statistical ideas and methods*. Cengage Learning.
- Valencia, S. W., Martin, S. D., Place, N. A., & Grossman, P. (2009). Complex interactions in student teaching lost opportunities for learning. *Journal of Teacher Education, 60*(3), 304–322. <https://doi.org/10.1177/0022487109336543>
- Veenman, S. (1984). Perceived problems of beginning teachers. *Review of Educational Research, 54*(2), 143–178. <https://doi.org/10.3102/00346543054002143>
- Wideen, M., Mayer-Smith, J., & Moon, B. (1998). A Critical Analysis of the Research on Learning to Teach: Making the Case for an Ecological Perspective on Inquiry. *Review of Educational Research, 68*(2), 130–178. <https://doi.org/10.3102/00346543068002130>
- Wiggins, J. (2007). Authentic practice and process in music teacher education. *Music Educators Journal, 93*(3), 36.

- Wiggins, R. A., & Wiggins, J. (2008). Primary music education in the absence of specialists. *International Journal of Education & the Arts*, 9(12). Retrieved from <http://www.ijea.org/v9n12/>
- Williams, D. A. (2007). What are music educators doing and how well are we doing it? *Music Educators Journal*, 94(1), 18–23.
<https://doi.org/10.1177/002743210709400105>
- Wisconsin Department of Public Instruction. (2012, October 30). Teacher Standards. Retrieved September 20, 2017, from <https://dpi.wi.gov/tepd/programs/standards/teacher>
- Wisconsin Department of Public Instruction. (2017). Wisconsin Department of Public Instruction |. Retrieved September 27, 2017, from <https://dpi.wi.gov/>
- Wisconsin Music Educators Association. (2017). Wisconsin Music Educators Association. Retrieved September 27, 2017, from <http://wmeamusic.org/>
- Won, E. (2007). *A study on the management of subject-specialist system and its development at elementary schools in Kyonggi province [경기도 초등학교 교과전담제 운영실태와 개선방안 연구]*. Kangwon University, Chuncheon, Republic of Korea.
- Wong, M. W. (1999). *Elementary teachers' expressed beliefs and observed practices of music education in Vancouver and Hong Kong: A descriptive, exploratory study* (Ph.D). University of British Columbia. Retrieved from <https://circle.ubc.ca/handle/2429/10142?show=full>

Wragg, E. (1994). Teachers' subject knowledge. In A. Pollard & J. Bourne (Eds.), *Teaching and learning in the primary school*. London: Routledge.

Yourn, B. R. (2000). Learning to teach: Perspectives from beginning music teachers. *Music Education Research*, 2(2), 181–192.

<https://doi.org/10.1080/14613800050165631>

Zeichner, K. (2010). Rethinking the connections between campus courses and field experiences in college- and university-based teacher education. *Journal of Teacher Education*, 61(1–2), 89–99. <https://doi.org/10.1177/0022487109347671>

APPENDIX A

Curricula in Music Education Programs in Minnesota

Table A1

Required Credits in Three Music Teacher Education Programs in Minnesota

Institution	Emphasis track	Required credit*				Entrance requirement
		PE	LE	Music Major	Total	
UMTC	Choral/General (Piano or Voice)	24**	39	99-108	123-127	Audition
	Instrumental/ General	24	39	99-108	123-127	Interview with faculty
MSUM	Vocal/ General	30	44	46	120	Audition
	Instrumental/ General	30	44	46	120	Theory assessment exam
SCSU	Vocal/ General	36	40	61	128	Audition,
	Instrumental/ General	36	40	61	128	Theory placement exam, Piano placement audition

*Professional Education (PE) courses, Liberal Education (LE) courses, and Music Major related courses

**Number of credits

Table A2

Credits in the Sample Curriculum Guide in Each Program

Institution	Specialization track	Sample curriculum guide			
		PE (Student Teaching)	LE	Music courses	Total
UMTC	Choral/General	12 (+12)	24	77	125
	Instrumental/ General	12 (+12)	24	79	127
MSUM	Vocal/General	18 (+12)	25	73~76	128~131
	Instrumental/ General	18 (+12)	26	73~75	129-131
SCSU	Vocal/General	25 (+12)	39	60	136
	Instrumental/ General	25 (+12)	35	60	132

Table A3

Credits in Music Related Courses in the Sample Curriculum Guide in Each Program

Institution	Specialization track	Music related courses				Total
		Music Ed.	Performance	Ensemble	Theory & Musicology	
UMTC	Choral/General	20	26	7	24	77
	Instrumental/General	24	24	7	24	79
MSUM	Vocal/General	20	16~17	11	26~28	73~76
	Instrumental/General	19	17	11	26~28	73~75
SCSU	Vocal/General	13	14	6	27 30	60
	Instrumental/General	15	12	6	27 30	60

Table A4

Music Education Courses Offered in Three Music Education Programs

	Specialty track	
	Vocal/General	Instrumental/General
	Common Core	
<u>UMTC</u>		
Introduction to Music Education (2 credits)	Choral Conducting & Methods I (4)	String Techniques & Teaching (2)
General Music I (3)	Choral Conducting & Methods II (4)	Woodwind Techniques & Teaching (2)
General Music II (3)	Advanced Conducting & Repertoire (Choral) (2)	Brass Techniques & Teaching (2)
	Style, Pedagogy, & Diction in the Choral Music Classroom I (2)	Instrumental Methods & Conducting I (3)
	Style, Pedagogy, & Diction in the Choral Music Classroom II (2)	Instrumental Methods & Conducting II (3)
		Advanced Conducting & Repertoire (Instrumental) (2)
<u>MSUM</u>		
Intro to Music Education (2)	Choral Musicianship I (3)	Class Instruction in Singing I (1)
General Music K-5 (2)	Choral Musicianship II (3)	Class Instruction in Brass Instruments (1)
General Music 6-12 (2)	Vocal Pedagogy and Literature (3)	Class Instruction in Woodwinds (1)
Online modules (2) choosing from:	Instrumental course (1) choosing from:	Class Instruction in Strings (1)
Teaching Recorder (1)	Class Instruction in Brass Instruments (1)	Class Instruction in Percussion (1)
Teaching World Drumming (1)	Class Instruction in Woodwinds (1)	Instrument Musicianship I (3)
Teaching Guitar in Grade 5-12 Settings (1)	Class Instruction in Strings (1)	Instrument Musicianship II (3)
Teaching Pop Instruments (1)	Class Instruction in Percussion (1)	
Opera in HS General Music Classes (1)		
Teaching Music Appreciation in Grades 5-12 (1)		
Musicals for the High School Music Educator (1)		
<u>SCSU</u>		
Introduction to Music Education (2)	Introduction to Instruments (2)	Instrumental Pedagogy (2)
Elementary Music Methods (3)	Introduction to Methods of Orff and Kodaly (2)	String Techniques & Pedagogy (2)
Secondary Music Methods (3)	Vocal Pedagogy (2)	Brass Techniques & Pedagogy (2)
		Woodwind Techniques & Pedagogy (2)
		Percussion Techniques & Pedagogy (2)

APPENDIX B

Curricula in Music Education Programs in Korea

Table B1

Required Credits in the Music Specialty Area Tracks of Training Institutions in Korea

