

PERSPECTIVES IN MUSIC EDUCATION AND ARTS EDUCATION: THE ROLE
OF NATIONAL STANDARDS FOR ARTS EDUCATION IN MUSIC EDUCATION
POLICY REFORM

by

CAROLYN D. STOCK

A THESIS

Presented to the Arts and Administration Program
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Arts

June 2002

"Perspectives in Music Education and Arts Education: The Role of National Standards for Arts Education in Music Education Policy Reform", a thesis prepared by Carolyn Stock in partial fulfillment of the requirements for the Master of Arts degree in the Arts and Administration Program. This thesis has been approved and accepted by:

Dr. Linda Ettinger, Chair of the Examining Committee

Date

Committee in Charge: Dr. Linda Ettinger, Chair
Dr. Rogena Degge
Prof. Robert Ponto

Accepted by:

Dean of the Graduate School

© 2002 Carolyn D. Stock

An Abstract of the Thesis

Carolyn Diane Stock for the degree of Master of Arts
in the Arts and Administration Program to be taken June 2002

Title: "PERSPECTIVES IN MUSIC EDUCATION AND ARTS EDUCATION: THE
ROLE OF NATIONAL STANDARDS FOR ARTS EDUCATION IN MUSIC
EDUCATION POLICY REFORM"

Approved: _____
Dr. Linda Ettinger, Thesis Committee Chair

This study explored 16 selected policy statements that focus on the current state of music education policy as it relates to the music section of the *National Standards for Arts Education* (1994). A content analysis was conducted on selected literature published between 1995 and 2001. Suggestions for future consideration in policy reform are offered to leaders in the education community to support the development of effective music curriculum in their districts and schools.

CURRICULUM VITA

NAME OF AUTHOR: Carolyn Diane Stock

PLACE OF BIRTH: Royal Oak, Michigan

DATE OF BIRTH: October 4, 1974

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

Western Michigan University
University of Oregon

DEGREES AWARDED:

Master of Music in Music Education, 2002, University of Oregon
Master of Arts in Arts and Administration, 2002, University of Oregon
Bachelor of Music in Music Education, 1996, Western Michigan University

AREAS OF SPECIAL INTEREST:

Music Education and Teacher Preparation
Arts Education Advocacy
Cultural Policy

PROFESSIONAL EXPERIENCE:

Graduate Teaching Fellow, School of Music, University of Oregon, Eugene,
2000-02

Music Teacher, Crow-Applegate-Lorane School District, Oregon, 1998-2000

ACKNOWLEDGMENTS

The author expresses deep appreciation to Dr. Linda Ettinger, Dr. Rogena Degge, and Professor Robert Ponto for their assistance in the preparation of this manuscript. In addition, special thanks to Professor Doug Blandy and Professor James Olcott for their support and encouragement. I would also like to thank Dr. David Doerkson for his time and sharing his valuable insight regarding the history of music education policy reform efforts. On a personal note, thank you Mark and Cecelia for the constant moral support and enduring patience.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION TO THE STUDY	1
Brief Purpose	1
Full Purpose	2
Significance of Study	4
II. STATEMENT OF THE PROBLEM	6
Introduction	6
Development of the Music Education Standards	6
III. METHODOLOGY	9
Introduction	9
Content Analysis as a Research Strategy	9
Research Design.....	13
Criterion for Selecting Literature	13
Collection of Literature	15
Apriori Development for Content Analysis.....	15
IV. POLICY DOCUMENT PROFILES	19
Introduction	19
Policy Document Profiles	20
Summary	54
V. INTERPRETATIONS AND CONCLUSIONS.....	57
Introduction	57
Categorical and Thematic Relationships	59
Conclusions	61
APPENDICES	
A. EXCERPTS FROM THE NATIONAL STANDARDS DOCUMENT ...	67
B. THE 16 POLICY DOCUMENTS	70
C. INDEX CARD SYSTEM FOR THE APRIORI SET	72
D. TEMPLATE FOR POLICY DOCUMENT PROFILES	73
REFERENCES	74

LIST OF TABLES

Table	Page
1. Summary of Key Phrases	56
2. Data Analysis: Frequency of the Presence of Each Apriori Category	57
3. Main Topic of Each of the 16 Policy Documents.....	58
4. Categorical and Thematic Relationships	60
5. Relation of Value Statements to the Three Overarching Themes	62

CHAPTER I

INTRODUCTION TO THE STUDY

Brief Purpose

“Crisis. That is the situation in American elementary and secondary schools. Report after report tells us so, each calling for major reforms (*Working Group on the Arts in Higher Education*, 1998, p. 5).”

The United States today is in the middle of a major movement of educational reform. During the decade of 1990-2000, the most prominent trend in education reform has been the introduction and implementation of *standards-based curricula*. A standards-based curriculum, as defined by the National Council on Educational Standards and Testing is a national educational system that incorporates: “content standards (what students should know and be able to do) and system performance standards (the level of student competence in the content) (National Council on Educational Standards and Teaching, 1992)“.

Much discussion and debate has been generated by the recent introduction of voluntary national standards for several subject areas within the core K-12 curriculum. Coinciding with the emergence of the standards movement in 1994, the bi-partisan *Goals 2000: Educate America Act*, publicly “recognized the arts as a core area of study in which American children are expected to achieve competency (Partnership, 1996).” The passing of this act led to the formation of national standards for arts education.

This study explores 16 selected policy statements that focus on the current state of music education policy as relates to the music section of the *National Standards for Arts Education* (Consortium of National Arts Education Associations, 1994). Selected literature

published between 1995 and 2001 by experts in the field of music education or arts education policy is presented. An analysis of the literature is conducted using content analysis based on the approach described by Krippendorff (1980). The researcher's interpretation of the synthesized data is presented by means of a Venn Diagram as well as a list of recommendations of issues to consider in future music education policy reform efforts. These recommendations are based on the words of the 12 authors reviewed in this study.