Institution	Total credits	Required credits				
		Liberal arts courses	Elementary Ed. major courses	Specialized music courses	Practicum (weeks)	Music/music ed. courses for all students
Seoul National University of Education	140*	40	76	20	4 (9)	6
Gyeongin	144	36	87	21	5 (10)	5
Chuncheon	141	34	82	21	4(10)	9
Daegu	145	44	76	21	4 (10)	6
Busan	134	31	77	22	4 (10)	6
Kwangju	145	36	84	21	4(10)	6
Chinju	145	30	91	20	4 (8)	7
Jeonju	145	38	82	21	4 (8)	6
Cheongju	146	40	82	21	3 (9)	6
Gongju	147	40	82	21	4 (11)	6
Jeju National University	150	36	86	24	4 (10)	7
Korea	140	21	90	21	4 (6)	8
Ewha Womans University	135	39	57	N/A	5	2
Average	142.85	35.77	80.92	21.17	4.08	6.15

* Number of credits

Table B2

Music Course Offerings in the Music Specialty Area Tracks at SNUE and KNUE

		SNUE	KNUE
Mandatory music courses for all students	Music education	Choral Methods (1) * Instrumental Methods (1) General Methods (1)	Elementary Music Education (2) Elementary Music Education Methods (2)
	Music theory	Elementary Music Theory (1)	
	Music performance	Elementary Instrumental Performance (1) Elementary Music Performance (1)	Music Performance I (1) Music Performance II (1) Music Performance III (1) Advanced Music Performance (1)
Music course offerings for music specialty area track	Music education	Elementary Music Methods (2) Instrumental Methods (2) Choral Methods/Conducting (2) Korean Music Methods (2) Orff Methods (2) Psychology of Music Education (2) Multimedia in Music Education (2)	Study of Teaching Materials in Elementary Music (3) Computer and Music Education (2) Choral Methods (2)
	Music theory	Integrated Music Theory (2) Music History (2)	Fundamentals of Music (3) Fundamentals of Korean Music (3) Music Theory II (2) Theory of Tonal Music (2)
	Music performance	Digital Piano (2) Children's Song Composition (2) Korean Music (2) Voice (2) Piano (2) Ensemble (2) Advanced Ensemble (2)	Sight-reading and Ear-training I (1) Sight-reading and Ear-training II (1) Ensemble (2) Music Major Performance I (1) Music Major Performance II (1) Korean Music Performance I (1) Korean Music Performance II (1) Conducting (1) Children's Song Composition (1)

* Number of credit

APPENDIX C

Pilot Study Survey

1. English version

Survey for pre-service teachers at the elementary school level

1. Which grade level are you? (circle one)
 - 1) Sophomore
 - 2) Junior
 - 3) Senior

2. You are a...
 - 1) male
 - 2) female

3. What is your major field? (Circle all applicable)
 - 1) Choral
 - 2) Instrumental
 - 3) General

4. Upon completion of your degree program, for which grade levels will you be licensed to teach?

5. What percentage of your student teaching placement was at the elementary school level?

%

6-30.¹ Based on the rating scale provided for each column (A through C), please provide a rating that represents *your perception* of the elementary school level music class teaching you have received at your training institution. Please note that you will provide three ratings for every item, each contained in a separate column: A, B, and C.

A. The importance of each area related to music teachers' knowledge and skills
(1: absolutely **not** important – 6: absolutely important)

B. The performance of your teacher education program in addressing each area in terms of courses offered, required credits and overall curriculum content
(1: absolutely **unsatisfactory** – 6: absolutely satisfactory)

C. Your level of confidence in the specified area
(1: absolutely **not** confident – 6: absolutely confident)

Example Response: (Italic numbers are **your** ratings.)

Item number	Area relating to teachers' knowledge and skills	A. Importance	B. Performance of your institution	C. Your Confidence
6	Student teaching	<i>5</i>	<i>5</i>	<i>3</i>

¹ Survey items 7-31 were adapted from Ballantyne, J., & Packer, J. (2004).

Your Responses:

Item number	Area relating to teachers' knowledge and skills	A. Importance	B. Performance of your institution	C. Your confidence
6	Student teaching			
7	Performance skills			
8	Musical creativity			
9	Conducting skills			
10	Aural perception skills			
11	Composition skills			
12	Music history knowledge			
13	Coordination of extra curricular music activities			
14	Legal issues			
15	Managing the music budget			
16	Coordination of staff			
17	Communication with community			
18	Communication with colleagues			
19	Communication with students and parents			
20	Knowledge of learners and their characteristics			
21	Knowledge of education purposes and values			
22	Ability to cater for student needs			
23	Ability to plan for effective learning			
24	Ability to organize the learning environment			
25	Ability to utilize various instructional strategies			
26	Knowledge of music teaching techniques			
27	Engaging students with music in a meaningful way			
28	Implementing the music curriculum effectively			
29	Assessing students' abilities in the various aspects of music			
30	Explaining and demonstrating musical concept			

31. How much do you agree with the following statement?

A. "I believe my preservice preparation has been relevant to my needs as a music teacher based on my student teaching experience."

Strongly disagree _____ _____ _____ _____ _____ _____ Strongly agree

B. "Overall, I am satisfied with my preservice preparation."

Strongly disagree _____ _____ _____ _____ _____ _____ Strongly agree

32. Put a check in the blank that best represents how much you agree or disagree with the following about the elementary school music teacher position.

At the elementary school level, music should be taught by...

A. a classroom teacher (e.g. a 2nd grade teacher who teaches music, along with math, science etc.).

Strongly disagree _____ _____ _____ _____ _____ _____ Strongly agree

B. a music specialist, regardless of grade level.

Strongly disagree _____ _____ _____ _____ _____ _____ Strongly agree

C. a music specialist, trained specifically to teach at the elementary school level.

Strongly disagree _____ _____ _____ _____ _____ _____ Strongly agree

D. If you have an idea other than the above about the training (A-C) that would result in the most effective music teaching at the elementary level, please describe it here.

33. Please describe current music teacher position at the elementary school level in your region based on the question 32. (Circle all applicable)

At the elementary school level, music is taught by...

- A. a classroom teacher (e.g. a 2nd grade teacher who teaches music, along with math, science etc.).
- B. a music specialist, regardless of grade level.
- C. a music specialist, trained specifically to teach at the elementary school level.
- D. Other _____

34. Please provide your **detailed** suggestions for the improvement of music teacher education practice for elementary school at the University. (Your valuable response will provide the researcher with means to review and compare current elementary school music teacher education practices at several institutions and to suggest possible means for improvement of programs preparing elementary school music teachers.)

** Thank you so much for your sincere response.

Reference

Ballantyne, J., & Packer, J. (2004). Effectiveness of Preservice Music Teacher Education Programs: Perceptions of Early-Career Music Teachers. *Music Education Research*, 6(3), 299-312.

2. Korean version

초등학교 예비교사를 대상으로 한 설문조사

1. 현재 몇 학년이십니까? (V 표시해 주세요.)
 - 1) 2학년
 - 2) 3학년
 - 3) 4학년

2. 성별을 표시해 주세요.
 - 1) 남
 - 2) 여

3. 심화전공분야에 해당하는 것에 모두 V 표시해 주세요.
 - 1) 성악
 - 2) 기악
 - 3) 일반음악교육

4-28.¹ 현재 교육 대학교에서 받아 온 초등학교 음악 교육에 대한 본인의 인식을 잘 반영하는 숫자를 각 항목 A, B, C 칸에 써 주세요.

A. 음악 교사의 지식과 기능에 관계된 각 분야가 얼마나 중요한지의 여부

(1: 전혀 중요하지 않다 - 6: 매우 중요하다)

B. 교대에서 들을 수 있는 교과목명, 필수이수학점 수 및 전반적인 교육과정 내용 면에서, 제시된 각 분야를 교육대학에서 어느 정도 만족스럽게 실행하고 있는지의 여부

(1: 전혀 만족스럽지 않다 - 6: 매우 만족스럽다)

C. 본인은 제시된 각 분야에 어느 정도 자신이 있는지의 여부

(1: 전혀 자신이 없다 - 6: 매우 자신 있다)

예시 답변: (이탤릭체 숫자가 답하셔야 할 부분입니다.)