Conclusions are developed for music educators, district and county superintendents, K-12 principals, and school board members as a resource to support the development of effective music curriculum in their individual districts and schools.

Full Purpose

The purpose of this study is to examine what experts in the music education and arts education policy fields are currently writing about the role of the *National Standards for Arts Education* as relates to music education policy reform. The larger goal explored through this research is to identify those experts who believe that it is important to pay attention to these established guidelines and what predictions they offer about the future state of music education at the national, state, and district levels. The research question being addressed is; “*What are experts in the music education and arts education policy fields currently writing about the role of the National Standards for Arts Education as relates to music education policy reform?*”

The National Standards for Arts Education were publicly introduced by the Consortium of National Arts Education Associations (American Alliance for Theatre & Education, Music Educators National Conference, National Art Education Association, and the National Dance Association) in 1994 (Consortium of National Arts Education

Associations, 1994). June Hinckley, Florida State Department of Education Representative, wrote in 1997 that “with the creation in 1994 of the *National Standards for Arts Education: What Every American Should Know and Be Able to Do in the Arts*, the arts education community identified a common vision of what students should learn in arts classes in this country (Hinckley, 1997, p.77).” This policy document decrees that standards for art education are important for two reasons:

- They help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and make use of the arts disciplines.
- When states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional.

The Consortium also states “the Standards are concerned with the results (in the form of student learning) that come from a basic education in the arts, not with how those results ought to be delivered”. The Consortium takes the position that for the arts education community the standards are just a beginning and will only have a national impact on education policy and reform if they are understood and implemented. Elliot Eisner, in his book *Cognition and Curricula Revisited*, noted that frequently the purpose of the standards is misunderstood at the local level. He states that "the school changes the incoming message more than the incoming message changes the school" (1994).

The assumption underlying this study is that by increasing the awareness of the existence, importance, and potential of the national standards, music educators and decision-makers within the larger education community will be able to develop effective music curriculum in their individual districts and schools. As stated by June Hinckley, the current President of the Music Educators National Conference, “Arts educators cannot rely on

outside groups to take care of them and their role in the education of young people. They are ultimately responsible for what is taught in the arts and how. Their responsibility does not end at the classroom door but extends to the principal's office, the school advisory council, and the school board office (Hinckley, 2001, p.33)."

In addition to music educators, the audiences targeted for this report are district and county superintendents, K-12 principals, and school board members. Jeremiah Floyd, past Associate Director of the National School Boards Association, wrote of the importance of the role of the school board in implementing education policies at the district level. He gave the following advice to board members: "Set the vision that will meet the future needs of our people, and establish the proper structures that will make it possible for that vision to be realized (Music Educators National Conference (U.S.) & United States Department of Education. 1994, p.59)." A statement from the *Working Group on the Arts in Higher Education* also reflects on the importance of school boards and administrators. They state that "Whether [it is] a school board overseeing public education or a group of trustees with responsibilities for a private institution, local governance is a source of basic policy in schools. Without a commitment here, basic literacy in the arts for all Americans cannot become a reality (Working Group on the Arts in Higher Education, 1998, p.15)."

Significance of Study

The establishment of the National Standards has contributed to the recent creation of arts education standards in many states. In a survey done in 1999 by the Music Educators National Conference, it was indicated that 47 out of 50 states have arts standards or are in the process of implementing them in their K-12 public (*MENC: The National Association for Music Education*, 2001). Although these figures are encouraging, the implementation process cannot stop at the state level. At the Symposium on Arts Education in the 21st

Century, Richard Colwell states, “Local level, not global education, is the mode that best supports education (Colwell, 2000, p.30)“. Michael George, Executive Director of the Wisconsin Music Educators Association made the following statement:

“As work on education reform progressed at the national level, there was, very probably, the belief that there would be a sequence of standards adoption and implementation. That is, it would move from the national level, to the state level, to the local level, and then to the individual classroom level. This, however, is not the case (Music Educators National Conference (U.S.), 1996, p.20).”

Susan Byo, after completing an extensive study on the perceived ability of classroom teachers to implement the National Standards, made a similar comment: “Despite media attention and integration of the standards into state and local curricula, little progress has been made at the school-based level in the development and implementation of an organizational design through which these standards might be achieved (Byo, 1997, p.30).”

Keeping in mind the opinions of these experts, this study is significant because it gives educators and researchers alike valuable information regarding music education policy reform.

CHAPTER II

STATEMENT OF THE PROBLEM

Introduction

The purpose of this chapter is to examine the larger problem area that surrounds the research question: *What are experts in the music education and arts education policy fields currently writing about the role of the National Standards for Arts Education as relates to music education policy reform?* Michael L. Mark's article (1995) from *The Quarterly Journal of Music Teaching and Learning* was the source used to gather this background information. This article is titled "Music Education and The National Standards: A Historical Review". Mark is a Professor of Music at Towson State University in Baltimore, Maryland and his primary research area is the history of music education.

Development of Music Education Standards

According to Mark, the national interest in creating education standards appeared over four decades ago during the 1950s reform movement. The U.S. found itself in a "space race" with the Soviet Union. At the same time, an education gap was forming because of the rapid developments in the field of technology. It was the beginning of a new era.

During these four decades, several events and advocacy documents helped to pave the path that led to creation of national standards for education. For example, in 1987 Frank Hodsell, Chair of the National Endowment for the Arts, announced a plan for the NEA to help strengthen arts education. Consequently, in 1988, the organization producing a report

to Congress entitled *Toward Civilization: A Report on Arts Education*, which made quite clear that arts were not even considered basic or academic subjects. This document led to the circulation of many arts education advocacy pieces from various organizations.