문항 번호	교사의 지식과 기능에 관련된 분야	A. 중요성	B. 교대교육의 실행정도	C. 자신감
4	교생실습	<i>5</i>	<i>5</i>	<i>3</i>

¹ 설문 문항5-29번은 Ballantyne, J., & Packer, J. (2004)에서 인용함.

아래 표의 각 빈칸에 1-6 사이의 숫자를 써서 답해 주세요.

문항 번호	교사의 지식과 기능에 관련된 분야	A. 중요성	B. 교대교육의 실행정도	C. 자신감
4	교생실습			
5	연주 기능			
6	음악적 창의성			
7	지휘 기능			
8	청각적 인지 기능 (청음)			
9	작곡 기능			
10	음악사 지식			
11	음악 특별활동 구성, 조율			
12	법률적 사항들			
13	음악 예산의 관리			
14	학교 직원(교사 외)과의 조정, 조율			
15	지역사회와의 소통			
16	동료교직원간의 소통			
17	학생 및 학부모와의 소통			
18	학생 및 그들의 특성에 대한 지식			
19	교육 목표와 가치에 대한 지식			
20	학생의 필요를 충족시켜주는 능력			
21	효과적인 학습을 계획하는 능력			
22	학습 환경을 조성하는 능력			
23	다양한 교수 전략(instructional strategies)을 활용하는 능력			
24	음악 교수법(music teaching techniques)에 대한 지식			
25	학생들을 음악에 유의미한 방식으로 연관시키기			
26	음악 교육과정을 효과적으로 실행하기			
27	다양한 음악 방면에 대한 학생들의 능력을 평가하기			
28	음악 개념들을 설명하고 보여주는 능력			

29. 다음에 제시된 문장에 얼마나 동의하십니까? (적절한 빈칸에 V표해 주세요.)

A. “나의 교생 실습 경험에 비춰 보았을 때 교대에서의 교사 준비 과정이 음악 교사로서의 내 필요와 부합한다고 생각한다.”

매우 동의하지 않음 _____ _____ _____ _____ _____ _____ 매우 동의함

B. “나는 음악교육에 있어서 교대에서의 교사 준비 과정에 전반적으로 만족한다.”

매우 동의하지 않음 _____ _____ _____ _____ _____ _____ 매우 동의함

30. 초등학교 음악 교사 임용에 대한 다음의 보기에 대해 어느 정도 동의하는지 빈칸에 V표해 주세요.

초등학교에서 음악은 다음과 같은 교사가 가르쳐야 한다.

A. 담임 교사 (예. 2학년 담임이 수학, 과학 등의 다른 과목과 함께 음악지도)

매우 동의하지 않음 _____ _____ _____ _____ _____ _____ 매우 동의함

B. 음악전담교사 (초중등 상관없이 음악교육 전공자)

매우 동의하지 않음 _____ _____ _____ _____ _____ _____ 매우 동의함

C. 음악전담교사 (초등음악교육 전공자)

매우 동의하지 않음 _____ _____ _____ _____ _____ _____ 매우 동의함

D. 음악전담교사 (일반교사 중에 학교 필요에 따라 그 해에 지정된 전담교사)

매우 동의하지 않음 _____ _____ _____ _____ _____ _____ 매우 동의함

E. 위의 보기 A-D 외에, 가장 효과적인 초등학교 음악 교육을 할 수 있으리라 예상되는 임용 방식에 대한 생각이 있다면 여기에 써 주세요.

31. 30번의 질문에 의거해서, 현재 속한 교육청 내에서 행해지고 있는 초등학교 음악 교사의 발령방식 중 해당되는 것에 모두 V표 해 주세요.

초등학교에서 음악은 다음과 같은 교사가 가르치고 있다.

- A. 담임 교사 (예. 2학년 담임이 수학, 과학 등의 다른 과목과 함께 음악지도)
- B. 음악전담교사 (초중등 상관없이 음악교육 전공자)
- C. 음악전담교사 (초등음악교육 전공자)
- D. 음악전담교사 (일반교사 중에 학교 필요에 따라 그 해에 지정된 전담교사)
- E. 그 외 _____

32. 교대에서의 초등 음악 교사 교육의 개선을 위한 구체적인 제안을 써 주세요.

(예비선생님이신 귀하의 답변은 몇몇 기관의 초등 음악 교사 교육 상황을 파악, 비교하고 교육 과정의 개선을 위한 방안을 제시하는데 귀중하게 쓰일 것입니다.)

** 진솔하고 성의 있는 답변에 진심으로 감사드립니다.

참고문헌

Ballantyne, J., & Packer, J. (2004). Effectiveness of Preservice Music Teacher Education Programs: Perceptions of Early-Career Music Teachers. *Music Education Research*, 6(3), 299-312.

APPENDIX D

Recruitment letters

1. Recruitment letter

Comparing Pre-service and Early Career Teachers' Perceptions of Elementary Music Teacher Education Practices: A Mixed Methods Study

Jung Won Choi
University of Minnesota

To Whom It May Concern:

The survey study pilot, which I recently conducted in the United States and in South Korea, has yielded very interesting results. I explored pre-service music teachers' evaluations and opinions of their teacher training at the elementary school level. The responses were directly pertaining to the needs of pre-service elementary music teachers, and I compared the results from the two countries. I greatly appreciate that you allow me to share these results with you and to demonstrate how you impact pre-service music teacher education.

The music teacher training institutions in the upper Midwest region of the US successfully train music teachers to be confident in music teaching. However, school level consideration and practical issues such as budget management should be addressed in their program to ensure more effective teacher training and elementary general music education. Meanwhile, Korean training institutions emphasize elementary level and practical teaching opportunities, though the music education major does not seem to function effectively. This may be largely because of their current teacher placement system and the weaker curricular component in music and non-pedagogical knowledge and skills for classroom teaching in Korea.

Based on the results of this pilot study, I plan to conduct extended research for my doctoral dissertation. The intent of the dissertation study is to compare music teacher education practices for elementary schools in South Korea and the upper Midwest region of the United States. This study aims to investigate pre-service and early career elementary teachers' perceptions of their music teacher education programs, self-

perceptions of competence, and their suggestions for improvement. An explanatory mixed methods design will be used, and it will involve collecting qualitative interview data after a quantitative phase to follow up on the survey result in more depth.

For this study, I would like to recruit participants from your institution for the survey and follow-up interview. It would be really appreciated if you can help me in these ways:

- (1) Please provide me e-mail addresses of pre-service teachers who are enrolled in student teaching in classroom music course at the elementary school level in the 2010-2011 academic year. Otherwise, you can forward my e-mail with the consent form and survey link to your students.
- (2) Please let me know contact information of your graduates who have taught for one to three years in public schools.

I hope my study can provide understanding of current status and positive directions for elementary school level music teacher education, and also inform music teacher education profession for curriculum revision based on the actual needs and expectations of developing music teachers.

Thank you for your support for music education and elementary school children. Please feel free to contact me if you have any questions or concerns regarding this study.

Sincerely,
Jung Won Choi
PhD Candidate
University of Minnesota School of Music
Phone: 612) 270-3044
E-mail: choix192@umn.edu

2. Recruitment e-mail (English version)

Dear (),

Hello, my name is Jung Won Choi, and I am working on my PhD dissertation under Dr. Keitha Hamann in music education at the University of Minnesota. I would like to ask your help for the study. I plan to conduct a mixed methods study for my dissertation based on the results of my pilot study in 2009. (This pilot study paper was presented at the ISME Research Commission seminar in China in 2010.) The purpose of my dissertation study is to compare music teacher education practices for elementary schools in South Korea and the upper Midwest region of the US. I would like to investigate pre-service and early career elementary music teachers' perceptions of the current music teacher education programs, self-perceptions of competence, and their suggestions for improvement.

If it is allowed, I would like to recruit participants for survey and follow-up interview from

- (1) seniors in Music Ed. who are enrolled in student teaching at the elementary school level in the 2010-2011 academic year at your institution, and
- (2) your graduates within three years.

Could you let me know whether I can recruit participants from your institution and how I can contact those students and teachers? It would be greatly appreciated if you can provide me e-mail addresses of those student teachers and contact information of your graduates. If you prefer, you can forward my e-mail with the consent form and survey link to your students and graduates. (In the latter case, I will send you several reminders for survey.) This study is exempt from IRB review at my institution under federal guidelines 45 CFR Part 46. 101 (b) category #2 surveys/interviews.

I have surveyed using the same survey questionnaire at seven institutions in Korea, and will survey at teacher training institutions in the upper Midwest region of the US. The following is the survey link, and I attach the PDF version as well. I also attach a bit detailed letter to show you some results from my pilot study and to ask your help.

Thank you so much in advance.

Sincerely,
Jungwon Choi

3. Recruitment e-mail (Korean version)

() 교수님, 안녕하십니까?

기억하실지 모르겠습니다만 지난 여름 음악교육학회에서 뵈던 적이 있는 최정원이라고 합니다. 저는 서울교대에서 석사까지 하고 초등교직에 있다가 지금은 미국 미네소타 주립대학에서 음악교육 박사과정을 하고 있습니다. 학위 논문 주제로 초등음악교사교육에 관해 제가 있는 미네소타와 한국의 교생들, 경력 초기 교사들의 인식을 비교 연구하려고 계획 중인데 혹시 현재 4학년 학생들의 이메일 주소를 알려 주실 수 있을런지요. (혹은 4학년 과대표 연락처라도 알려주시면 제가 연락을 하겠습니다.) 그리고 지난 3년간의 음악교육과 졸업생의 연락처를 알 수 있는 방법이 있을지요. 과 조교 선생님께 연락을 해 봐야 할까요?

온라인으로 설문을 하고 면접에 응하겠다고 표시한 학생에게만 전화로 후속 인터뷰를 하는 mixed-methods 방식으로 연구를 진행하려고 합니다. 2009년에 이 연구의 설문 부분만 pilot 을 해 보았는데요, 그 결과를 지난 2010 국제음악교육학회 Research Commission 에서 발표를 했었습니다. 참고를 위해 그 페이퍼를 첨부하였습니다.

귀한 시간에 메일 읽어주셔서 감사합니다.
또 소식 전하겠습니다.

미네소타에서 최정원 드립니다.

APPENDIX E

Consent Forms

1. English version

Consent Form

Comparing Pre-service and Early Career Teachers' Perceptions of Elementary Music Teacher Education Practices: A Mixed Methods Study

You are invited to be in a research study of pre-service and early career teachers' perceptions of elementary music teacher education practices in South Korea and the upper Midwest region of the United States. You were selected as a possible participant because you are (were) enrolled in the student teaching in classroom music course or you have been teaching music at the elementary school level. Please read this form and ask any questions you may have before agreeing to be in the study.

This study is being conducted by: JungWon Choi, Ph.D. student in Music Education, School of Music, University of Minnesota.

Background Information

The purpose of this study is to compare music teacher education practices for elementary schools in South Korea and the upper Midwest region of the United States by investigating the pre-service and early career elementary music teachers' perceptions of current music teacher education practices at the elementary school level.

Procedures

If you agree to be in this study, I will ask you to fill out a survey, which contains rating style questionnaires as well as a few open-ended questions. This procedure will take about 20 minutes. If you indicate that you are interested in participating further interviews in your survey response, you may be contacted by the researcher for the follow-up interview.

Risks and Benefits of being in the Study

There are no known risks of being in this study.

The benefits of participation may include providing the researcher with means to review and compare current elementary school music teacher education practices at several institutions and to suggest possible means for improvement of programs preparing elementary school music teachers.

Compensation:

If you participate the research, your name will be put in the drawing for \$50 of bookstore gift certificate.

Confidentiality

The records of this study will be kept private. In any sort of report we might publish, we will not include any information that will make it possible to identify a subject. Research records will be stored securely and only researchers will have access to the records.

Voluntary Nature of the Study

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with your institution. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

Contacts and Questions:

The researcher conducting this study is JungWon Choi. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at 194 Ferguson hall, 612)270-3044, choix192@umn.edu. Keitha L. Hamann: 152 Ferguson hall, 612)624-9819, haman011@umn.edu

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher(s), **you are encouraged** to contact the Research Subjects' Advocate Line, D528 Mayo, 420 Delaware St. Southeast, Minneapolis, Minnesota 55455; (612) 625-1650.

You will be given a copy of this information to keep for your records.

Statement of Consent:

I have read the above information. I have asked questions and have received answers. By completing the survey, I consent to participate in the study.

2. Korean version

동 의 서

초등 음악 교사 교육의 실제에 대한 예비 교사 및 초기 경력 교사들의 의식 비교: 혼합 방법 연구

귀하를 대한민국과 미국 미네소타주의 초등 음악 교사 교육의 실제에 대한 예비 교사 및 초기 경력 교사들의 인식을 조사하는 본 연구에 초대합니다. 초등학교에서의 교생 실습 과목에 등록을 하셨거나 초등학교교사로 근무하고 계시기에 본 연구의 참여 대상자로 선정이 되셨으니 이 연구에 참여 여부를 결정하시기 전에 이 동의서를 읽으시고 문의사항이 있으면 해 주시기 바랍니다.

본 연구는 미국 미네소타주립대학, 음악교육과 박사과정 학생인 최정원이 진행합니다.

배경 정보

본 연구의 목적은 초등 학교 대상의 음악 교사 교육 실제에 대한 예비 교사 및 초기 경력 교사들의 인식을 조사함으로써 대한민국과 미국 미네소타주의 초등학교 음악교사 교육 실제에 대한 비교를 하는 것입니다.

연구 과정

이 연구에 참여하시기로 동의하신다면, 등급을 매기는 형식의 질문들과 몇 문항의 서술형을 포함한 설문을 작성하시게 됩니다. 이 과정은 약 20분 정도가 소요될 것입니다. 설문 답변에 면접을 통한 후속연구에 참여하기를 원하신다고 표시하시면 연구자가 전화 면접을 위해 연락드릴 수도 있습니다.

연구참여의 위험성 및 이점

본 연구의 참여에는 알려진 위험성이 없습니다.

참여의 이점은 연구자에게 특정 대학에서 행해지고 있는 현 초등 음악 교사 교육의 실체를 조사하고 비교하여 초등 음악 교사 양성 과정의 개선책을 제안하는 근거를 제공할 수 있습니다.

보상

본 연구에 참여하시면 참여자의 이름이 5만원 상당의 문화상품권 추첨에 포함됩니다.

비밀 보장

본 연구의 기록은 사적으로 보관될 것입니다. 출판하게 되는 어떤 형태의 보고에도 참여자를 식별할 수 있는 어떤 정보도 포함하지 않을 것이며, 연구 기록은 안전하게 보관될 것이며 연구자만이 사용할 것입니다.

연구의 자발적 참여 특성

본 연구의 참여는 자의적인 결정입니다. 귀하의 참여여부는 교육대학 혹은 근무 학교와 귀하 간의 현재 혹은 미래의 관계에 있어 어떤 영향도 미치지 않을 것입니다. 참여하기로 결정하신다면, 어떤 질문에든 대답을 않으셔도 되며, 언제든지 참여 여부를 번복하실 수 있습니다.