Music education leaders made many advocacy attempts to promote music education at a national level during this period. A few significant moments include: the Tanglewood Symposium in 1967 and the publication of the Music Educators National Conference's various landmark documents such as *Guidelines in Music Education: Supportive Requirements* (1972); and *The School Music Program: Descriptions and Standards* (1974 and 1986). The Music Educators National Conference (MENC) is the national voice for music educators. When the national economy declined in the early 1970's, MENC targeted policy makers in their music education advocacy efforts. The organization also found strength in numbers and joined coalitions with other arts education organizations. A few important advocacy pieces that emerged because of these coalitions were *The Philadelphia Resolution* (1986), *Concepts for Strengthening Arts Education in Schools* (1986), and *The Interlochen Proposal* (1987). Finally, one of the most recent and important documents that expressed a necessity for music education national standards was published by the MENC in 1991. This significant report of the National Commission on Music Education; *Growing Up Complete: The Imperative for Music Education*, led to the inclusion of arts as part of the *Goals 2000: Educate America Act*. The most active coalition today is the Consortium of National Arts Education Associations (CNAEA).

In 1992, education standards were a prominent issue of the upcoming reform legislation. As a response to this, CNAEA successfully received a grant that was designed to determine what the nation's children should know and be able to do in the arts. The grant was from the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities. The process of creating these standards

came from a review of state-level art education frameworks and the arts standards policy documents of other nations. The drafts were presented for discussion at various national forums. The document *The National Standards for Arts Education* (1994) was produced because of this collaboration. A copy of the standards is included in this study as Appendix A (p. 67).

In March of 1994, the *Goals 2000: Educate America Act* was approved by both houses of Congress and for the first time ever established arts among the core disciplines that every young American should be able to demonstrate competence (MENC Task Force for National Standards in the Arts, 1994, p.1). This legislation originated in the Six National Goals agreed upon by President Bush and the state governors in 1990. It was enacted during the administration of President Clinton. The arts were originally omitted from this bill but because of the strong advocacy efforts, especially the National Commission on Music Education's 1991 report, the Secretary of Education Richard Riley agreed to have them included. Following this action, the National Committee for Standards in the Arts for Arts Education introduced the first National Voluntary Standards for K-12 education in the arts.

Shortly after these arts standards were announced, each of the individual arts organizations created their own similar set of standards that applied specifically to their arts area. MENC adopted two documents that address the national music standards specifically. These documents are *The School Music Program: A New Vision* and *Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12*. The first of these publications lists the standards of music in a general manner and the second publication addresses the standards for curriculum and scheduling, staffing, materials and equipment, and facilities in more detail (MENC TASK Force for National Standards in the Arts, 1994, p.1).

CHAPTER III

METHODOLOGY

Introduction

This study provides a content analysis of published literature regarding the future of music education as related to the music section of the *National Standards for Arts Education* (Consortium of National Arts Education Associations, 1994). Literature published between 1995 and 2001 by experts in the field of music education or arts education policy is presented. The larger method adopted for this study is literature review as defined by McMillan and Schumacher (1984). McMillan and Schumacher state “a literature review provides a researcher with the opportunity to improve the understanding of a certain aspect of a problem and can help to increase the body of knowledge that exists in their field so that future researchers can benefit from their findings”(1984, p.14).

The purpose of this chapter is to define content analysis as a research strategy as well as illustrate how the researcher applied the strategy to the 16 published documents that reflect the research question: “*What are experts in the music education and arts education policy fields currently writing about the role of the National Standards for Arts Education as relates to music education policy reform?*” The chapter also explains the criterion and limitations of the study and how the data is analyzed and presented.

Content Analysis as a Research Strategy

Content analysis is a research strategy that is used to determine the presence of certain words or themes within a text or set of texts. Formal content analysis first emerged

in the field of communications/ journalism in the earlier half of the 20th century although its roots can be traced back to the ancient studies of philosophy, rhetoric, art, cryptography, and theology. (Krippendorff, 1980). According to Krippendorff, content analysis began to be utilized by researchers from many academic disciplines after World War II. During the war, some communication researchers conducted propaganda analyses-- an early form of modern content analysis. These published reports helped to raise the awareness of the advantages of this research strategy. Researchers from many different fields of interest quickly discovered that this technique was advantageous for taking a large body of material on a topic and “reducing it to a smaller and more manageable form of representation” (Smith, 2000, p.314). Researchers also saw that another advantage of content analysis was to provide the opportunity for new data to emerge. For example, Krippendorff and Smith wrote that content analysis may reveal new information in a text that had not been discovered or bring relationships to the surface that had not been noted before (Smith, 2000) & (Krippendorff, 1980).

Many definitions for content analysis have been written by experts in the field. Berelson, the author of the landmark document *Content Analysis in Communications Research* (1952), defines content analysis as “a research technique for the objective, systematic, and quantitative description of the manifest content of communication” (Berelson, 1952, p.18). Holsti (1969) defines content analysis as a way to make inferences about the antecedents of communication (Holsti, 1969). Carney (1972) states that “content analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of messages” (Carney, 1972, p. 25). Krippendorff (1980) takes the landmark Berelson definition a step further in order to define what “content” is and what the goal of this type of analysis could be. He defines content

analysis as “a research technique for making replicable and valid inferences from data to their context“ (p. 22).

Krippendorff states that his definition of content analysis “delineates the object of inquiry and places the researcher into a particular vision vis-à-vis his reality” (Krippendorff, 1980, p.21-25). To further explain what he meant by this and to define the role of the researcher in the research process, Krippendorff presents the following theoretical framework within which content analysis takes place:

1. There is a set of data as communicated to the researcher.
2. A context is established for the data.
3. The researcher chooses a plan for how reality will be partitioned.
4. The researcher makes inferences the basic intellectual task.
5. The researcher attempts to establish criteria for validity.

According to Krippendorff (1980), this theoretical framework serves three purposes:

- It is *prescriptive* in the sense that it should guide the conceptualization and the design of practical content analysis for any given circumstance.
- It is *analytical* in the sense that it should facilitate the critical examination of content analysis results obtained by others.
- It is *methodological* in the sense that it should direct the growth and systematic improvement of methods for content analysis.

Carney, in his research, shows the differences between two kinds of content analysis: classic and theoretical. According to Carney, these two types differ in their approach to recording/ context units, counting, samples, aim, form of comparison used to assess data, and criteria for norms (Carney, 1972, p.47). This differential is important to note because of its application to this study that will be discussed later in this chapter as part of the research design.

Just as there have been many definitions of content analysis in the literature, there have also been many proposed ideas for its use as a research strategy. Content analysis can be utilized for many different kinds of research projects. Berelson offers the following 17 suggestions for the use of content analysis as a research strategy (Berelson, 1952):

- to describe trends in communication content
- to trace the development of scholarship
- to disclose international differences in communication content
- to compare media or “levels” of communication
- to audit communication content against objectives
- to construct and apply communication standards
- to aid in technical research operations
- to expose propaganda techniques
- to measure the “readability” of communication materials
- to discover stylistic features
- to identify the intentions and other characteristics of the communicators
- to determine the psychological state of persons or groups
- to detect the existence of propaganda
- to secure political and military intelligence
- to reflect attitudes, interests, and values (“cultural patterns”) of population groups
- to reveal the focus of attention
- to describe attitudinal and behavioral responses to communications.

Research Design

Krippendorff's (1980) theoretical framework as presented on page 11 of this chapter served as a guide for the design of the study. In addition to Krippendorff's framework, the researcher also employs Carney's definitions for the recording units, textual units, counting, sampling, and aim of theoretically oriented content analysis and applies them to the collection, organization, and interpretation of the data.

The practical research design in this study is based on the procedure established by Krippendorff (1980). He offers the following steps for the practical procedure of the content analysis process:

1. Obtain the initial body of raw data.
2. Select a unitization scheme.
3. Sample via a sampling plan to produce a more focused data set.
4. Select a recording system and record the data.
5. Make further data reductions by applying an analytical construct to draw out:
6. Inferences that can be analyzed by pattern analysis and
7. Validation from interdisciplinary literature.
8. Criterion for Selecting Literature

Criterion for Selecting Literature

This section clearly defines the criterion and limitations that were set for the selection of the 16 documents reviewed in this study.

Because the Voluntary National Standards were established in 1994, data collection is limited to literature published from 1995 - 2001. The exception is the collection of historical perspectives and landmark documents, used to frame the background and content

of the study. The disciplinary areas researched for the study were limited to K-12 music education and arts education policy. In order to limit the number of articles, collected documents focus on the subject of K-12 music education curriculum or address the arts education standards as one entity. In the latter case, articles were only applied as they related to music education. Although the initial search included all journals in the fields of music education and arts education policy research, the articles were all chosen from the *Arts Education Policy Review* because of its diverse contributors and audience.

The managing editor for the journal, wrote the following description on their website:

“*Arts Education Policy Review* discusses major policy issues concerning K–12 education in the various arts in the United States and the rest of the world. Covering education in music, dance, visual arts, and theatre, the journal presents a variety of views rather than taking sides and emphasizes analytical exploration. Its goal is to produce the most comprehensive and rigorous exchange of ideas available on arts education. The candid discussions from multiple viewpoints are a valuable resource not only for arts educators, but also for administrators, policy analysts, advocacy groups, parents, and audiences—all those involved in the arts and concerned about their role in education.” (Arts Education Policy Review, 2001)

Literature collection was limited to that material that addressed national standards, music education, reform, and the future.

The authors included in this study were limited to those whose research interests were in music education or arts education policy. In addition, the authors must have been part of the faculty of an American university, served as an executive member of a national arts education association, or worked as an arts education consultant at the time of the publication of their article. A brief biography of each selected author is included in this study as part of the policy document profiles in Chapter IV. The biographies were taken directly from the *Arts Education Policy Review* articles included in the study in order to cite the authors' whereabouts and affiliations during that period. In the instance of multiple articles by the same author, all biographies are included. Any documents written by the Consortium of National Arts Education Associations with no individual authors mentioned

was not used for the literature review. This limitation was an attempt to address the internal nature and possible biases of the involved parties.

Collection of Literature

Fifteen journal articles were collected exclusively through a search of electronic databases, including: WorldCat, ArticleFirst, JournalFirst, ERIC, Arts Abstracts, RILM, The Music Index, and Dissertation Abstracts International. Keywords searched for all databases were arts policy, arts education, arts education policy, music education, music curriculum, music policy, national policy, national educational policy, and educational reform. The World Wide Web also provided up-to-date resources for this project. Search engines used were Google, Excite, WebBrain, Microsoft Network, Netscape, and Yahoo. Keywords searched in each of these search engines were arts policy, arts education, arts education policy, music education, music curriculum, music policy, national policy, national educational policy, and educational reform. Resources were obtained from the University of Oregon Libraries, through Orbis inter-library loans, and the researcher's personal library.

Apriori Development for Content Analysis

Berelson indicates that defining a categorical or "coding" system is essential to conduct a valid study (Berelson, 1952, p.147). The researcher used a pre-existing set of apriori to code the data. Carney refers to this coding technique as "imposing a pattern on the data to see what results" (Carney, 1972, p. 240).

Through a process of reading advocacy and music education articles published between 1995 and 2001 by executive committees of the Music Educators National Conference, the researcher derived an apriori set from two sources; *Aiming for Excellence:*

The Impact of the Standards on Music Education (1996), and *To Move Forward: An Affirmation of Continuing Commitment to Arts Education* (2001).

The 1996 publication is a collection of papers written by music educators of various levels and backgrounds. The papers were commissioned by the University of Michigan School of Music in celebration of the research efforts and career of Dr. Paul Lehman. Lehman, who retired in 1996, was a professor and the senior associate dean of the school for over 20 years. This MENC publication uses the following topics as chapter headings to group the papers:

- I. The Effect of Standards at the State and Local Levels
- II. The Effect of Standards in the Music Classroom
- III. The Effect of Standards on Teacher Education and Professional Development
- IV. The Effect of Standards on Assessment Practices
- V. What's Next in Education Reform?