연락처 및 질문 사항

본 연구의 수행자는 최정원입니다. 현재 가진 어떤 질문이든 하셔도 좋으며, 차후에 질문이 생기신다면 1-612-270-3044, choix192@umn.edu, 혹은 연구자의 지도교수인 Keitha L. Hamann, 1-612-624-9819, haman011@umn.edu으로 언제든지 연락을 주십시오.

본 연구에 대해 질문이나 염려 사항이 있으실 때 연구자 외에 다른 사람과 연락하기 원하신다면 the Research Subjects' Advocate Line, D528 Mayo, 420 Delaware St. Southeast, Minneapolis, Minnesota 55455; (612) 625-1650으로 언제든지 연락을 주십시오.

귀하께는 기록을 위하여 이 정보의 사본이 주어질 것입니다.

동의선언

“본인은 위의 정보를 읽었으며, 지금 가진 질문을 하고 그 답을 들었습니다. 설문조사를 작성, 제출하는 것으로써 본 연구의 참여에 동의함을 밝힙니다.”

APPENDIX F

IRB Exempt Study Notification via E-mail

4/17/2017

University of Minnesota Twin Cities Mail - 1011E92894 - PI Choi - IRB - Exempt Study Notification



Jung Won Choi <choix192@umn.edu>

1011E92894 - PI Choi - IRB - Exempt Study Notification

irb@umn.edu <irb@umn.edu>
To: choix192@umn.edu

Tue, Nov 23, 2010 at 4:14 PM

TO : haman011@umn.edu, choix192@umn.edu,

The IRB: Human Subjects Committee determined that the referenced study is exempt from review under federal guidelines 45 CFR Part 46.101(b) category #2 SURVEYS/INTERVIEWS; STANDARDIZED EDUCATIONAL TESTS; OBSERVATION OF PUBLIC BEHAVIOR.

Study Number: 1011E92894

Principal Investigator: Jung Won Choi

Title(s):

Comparing Pre-service and Early Career Teachers' Perceptions of Elementary Music Teacher Education Practices: A Mixed Methods Study

This e-mail confirmation is your official University of Minnesota RSPP notification of exemption from full committee review. You will not receive a hard copy or letter.

This secure electronic notification between password protected authentications has been deemed by the University of Minnesota to constitute a legal signature.

The study number above is assigned to your research. That number and the title of your study must be used in all communication with the IRB office.

Research that involves observation can be approved under this category without obtaining consent.

SURVEY OR INTERVIEW RESEARCH APPROVED AS EXEMPT UNDER THIS CATEGORY IS LIMITED TO ADULT SUBJECTS.

This exemption is valid for five years from the date of this correspondence and will be filed inactive at that time. You will receive a notification prior to inactivation. If this research will extend beyond five years, you must submit a new application to the IRB before the study's expiration date.

Upon receipt of this email, you may begin your research. If you have questions, please call the IRB office at (612) 626-5654.

You may go to the View Completed section of eResearch Central at <http://eresearch.umn.edu/> to view further details on your study.

The IRB wishes you success with this research.

<https://mail.google.com/mail/u/0/?ui=2&ik=772f8927f4&view=pt&msg=12c7acd1bd7e3c50&cat=%EB%85%BC%EB%AC%B8&search=cat&siml=12c7acd1bd7e3...> 1/2

4/17/2017

University of Minnesota Twin Cities Mail - 1011E92894 - PI Choi - IRB - Exempt Study Notification

We have created a short survey that will only take a couple of minutes to complete. The questions are basibut will give us guidance on what areas are showing improvement and what areas we need to focus on:
<https://umsurvey.umn.edu/index.php?sid=36122&lang=um>

<https://mail.google.com/mail/u/0/?ui=2&ik=772f8927f4&view=pt&msg=12c7acd1bd7e3c50&cat=%EB%85%BC%EB%AC%B8&search=cat&siml=12c7acd1bd7e3...> 2/2

APPENDIX G

Survey Questionnaires

1. English version (<http://www.surveymonkey.com/s/musicteacher>)

1. Demographics

1. If you are still a student, which grade level are you?

Sophomore

Junior

Senior

I graduated from college.

2. You are a...

Male

Female

3. Are you currently teaching? (Check all applicable.)

I'm not teaching yet.

Part time

Substitute

Full time / Full time equivalent

Elementary School

Secondary School

4. If you are teaching at schools, how long have you taught?

year(s)

month(s)

5. Name of your teacher training institution (If you graduated, please indicate your graduation year as well.)

6. What is your major field? (Check all applicable)

Choral

Instrumental

General

7. What percentage of your student teaching placement was at the elementary school level?

2. Your Perception of the Elementary School Level Training

* Please provide a rating that represents YOUR PERCEPTION of the elementary school level music class teaching you have received at your training institution. Please note that you will provide six ratings for every item. First, check the importance of each area related to music teachers' knowledge and skills.

1. How important is each of these areas related to music teachers' knowledge and skills?

	Absolutely NOT Important 1	2	3	4	5	Absolutely Important 6
Performance skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musical creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conducting skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aural perception skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Composition skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music history knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coordination of extra curricular music activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Legal issues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Managing the music budget	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coordination of staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with colleagues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with students and parents	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of learners and their characteristics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of education purposes and values	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to cater for student needs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to plan for effective learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to organize the learning environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to utilize various instructional strategies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of music teaching techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Engaging students with music in a meaningful way	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Implementing the music curriculum effectively	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assessing students' abilities in the various aspects of	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

music

Explaining and
demonstrating musical
concept



3. Performance of your institution

1. How well did your teacher education program address these areas in terms of courses offered, required credits and overall curriculum content?

	Absolutely UNsatisfactory 1	2	3	4	5	Absolutely Satisfactory 6
Performance skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musical creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conducting skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aural perception skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Composition skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music history knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coordination of extra curricular music activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Legal issues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Managing the music budget	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coordination of staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with colleagues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with students and parents	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of learners and their characteristics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of education purposes and values	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to cater for student needs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to plan for effective learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to organize the learning environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to utilize various instructional strategies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of music teaching techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Engaging students with music in a meaningful way	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Implementing the music curriculum effectively	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assessing students' abilities in the various aspects of music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Explaining and	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

demonstrating musical
concept

4. Your confidence

1. How confident are you in these area?

	Absolutely NOT Confident 1	2	3	4	5	Absolutely Confident
Performance skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musical creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conducting skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aural perception skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Composition skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music history knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coordination of extra curricular music activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Legal issues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Managing the music budget	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Coordination of staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with colleagues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with students and parents	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of learners and their characteristics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of education purposes and values	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to cater for student needs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to plan for effective learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to organize the learning environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to utilize various instructional strategies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge of music teaching techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Engaging students with music in a meaningful way	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Implementing the music curriculum effectively	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assessing students' abilities in the various aspects of music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Explaining and demonstrating musical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

concept

5. Your evaluation

1. How much do you agree with the following statement?

“I believe my preservice preparation has been relevant to my needs as a music teacher based on my student teaching experience.”

	Strongly Disagree 1	2	3	4	5	Strongly Agree 6
Your rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is the main reason you are satisfied/dissatisfied?

2. How much do you agree with the following statement?

“Overall, I am satisfied with my preservice preparation at the elementary school level.”

	Strongly Disagree 1	2	3	4	5	Strongly Agree 6
Your rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is the main reason you are satisfied/dissatisfied?

3. Please list **THREE** things that you have found to be **MOST USEFUL** in your teacher training program based on your student teaching experience at the elementary school level.