In the April 2001 publication from MENC, which was formed with the other organizations that form the Consortium of National Arts Education Associations, lists the following steps to “move arts education forward”:

- I. The Arts and College/ University Admissions
- II. National Standards
- III. Teacher Credentials
- IV. The Generalist Teacher
- V. Specialist Arts Teacher Preparation
- VI. Professional Development
- VII. Research

The researcher selected these two sources because they were written by the executive board members of the Music Educators National Conference and both reflect very similar topics

of importance. This is particularly interesting to note because the documents are written five years apart and reflect the views (values, concerns, etc.) of the organization from the beginning of the implementation of the standards to the current state of affairs. The following nine categories comprised the set that was used to code the data:

1. Arts/ College/ University Admissions
2. Teacher Education
3. Teacher Credentials
4. The Generalist Teacher
5. Professional Development
6. Research
7. Effects at the State and Local Levels
8. Effects in the Classroom
9. Assessment Practices

This apriori set is of paramount importance to the study because it reflects that the topics of interest in music education policy reform have not drastically changed since the beginning of the standards implementation process in 1994.

Following the outlined steps of Krippendorff's practical design for content analysis, the researcher created a recording system for the data. The recording units used were 1-2 sentence long phrases that include at least one of the categories from the established apriori set. No emerging categories were included in this study. Frequency was the primary unit for analysis of the data.

Initially, the data was recorded by hand. First, the researcher went through the documents and highlighted all phrases that were of significance to the study. Each document's highlighted phrases were lettered in order of occurrence. The 16 articles were numbered in order to make recording easier. The next step was to start to categorize the

data on colored indexed cards. Each different card color signified one of the nine initial apriori categories. A code for each selected phrase was put on the cards. The code consisted of the article number and the phrase letter (i.e.: #13b). Because some phrases focused equally on more than one of the categories in the apriori set, a separate card was made for each application. Appendix B (p. 70) lists the 16 documents with their coding number. Appendix C (p.72) illustrates the recording system that was established for the index cards. Finally, the cards were sorted into the nine categories and entered into a computer to form a table. The key phrases were entered into a word processing document and grouped by category, article number, and phrase letter.

From the number of occurrences of similar value statements, the researcher suggests three overarching apriori themes that umbrella the nine initial categories. The researcher's interpretation of the synthesized data is presented by means of a Venn Diagram (See Table 2) as well as a set of recommendations of issues to consider in future music education policy reform efforts. These recommendations are based on the ideas of the 12 authors reviewed in the study.

CHAPTER IV

POLICY DOCUMENT PROFILES

Introduction

The goal of this study is to examine what experts in the music education and arts education policy fields are currently writing about the role of the *National Standards for Arts Education* as relates to the future of music education policy reform. The assumption underlying this study is that by increasing the awareness of the existence, importance, and potential of the national standards, music educators and decision-makers within the larger education community will be able to develop effective music curriculum in their individual districts and schools.

The purpose of this chapter is to provide an annotated review of the 16 selected policy documents. The documents are written by 12 different authors. Each document profile includes biographical information about the author, a content description from the Arts Education Policy Review website, and the researcher's perspective on the main topic(s) that the article presents. The profile also states which apriori category or categories are present and introduces the key phrases used in the study.

As presented in Chapter III, a pre-existing apriori set of categories was used to code the data. The nine key categories were derived from two documents published by the Music Educators National Conference. The documents were published five years apart and suggest that the main issues of music education policy reform have not greatly changed since the introduction of the *National Standards for Arts Education* in 1994. The nine categories that acted as the analytical construct for the data analysis were: The Arts and

College/ University Admissions; Teacher Credentials; Teacher Education; The Generalist Teacher; Effects in the Classroom; Professional Development; Assessment Practices; Research; and Effects at the State and Local Levels.

The following section is an annotated review of the 16 policy documents and presentation of the outcome of the data analysis. The template used to organize this information can be found in Appendix D (p.74). The researcher considered grouping the review of the documents by the nine key categories described above, but found that many of the articles reflect several areas of the apriori set. Articles are presented chronologically from 1995-2001. The numbering system corresponds with the coding system used for data collection.

Policy Document Profiles

Article #1

Shuler, S. C. (1995). *The Impact of the National Standards on Inservice and Professional Development and Assessment of Music Teachers*. Arts Education Policy Review, 96(1), 2.

Author's Biography

Scott C. Shuler, a member of the task force that developed the national music standards, is the music consultant in the Connecticut State Department of Education and a member of the steering committee for the National Assessment of Educational Progress in the arts.

Description

The impact of the new voluntary national standards in the arts on music teachers is discussed. These standards and the inclusion of the arts among the US' educational priorities present arts educators with an opportunity to improve the music education received by US children.

Perspective

The author believes that the standards provide an opportunity to make a strong case for an improvement in arts education. His focus is on arts educators—they have been given the tools to improve their teaching—and now they have a moral duty to learn how to use them.

His belief is that universities must act fast to change their curriculum as necessary to prepare future and current K-12 teachers to meet the challenges of applying the standards in their classroom. He states that teacher preparation, in-service growth, and assessment will all have a great influence on the future of arts education policy reform.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Arts/ College/University Admissions
 - a. “In an era of standards, it is possible that an assessment of the candidate’s mastery of the advanced national standards would be an appropriate component of any screening for formal admission into a teacher preparation program.”
2. Teacher Education
 - a. “Major reforms in traditional university practice will be needed to produce teachers who can help their students master all of the national standards.”