1	<input type="text"/>
2	<input type="text"/>
3	<input type="text"/>

4. In what ways have they been useful?

5. Please list THREE things that you have found to be LEAST USEFUL in your teacher training program based on your student teaching experience at the elementary school level.

1

2

3

6. In what ways were they not useful?

6.

1. How would you rate the courses at your institution that focused on general knowledge and skills required for teaching elementary school children?

	Very poor	1	2	3	4	5	Exceptional	6
Your rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Comments

2. How would you rate the courses at your institution that focused on specific knowledge and skills required for teaching Elementary Classroom Music?

	Very poor	1	2	3	4	5	Exceptional	6
Your rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Comments

3. How would you rate your practicum experience in preparing you for teaching music at the elementary school level?

	Very poor	1	2	3	4	5	Exceptional	6
Your rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Comments

4. How would you rate the abilities of the music education faculty to prepare you for teaching music at the elementary school level?

	Very poor	1	2	3	4	5	Exceptional	6
Your rating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Comments

7. The Elementary School Music Teacher Position & Curriculum

1. Put a check in the number that best represents how much you agree or disagree with the following about the elementary school music teacher position.

At the elementary school level, music should be taught by...

	Strongly Disagree 1	2	3	4	5	Strongly Agree 6
A. a classroom teacher (e.g. a 2nd grade teacher who teaches music, along with math, science, etc.).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
B. a music specialist, regardless of grade level.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
C. a music specialist, trained specifically to teach at the elementary school level.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

D. If you have an idea other than the above about the training that would result in the most effective music teaching at the elementary level, please describe it here.

2. Please check current music teacher position at the elementary school level in your region based on the previous questions. (Check all applicable)

At the elementary school level, music is taught by...

- A. a classroom teacher (e.g. a 2nd grade teacher who teaches music, along with math, science, etc.).
- B. a music specialist, regardless of grade level.
- C. a music specialist, trained specifically to teach at the elementary school level.

D. Other (please specify)

3. Do you prefer to have prescribed curriculum for teaching music at the elementary school level?

- Yes
- No

Reasons

8. Your suggestions

1. Please provide your DETAILED suggestions for the improvement of music teacher education practice for elementary school at the University. Your valuable response will provide the researcher with means to review and compare current elementary school music teacher education practices at several institutions and to suggest possible means for improvement of programs preparing elementary school music teachers.

2. The information that you provide is extremely important for future teacher training. I would really appreciate being able to contact you if I need to clarify any of your responses. This would be completely confidential. Are you willing to be contacted? If so, please provide your contact information here.

Name:

Email Address:

Phone Number:

2. Korean version (<http://www.surveymonkey.com/s/Koreanteacher>)

1. 인적사항

1. 현재 몇 학년이십니까?

- 2학년
- 3학년
- 4학년

2. 성별을 표시해 주세요.

- 남
- 여

3. 현재 재학중인 교대명을 써 주세요.

4. 심화 전공 분야에 해당하는 것을 모두 표시해 주세요.

- 성악
- 기악
- 일반음악교육

5. 졸업 후 음악전담교사를 하실 의향이 있으십니까?

- 전담교사를 할 의향이 있다.
- 전담교사를 할 의향이 없다. (당임교사만 하고 싶다.)
- 상황에 따라 전담을 할 수 있지만 전담만 할 의향은 없다.

2. 초등교사교육에 대한 귀하의 인식도

* 현재 교육 대학교에서 받아 온 초등학교 음악 교육에 대한 본인의 인식을 잘 반영하는 숫자에 표시해 주세요. 각 문항의 정도는 1에서 6사이의 숫자로 표시됩니다. 각 문항에 대하여 중요성, 교대의 실행도, 그리고 귀하의 자신감 정도에 대해 질문할 것입니다.

6. 음악교사의 지식 및 기술과 관련된 다음 각 사항들이 얼마나 중요하다고 보십니까?

	전혀 중요하지 않다 1	2	3	4	5	무척 중요하다 6
연주 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악적 창의성	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
지휘 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
청음 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
작곡 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악사 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 특별활동 구성 및 조율	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
법률적 사항들	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 관련 예산의 관리	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학교 직원(교사 외)과의 조정 및 조율	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
지역사회와의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
동료교직원간의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생 및 학부모와의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생 및 그들의 특성에 대한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
교육 목표와 가치에 대한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생의 필요를 충족시켜 주는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
효과적인 학습을 계획하 는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학습 환경을 조성하는 능 력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
다양한 교수 전략 (instructional strategies)을 활용하는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 교수법(music teaching techniques)에 대 한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생들을 음악에 유의미 한 방식으로 참여시키기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 교육과정을 효과적 으로 실행하기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
다양한 음악 방면에 대한 학생들의 능력을 평가하 기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

음악 개념들을 설명하고
보여주는 능력



3. 교대의 실행도

7. 이전 페이지에서 중요성을 표시해 주신 같은 항목들에 대한 질문입니다.

현재 재학 중인 교대의 음악교육 과정 중에서 각 항목을 얼마나 잘 다루고 있습니까? (음악교육과 내에서 제공되는 교과, 요구되는 이수학점수 및 전체적인 교육과정 내용 등을 고려해 주세요.)

	전혀 만족스럽지 않다 1	2	3	4	5	매우 만족스럽다 6
연주 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악적 창의성	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
지휘 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
청음 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
작곡 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악사 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 특별활동 구성, 조 율	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
법률적 사항들	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 예산의 관리	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학교 직원(교사 외)과의 조정, 조율	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
지역사회와의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
동료교직원간의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생 및 학부모와의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생 및 그들의 특성에 대한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
교육 목표와 가치에 대한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생의 필요를 충족시켜 주는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
효과적인 학습을 계획하 는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학습 환경을 조성하는 능 력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
다양한 교수 전략 (instructional strategies)을 활용하는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 교수법(music teaching techniques)에 대 한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생들을 음악에 유의미 한 방식으로 연관시키기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 교육과정을 효과적 으로 실행하기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

다양한 음악 방면에 대한 학생들의 능력을 평가하기

음악 개념들을 설명하고 보여주는 능력

4. 귀하의 자신감 정도

8. 역시 같은 항목들에 대한 질문입니다. 각 영역에 대한 본인의 자신감의 정도를 표시해주세요.

	전혀 자신이 없다 1	2	3	4	5	매우 자신있다 6
연주 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악적 창의성	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
지휘 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
청음 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
작곡 기술	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악사 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 특별활동 구성, 조율	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
법률적 사항들	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 예산의 관리	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학교 직원(교사 외)과의 조정, 조율	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
지역사회와의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
동료교직원간의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생 및 학부모와의 소통	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생 및 그들의 특성에 대한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
교육 목표와 가치에 대한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생의 필요를 충족시켜 주는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
효과적인 학습을 계획하는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학습 환경을 조성하는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
다양한 교수 전략 (instructional strategies)을 활용하는 능력	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 교수법(music teaching techniques)에 대한 지식	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
학생들을 음악에 유의미한 방식으로 연관시키기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
음악 교육과정을 효과적으로 실행하기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
다양한 음악 방면에 대한 학생들의 능력을 평가하기	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

음악 개념을 설명하고
보여주는 이 점



5.

9. 다음에 제시된 문장에 얼마나 동의하십니까?

“나의 교생 실습 경험에 비춰 보았을 때 교대에서의 교사 준비 과정이 음악 교사로서의 내 필요와 부합한다고 생각한다.”

	매우 동의하지 않음 1	2	3	4	5	매우 동의함 6
동의 정도	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

위의 질문에 동의 혹은 동의하지 않으시는 주된 이유는 무엇입니까?

10. 다음에 제시된 문장에 얼마나 동의하십니까?