- b. “Since the advanced standards outline a broad set of skills and knowledge that most incoming freshman will not have achieved, a major portion of the core curriculum during the first two years of music school might be dedicated to these standards”.
 - c. “Simply changing state and local curriculum frameworks to incorporate the new standards will not be enough to improve music education.”
 - d. “The future success, and ultimately the continued existence, of music education in the nation's public schools depends to a great extent on how soon and how effectively universities can adapt both their undergraduate and their graduate curricula to the national standards.”
 - e. “One challenge for university faculty will be the search for effective ways to help future teachers teach improvisation to elementary and secondary students.”
 - f. “College music departments will also have to change traditional practices to help their students make connections among the various core areas of music learning, such as music theory and musicology, that have traditionally been viewed as separate specialty areas.”
 - g. “Many music departments will, however, need to revise their curriculum to ensure that every future music educator can not only compose, but also can teach composition effectively to elementary and secondary students.”
3. Teacher Credentials
- a. “Institutions that prepare, license (certify), and employ music teachers must use the standards to focus their efforts, striving to bring all teachers up to the level of those who currently lead our profession.”

- b. “The national standards will certainly play an important role in initial teacher certification because states will want to make sure that candidates have mastered the knowledge and skills they will be expected to teach.”
 - c. “National standards are also likely to play a role in the development of a more uniform system for the certification of teachers.”
4. Professional Development
- a. “Local districts must share the responsibility by targeting their professional development activities toward the standards.”
 - b. “The standards reinforce the need for collaboration between universities and state departments of education to encourage and provide avenues for teachers to continue lifelong professional growth.”
 - c. “Local and state assessments of student achievement based on the standards are likely to play an increasing role in awarding tenure, because students' scores on such assessments provide an important measure of their teacher's effectiveness.”
5. Effects at the State and Local Levels
- a. “State departments of education certainly play an important role in leading the reform process by adopting the standards as a basis for state curriculum frameworks, teacher preparation program approval, teacher assessment, and licensing. However, state education agencies can only be effective in partnership with universities and local school districts.”
 - b. “The new national standards in the arts, although voluntary, present an opportunity for arts teachers to strengthen their role in schools. However, the instructional time and other resources--"the opportunity to learn"--required to

achieve a "world-class" level of arts learning will not be forthcoming without sustained advocacy.”

- c. “The standards provide a golden opportunity to make the case for stronger arts education. The inclusion of the arts in the nation's educational priorities, as outlined in the Goals 2000 legislation, provides arts educators with the moral authority to call for constructive change.”

6. Effects in the Classroom

- a. “The standards will require major changes in what and, in many cases, in how, most teachers teach.”

7. Assessment Practices

- a. “Local and state assessments of student achievement based on the standards are likely to play an increasing role in awarding tenure, because students' scores on such assessments provide an important measure of their teacher's effectiveness.”

Article #2

Colwell, R. (1995). *Will Voluntary National Standards Fix the Potholes of Arts Education?* Arts Education Policy Review, 96(5), 2-11.

Author's Biography

Richard Colwell is chair of the Music Education Department at the New England Conservatory.

Description

The current focus on voluntary national standards for arts education is examined. This has provided a forum for the discussion of obstacles and potholes in the reform of art education.

Perspective

Colwell believes that although there is an obvious need for better-quality programs in music education, the release of the standards was premature. He lists the main issues and concerns regarding reform and relates them to the standards. His conclusion at the time of print is that these standards are just another “fad” in the education reform movement and that more research must be done before one can come to any conclusions regarding their significance.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Arts/ College/ University Admissions
 - a. “The adoption of standards may make recruiting the brightest and best into teaching more difficult. Independence in the classroom has been a strong selling point in recruiting good teachers.”
2. Teacher Education
 - a. “Present suggestions to modify teacher education programs in accordance with the national standards are misguided or premature.”
3. The Generalist Teacher
 - a. “If the arts are to be used to attain or support goals in other subjects, such as social studies, geography, and language arts, the arts must appear in the

curriculum framework of these other subjects. If the arts are to be infused into the curriculum, classroom teachers must be given adequate arts training.”

4. Research

- a. “Neither has music education focused its research on the issues raised by the adoption of national standards. Although the National Art Education Association budgets to support research, MENC has never supported any research with seed money or encouraged any specific research agenda.”
- b. “The survival of arts education cannot successfully be based upon politically fashionable objectives and program goals ranging from equity through diversity, reliance on nonunique objectives, major instruction by classroom teachers, ‘quality arts experiences’ in the classroom, and fuzzy evaluation unsupported by respectable research.”
- c. “The need for sound policy and empirical research has never been greater.”
- d. “My conclusion is that without empirical research, without assessments that answer high-stake questions about students and programs, and without serious policy analyses that explore ramifications and help avoid the potholes, the proposed curricular changes required by the new standards remain today's education fad and are not sufficient reason to abandon arts programs, whose continued and renewed success may require only the restoration of adequate resources--primarily time and priority--and inspired teachers.”

5. Effects at the State and Local Levels

- a. “Goals 2000 will result in multiple approaches to arts education, especially as states and local districts fit the goals with their resources. If too much is

attempted, standards will be lowered and there will be increased confusion over priorities for the goals of various arts disciplines.”

6. Effects in the Classroom

- a. “Is a three-point grading standard of "advanced", "proficient", and "basic", as advocated by NAEP to evaluate the standards, an adequate feedback to students, teachers, and parents for the improvement of instruction? Will such a scale have an impact on student motivation or parent support for the school?”

7. Assessment Practices

- a. “There is also support for a third part to the national standards movement: system performance standards that will judge the success of schools, states, and others in helping students attain the standards.”
- b. “Is a three-point grading standard of "advanced", "proficient", and "basic", as advocated by NAEP to evaluate the standards, an adequate feedback to students, teachers, and parents for the improvement of instruction?”

Article #3

Lehman, P.R. (1995). *Control of K-12 Arts Education: Who Sets the Curriculum?* Arts Education Policy Review, 97(2), 16.

Author's Biography

Paul R. Lehman, professor of music and senior associate dean of the School of Music at the University of Michigan, served as president of the Music Educators National Conference from 1984 to 1986.

Description

The question of who controls the K-12 curriculum in the arts is examined. Control is shared by politicians, administrators, educators and parents in a complex, interlocking grid of joint responsibility.

Perspective

Lehman suggests that education policy currently has four curricula: (1) the arts, (2) the teachers, (3) the students, and (4) the legislature/ state education agency/ local board of education. Each of these seems to work against each other. The author proposes that instead of having all of these separate pieces, there should be one official curriculum. He said that this curriculum should be the one that is taught, learned, and tested. He also believes that this curriculum must be formed by teachers and representatives of the community.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Effects at the State and Local Levels
 - a. “All too frequently in recent years, reform-minded politicians, business leaders, higher education groups, or others have set about to reform education by devising elegant solutions and seeking to impose them on teachers. That approach has never worked in the past and will never work in the future. Teachers must be involved from the beginning in efforts to reform education.”
 - b. “One constructive result of the development of the national standards for arts education was that it placed control of the arts education agenda largely in the hands of arts educators.”

2. Assessment Practices

- a. “The development of national standards for arts education should lead to greater interest in testing in order to determine the extent to which the standards have been achieved.”

Article #4

Mahlmann, J. J. (1996). *National Standards: A View from the Arts Education Associations (Music Educators National Conference)*. *Arts Education Policy Review*, 97(5), 10-11.

Author's Biography

John J. Mahlmann is executive director of the Music Educators National Conference.

Description

Mahlmann discusses the National Standards for Arts Education as they apply to music education. The implementation of these standards is just the first step in a continuing process of vigilant scrutiny and reevaluation.

Perspective

This article consists of advocacy statements about the National Standards for Arts Education. Mahlmann lists recent accomplishments of the newly established standards and offers examples of how the standards can help to guide national reform in music education.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education
 - a. “More needs to be done to achieve standards for teachers and the education programs in the colleges and universities that train them.”
2. Research
 - a. “The arts education standards are one of several indications that the United States can and should reinvent its educational system. One of the arts standards' most potent contributions to this reinvention is the assertion that learning is a far more complex enterprise than anyone realized”.
 - b. “But the standards are only a beginning, and their implementation just the first step in a continuing process of vigilant scrutiny and reevaluation.”
3. Effects at the State and Local Levels
 - a. “The standards articulated a vision for arts education that many teachers had felt but had been unable to express. Now, arts educators in Florida are rallying around the theme of "Arts for a Complete Education" and involving the other stakeholders-local PTAs, business leaders, and community leaders-in the educational process.”
 - b. “The standards helped them [teachers and administrators] communicate to teachers of other subjects and the public what the arts were really about.”
4. Assessment Practices
 - a. “But the standards are only a beginning, and their implementation just the first step in a continuing process of vigilant scrutiny and reevaluation.”

Article #5

Undercofler, J. F. (1997). *Music in America's Schools: A Plan for Action*. Arts Education Policy Review, 98(6), 15-19.

Author's Biography

James F. Undercofler is acting director and professor of music education at the Eastman School of Music of the University of Rochester.

Description

Public school music programs have been under continuous pressure since the early 1970s, and a number of conditions have contributed to this state, most of which have economic overtones.

Perspective

Undercofler offers suggestions for non-traditional educational settings. He also lists some sources of private funding for schools by means of partnerships and collaborations with community organizations and businesses.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Effects at the State and Local Level
 - a. "The national standards raise the level of debate concerning the rationale for universal music education. They present a set of basic music skills-ones that every person should know and be able to do...And although in the past one could find little relationship between rationales and program designs, the

national standards suggest an organizing framework for a comprehensive school music program.”

- b. “The national standards and their translation into state-level guidelines suggest a definition of music literacy that includes the ability to sing and play music of average complexity; [lists standards].”

2. Effects in the Classroom

- a. “They [the standards] present a set of basic music skills—ones that every person should know and be able to do.”
- b. “The national standards and their translation into state-level guidelines suggest a definition of music literacy that includes the ability to sing and play music of average complexity; [lists standards].”

Article #6

Modrick, J. E. (1998). *Promoting a Future for Arts Education: Distinguishing Education Policy from Arts Advocacy*. Arts Education Policy Review, 100(1), 27-31.

Author’s Biography

James E. Modrick is the director of member services at the National Art Education Association.

Description

Arts service and funding organizations could align their promotion and presentation programs toward expansion of the arts in all schools, but they will need to clear the air of advocacy exhaust.

Perspective

Modrick believes that organizations have to look below the “smoke and mirrors” of national policy documents and get to the root of the problems. He believes that arts organizations can greatly benefit a child’s education in the arts by advocating for arts education for every child in every school. They can also help to design and fund research efforts to improve teaching and learning. In return, schools must be open to partnerships with these organizations.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education

- a. “Having written a set of voluntary Standards is only the first step. Merely "adopting" them will not be enough to make them effective, nor will changing the expectations for student performance be sufficient to change the performance itself. Teacher preparation and professional development must keep pace.”

2. Teacher Certification

- a. “Currently under review by NCATE-- accredited member institutions, the draft of these new standards positions the professional development schools ‘at the juncture between teacher education and school reform,’ charging them with the fundamental goal of being ‘standards-- bearing institutions’...The draft standards are designed to make performance standards increasingly compatible with local standards for preschool through twelfth-grade education, model state licensing standards, and standards for advanced certification from the National Board for Professional Teaching Standards (NBPTS).”

3. Professional Development
 - a. “Having written a set of voluntary Standards is only the first step. Merely "adopting" them will not be enough to make them effective, nor will changing the expectations for student performance be sufficient to change the performance itself. Teacher preparation and professional development must keep pace.”
4. Research
 - a. “To make credible assessments in arts education, researchers must focus on what students and their teachers must know and be able to do.”
5. Effects at the State and Local Levels
 - a. “With that sound foundation, forty-seven state legislatures are developing frameworks and benchmarks to adopt or adapt voluntary standards in the arts; thirty-four states are implementing new arts standards, and twelve others and the District of Columbia are making significant progress toward implementation.”
 - b. “The arts sector's advocacy can be an asset or a significant liability in expanding standards-based, sequential arts education to reach every child, in every school, in every district. If arts organizations want to promote arts education in the current education reform initiatives, they should support the national standards, adoption of voluntary standards in arts education in their states, and policy initiatives involving the NBPTS and NAEP.”
6. Assessment Practices
 - a. “Improving teaching performance is one part of the accountability issue in education reform. The final key to accountability comes through the assessment of progress in student learning, which is the central component of responsible education through its direct correlation to standards.”