“나는 음악교육에 있어서 교대에서의 교사 준비 과정에 전반적으로 만족한다.”

	매우 동의하지 않음 1	2	3	4	5	매우 동의함 6
동의 정도	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

위의 질문에 동의 혹은 동의하지 않으시는 주된 이유는 무엇입니까?

6.

11. 귀하의 교생실습 경험에 비춰보았을 때 교대 과정 중 가장 유용했다고 여기지는 것을 세 가지 써 주십시오.

1

2

3

12. 어떤 면에서 위의 것들이 유용했습니까?

13. 귀하의 교생실습 경험에 비춰보았을 때 교대 과정 중 가장 유용하지 않았다고 여기지는 것을 세 가지 써 주십시오.

1

2

3

14. 어떤 면에서 위의 사항들이 유용하지 않았습니까?

7.

15. 초등학생을 가르치기 위해 필요한 교사의 일반적인 지식과 기술에 중점을 두었을 때, 현재 재학중인 교대에서 제공되는 교과목들을 어떻게 평가하시겠습니까?

	매우 부족하다	1	2	3	4	5	매우 뛰어나다	6
귀하의 평가 정도	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

답변에 대한 추가 및 세부 의견이 있으시면 써 주십시오.

16. 초등학교에서 음악수업을 가르치는데 필요한 특정한 지식과 기술에 중점을 두었을 때, 현재 재학중인 교대의 교과목들을 어떻게 평가하시겠습니까?

	매우 부족하다	1	2	3	4	5	매우 뛰어나다	6
귀하의 평가정도	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

답변에 대한 추가 및 세부 의견이 있으시면 써 주십시오.

17. 초등학교에서 가르치기 위한 준비과정으로 보았을 때, 당신의 교생 실습 과정을 어떻게 평가하시겠습니까?

	매우 부족하다	1	2	3	4	5	매우 뛰어나다	6
귀하의 평가 정도	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

답변에 대한 추가 및 세부 의견이 있으시면 써 주십시오.

18. 초등음악교사를 양성하기 위한 음악교육과 교수님들의 기량을 어떻게 평가하시겠습니까?

	매우 부족하다	1	2	3	4	5	매우 뛰어나다	6
귀하의 평가 정도	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

답변에 대한 추가 및 세부 의견이 있으시면 써 주십시오.

8. 초등학교 음악교사 임용 및 음악교육과정

19. 초등 음악교사 임용과 관련한 다음 각 사항에 대해 얼마나 동의 혹은 동의하지 않으십니까?

초등학교에서 음악은 다음의 교사가 가르쳐야 한다.

	매우 동의하지 않는다 1	2	3	4	5	매우 동의한다 6
가. 담임교사	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
나. 음악전담교사 (초중고 상관없이 음악교육 전공자)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
다. 음악전담교사 (초등 음악교육 전공자)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
라. 음악전담교사 (일반교사 중에 학교 필요에 따라 그 해에 지정된 전담교사)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

위의 보기 외에, 가장 효과적인 초등학교 음악 교육을 할 수 있으리라 예상되는 임용 방식에 대한 생각이 있다면 여기에 써 주세요.

20. 위의 질문에 이어, 현재 속한 교육청 내에서 행해지고 있는 초등학교 음악 교사의 발령 방식 중 해당되는 것에 모두 표시해 주세요.

현재 지역내 초등학교에서 음악교과는 다음의 교사들이 가르치고 있다.

- 가. 담임교사
- 나. 음악전담교사 (초중고 상관없이 음악교육 전공자)
- 다. 음악전담교사 (초등음악교육 전공자)
- 라. 음악전담교사 (일반교사 중에 학교 필요에 따라 그 해에 지정된 전담교사)

마. 기타 (상세히 기술해 주세요.)

21. 초등음악교육을 위하여 제시된 교육과정이 있는 것이 좋다고 생각하십니까? (예: 국가 교육과정)

- 구체적으로 제시된 교육과정이 있는 것이 좋다.
- 제시된 교육과정이 있되 교사의 재량권이 어느 정도 있는 것이 좋다.
- 전적으로 교사의 재량권에 맡기는 것이 좋다.

이유

9. 귀하의 제안

22. 교대에서의 초등 음악 교사 교육을 개선하기 위한 구체적인 제안을 써 주세요.
(예비선생님이신 귀하의 답변은 몇몇 기관의 초등 음악 교사 교육 상황을 파악, 비교하고 교육 과정의 개선을 위한 방안을 제시하는데 귀중하게 쓰일 것입니다.)

23. 선생님이 제공하시는 정보 및 의견은 미래의 교사양성을 위해 대단히 중요합니다. 선생님의 응답에 대해 궁금한 점이 있을 경우 짧은 질의응답을 위해 제가 연락을 드려도 되겠습니까? 그렇다면, 여기에 선생님의 연락처를 남겨 주시면 감사하겠습니다. 연락은 이메일 혹은 전화로 드려질 예정이며 보안은 철저히 유지될 것입니다.

성함

Email 주소

전화번호

APPENDIX H

Interview Protocols

1. English version

The Follow-up Interview Questions

The records of this study will be kept private. In any sort of report I might publish, I will not include any information that will make it possible to identify a subject. Research records will be stored securely and only researchers will have access to the records. Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with your institution. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

The following questions are intended to guide your responses. Please feel free to improvise questions as you wish to answer.

1. If you teach now, please briefly describe your current job. If not, please briefly describe your plan for a future position.
2. Do or will you have any chance to teach an elementary school music class?
3. What do you think about music teaching at the elementary school level?
 - a. Please evaluate current teaching practices in the elementary schools in your region.
 - b. What do you think about the current music teacher placement system? At the elementary school level, who do you think should teach music, and why?
4. How was your student teaching experience at the elementary school level? You may express your thoughts freely toward your experience including, but not limited to: duration, cooperating teachers, structure, communication with/support from your university, and mutual relationship with university courses. If you have experience at the secondary level as well, you may describe and compare your experiences.
5. What impact have your teacher education and music methods courses had on your experience in student teaching or first few years at the elementary school?

6. Do you have any successful teaching moments? How about unsuccessful moments that you felt unprepared for? How could your pre-service music teacher training program assist in preparing you better?
7. Overall, how would you evaluate your pre-service teacher training? Please answer the questions below specifically for the elementary school level teaching.
 - a. What are the strengths and weaknesses of your program?
 - b. Were there any specific experiences that helped you become a better elementary school level music specialist? Were there any aspects of the program that you felt were unnecessary or overwhelming?
 - c. How well did your coursework prepare you to address all the requirements of a K-12 license? Consider things like specialization (instrumental, choral), grade level, or general educational content as you answer. Do you think that the curriculum adequately satisfied your and your school needs?
 - d. How was instruction delivered? (e.g. lecturing, team teaching, practice teaching, group discussion, and so on) How would you evaluate those delivery methods of instruction?
 - e. How would you evaluate the ability of the faculty in the music education department to meet your needs to become a music teacher? How about in terms of elementary level teaching?
8. How do you evaluate your overall confidence to teach music to elementary school children? What are your strengths and weaknesses? How has your teacher training program influenced your confidence as an elementary music teacher?
9. What kinds of courses should be added or cut out of your pre-service music teacher training curriculum to better prepare you or future teachers to become elementary music teachers? How would you change your pre-service experience?
10. If there is anything that you would like to add, please do so here.

** Thank you so much for your sincere responses. Your opinions may be used for improvement of current elementary music teacher education practices.

2. Korean version

설문 후속 서면 인터뷰

다음 질문들은 선생님의 답변을 원활하게 하기 위해 제시된 것이므로 질문에 제한받지 마시고 논의하고 싶은 점을 자유롭게 나눠 주시면 감사하겠습니다.

1. 지금 현직에 계신다면 현재 맡으신 일에 대해 간단히 나눠 주세요. 아직 현직에 계시지 않다면 현재 상태와 앞으로 맡게 되실 일에 대해 간단히 써 주세요.
2. 현재 초등학교에서 행해지는 음악교육에 대해 어떻게 생각하십니까?
 - 1) 지역 내 행해지고 있는 초등음악교육상황에 대해 평가해 주세요.
 - 2) 현재 초등음악교사 임용체계에 대해 어떻게 생각하십니까? 어떤 교사가 초등음악을 가르쳐야 한다고 생각하시나요? 그 이유는?
3. 교생실습 경험은 어떠셨습니까? 기간 및 시기, 현직담임교사, 구성 및 체계, 대학으로부터의 지원이나 커뮤니케이션, 대학 내 교과목과의 상호 연계성 등을 고려하시면서 자유롭게 실습 경험을 나눠 주세요.
4. 대학에서 받은 교사 교육 및 음악교육 과목들은 선생님의 교생실습이나 현직 경험에 어떤 영향을 미쳤습니까?
5. 교생실습이나 현장에서 선생님이 가르치신 음악 수업 중 성공적인 경험이나 순간이 있으셨습니까? 잘 준비되지 못했다고 생각되는 실패의 순간은 있었나요? 교대에서의 양성 과정에서 어떻게 선생님이 좀 더 잘 준비되도록 도울 수 있었을까요?
6. 전반적으로 교대의 음악교육과 교사 양성과정을 어떻게 평가하십니까?
 - 1) 귀 교대 음악교육과정의 강점 및 약점은 무엇입니까?

- 2) 선생님이 좋은 초등음악교사가 되는 것을 도와준 특별한 교대에서의 경험이 있었습니까? 과정 중 불필요하거나 버겁다고 여겨지는 부분들은 없었나요?
- 3) 교대에서의 이수과목 및 교육과정이 초등학교 음악교사가 되기 위한 선생님과 초등학교 현장의 필요를 만족시키기에 적합했다고 여기십니까? 이유는?
7. 전반적으로 본인의 초등음악을 가르치는 자신감 정도를 어떻게 평가하십니까? 선생님의 강점 및 약점은 어떤 것이 있을까요? 초등음악교사로서의 자신감에 교대양성과정은 어떤 영향을 미쳤나요?
8. 선생님이나 미래의 교사들이 초등음악교사가 되도록 더 잘 준비시키기 위해 교대 음악교육 과정에서 어떤 과목들이 추가되거나 줄여지면 좋을까요? 선생님의 교대 경험을 어떻게 바꾸면 좋겠습니까?
9. 더 논의하고 싶으신 점이 있으면 이곳에 써 주세요.

** 선생님의 정성어린 답변에 진심으로 감사드립니다. 선생님의 의견은 현 음악 교사 교육 개선에 귀한 밑거름이 될 것입니다.

APPENDIX I

Interview Contact E-mails

1. English version

Dear (),

My name is Jungwon Choi who contacted you to ask help for my dissertation study.

Thank you so much again for your sincere answers for the survey questionnaire. May I ask your help once more? I found your response is really invaluable for my study, so if you allow, I would like to ask you some questions through a short interview. There are 4 possible ways to interview:

- 1) If you let me know your convenient time and place, I can visit your site, or anywhere around you. *
- 2) If you prefer to interview through written paper, I will send questions that you can answer by typing on Word document.
- 3) If you rather prefer to chat with me through on-line (e.g. Google chat either text only or video cam), it would be also great.
- 4) The last option is talking on the phone.

Your help would be greatly appreciated. Please let me know what you think.

Thank you so much again!

Sincerely,

Jungwon Choi

* In the case that the contacted person was outside of my proximity, the e-mail only included three options excepting option number 1.

2. Korean version

올해 초에 교대 음악교육과에 대한 설문관계로 연락드린 적이 있는 최정원이라고 합니다.

선생님이 정성껏 답해주신 설문이 많은 도움이 되었고요, 작성해 주신 내용이 좋아서 답해 주신 설문과 관련하여 대화를 좀 나누고 싶은데요, 혹시 30분가량 시간을 내 주실 수 있으실지요?

제가 지금 미국에 있는 관계로 인터뷰를 다음과 같은 방법으로 진행할 수 있겠습니다.

1. 서면인터뷰 (제가 질문을 보내드리면 답을 작성해 주시는 방법입니다.)
2. 온라인 채팅 (문자 채팅 혹은 화상 채팅)
3. 전화통화 (제가 선생님께 전화를 드릴 수 있습니다.)

저 자신도 교대 음악과 출신으로서 누구보다 교대 음악과의 변화와 발전을 바라고 있어요. 선생님께서 시간을 내 주실 수 있으시다면 좋은 연구 결과로 음악과 발전에 도움이 되는 자료가 될 것 같습니다.

많이 바쁘실텐데 번거롭게 해드려 죄송합니다.
회신을 고대하고 있겠습니다.

감사합니다.

미네소타에서 최정원 드립니다.

APPENDIX J

Survey Results

Table J1

Average Ratings of Overall Satisfaction and Relevance Depending on Teaching Experience and the Country

Country	Teaching experience	Overall		
		Satisfaction	Relevance	
US	Preservice teachers	Mean	4.26	4.88
		N	27	26
		SD*	1.46	.99
	Early career teachers	Mean	3.85	4.38
		N	34	34
		SD	1.52	1.13
	Total	Mean	4.03	4.60
		N	61	60
		SD	1.49	1.09
KR	Preservice teachers	Mean	2.57	2.85
		N	95	96
		SD	1.11	1.14
	Early career teachers	Mean	3.08	3.46
		N	13	13
		SD	1.19	1.05
	Total	Mean	2.63	2.93
		N	108	109
		SD	1.12	1.14
Total	Preservice teachers	Mean	2.94	3.29
		N	122	122
		SD	1.38	1.39
	Early career teachers	Mean	3.64	4.13
		N	47	47
		SD	1.47	1.17
	Total	Mean	3.14	3.52
		N	169	169
		SD	1.43	1.38

* Standard deviation

Table J2

Teachers' Levels of Agreement for the Elementary Music Teacher Position Depending on Teaching Experience and the Country

Country	Teaching experience		Classroom teachers	Music specialists	Elementary music specialists	General music teachers
US	Preservice teachers	Mean	1.40	3.92	5.60	N/A
		N	25	24	25	N/A
		SD	.71	1.35	.82	N/A
	Early career teachers	Mean	1.28	3.56	5.73	N/A
		N	32	32	33	N/A
		SD	.68	1.39	.67	N/A
	Total	Mean	1.33	3.71	5.67	N/A
		N	57	56	58	N/A
		SD	.69	1.37	.73	N/A
KR	Preservice teachers	Mean	3.81	3.35	5.12	3.02
		N	83	83	84	83
		SD	1.35	1.58	1.00	1.22
	Early career teachers	Mean	4.70	2.80	5.00	3.80
		N	10	10	11	10
		SD	1.57	1.99	.89	1.55
	Total	Mean	3.90	3.29	5.11	3.11
		N	93	93	95	93
		SD	1.39	1.63	.98	1.27
Total	Preservice teachers	Mean	3.25	3.48	5.23	3.02
		N	108	107	109	83
		SD	1.595	1.544	.978	1.220
	Early career teachers	Mean	2.10	3.38	5.55	3.80
		N	42	42	44	10
		SD	1.75	1.56	.79	1.55
	Total	Mean	2.93	3.45	5.32	3.11
		N	150	149	153	93
		SD	1.71	1.54	.94	1.27