- b. “Given the education reform climate, arts education will be assessed on the basis of subject area standards, not on immeasurable ancillary benefits.”

Article #7

Byo, S. J. (1999). *Classroom Teachers' and Music Specialists' Perceived Ability to the National Standards for Music Education*. *Arts Education Policy Review*, 101(5), 30-34.

Author's Biography

Susan J. Byo has served as a music supervisor for the Broward public schools in Florida, and is now the assistant principal of the Fine Arts Academy, Rio Rancho High School, Rio Rancho, New Mexico.

Description

Researchers have found that a teacher's level of subject-matter competence is the prime predictor of student learning and should be the major component of teacher preparation. The results of a survey that measured classroom teachers' and music specialists' perceived ability to implement the National Standards for Music Education are presented and discussed.

Perspective

This article contains the research outcomes of a study that Byo conducted in 1999. Patterns were noted as well as differences between the perceptions of music teachers and generalist teachers. The focus of the study was to see how teachers felt about their ability to implement the standards in their classroom five years after their national induction. Some

suggestions for future changes in teacher preparation and professional development practices are indicated in her conclusions.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education

- a. “Music specialists need increased ability to effectively teach all of the standards, emphasizing the standards with which they are least comfortable: composing, improvising, understanding music in relation to other subjects, understanding music in relation to history/culture, and playing instruments.”

2. The Generalist Teacher

- a. “Saunders and Baker (1992) found that generalists value skills inherent in some standards (interdisciplinary applications and song-choice instruction), but others (notation and playing instruments) are not highly valued.” [from Volume 39 of the *Journal of Research in Music Education: Inservice classroom teachers' perceptions of useful music skills and understandings*, pp. 248-260.]
- b. “Generalists are considerably less comfortable than music specialists in teaching all of the content standards.”
- c. “For six of the nine standards, music teachers felt less able to effectively implement the standards than their training indicated. Conversely, the generalists, for all standards, felt more able to implement the standards than their training indicated.”
- d. “Second only to time, generalists rated resources at the lowest level for most of the music standards; they believed that they had few to no resources available to teach any of the standards.”

- e. “The data support a design of curriculum delivery involving shared responsibility [with the Generalist Teacher] for some of the standards and sole music-specialist responsibility for others.”
 - f. “Generalists should incorporate the other music standards into their curriculum when possible, but it is unrealistic to expect them to lead students to mastery of all music standards without the substantial training commensurate with that of certified music specialists.”
3. Professional Development
- a. “For six of the nine standards, music teachers felt less able to effectively implement the standards than their training indicated. Conversely, the generalists, for all standards, felt more able to implement the standards than their training indicated.”
 - b. “Music specialists need increased ability to effectively teach all of the standards, emphasizing the standards with which they are least comfortable.”
4. Effects at the State and Local Levels
- a. “Despite national media attention and integration of the standards into state and local curricula, little progress has been made at the school-based level in the development and implementation of an organizational design through which these standards might be achieved.”
5. Effects in the Classroom
- a. “Music specialists also have different levels of interest and curricular respect for various standards based on both personal and professional biases.”
 - b. “The data support a design of curriculum delivery involving shared responsibility [with the Generalist Teacher] for some of the standards and sole music-specialist responsibility for others.”

Article #8

Lehman, P.R. (2000). *Unfinished Business*. Arts Education Policy Review, 101(3), 21-22.

Author's Biography

Paul R. Lehman is professor emeritus in the School of Music at the University of Michigan-Ann Arbor.

Description

The supreme achievement of the 20th century in arts education policy was the inclusion of music and visual arts in the curriculum of virtually every school in the nation. However, too often the amount of time devoted to the arts is insufficient.

Perspective

Lehman advocates a balanced, comprehensive, and sequential program for music (and all arts) education for every child in every child. The article reviews the success and failures of arts education policy reform from the last century and shares some lessons from these that he hopes can help with future efforts. Areas of categorization for the lessons mentioned are: Coalitions; Core Disciplines; Interdisciplinary Relationships; Standards, Assessment, and Better Teaching; and Art and Life.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education
 - a. “Higher standards and better assessment, though necessary, will yield only failure and frustration without better teaching. Nothing would do more to

improve arts education or education in general than a massive, concentrated effort to improve teaching.”

2. Professional Development

- a. “Higher standards and better assessment, though necessary, will yield only failure and frustration without better teaching. Nothing would do more to improve arts education or education in general than a massive, concentrated effort to improve teaching.”

3. Effects at the State and Local Levels

- a. “The National Standards for Arts Education (Consortium of National Arts Education Associations 1994) was intended as a model for states and local districts, and almost every state has now developed standards, frameworks, or statements of expectations in the arts.”

4. Effects in the Classroom

- a. “Standards have proven useful because they place the emphasis on student learning, they provide the basis for a consistent and balanced instructional program, they clarify educators' expectations, they furnish a basis for assessment, and they offer a vision for the future.”

5. Assessment Practices

- a. “Standards have proven useful because they place the emphasis on student learning, they provide the basis for a consistent and balanced instructional program, they clarify educators' expectations, they furnish a basis for assessment, and they offer a vision for the future.”

Article #9

Abrahams, Frank. (2000). *National Standards for Music Education and College Preservice Music Teacher Education: A New Balance*. Arts Education Policy Review, 102(1), 27-31.

Author's Biography

Frank Abrahams teaches at Westminster Choir College of Rider University in Lawrenceville, New Jersey.

Description

Policymakers, music education program heads, deans, department chairs, and faculties, working with state departments of education and national accrediting bodies, must share the responsibility for the preparation of music teachers.

Perspective

Abrahams' article calls for an assessment of current teacher practices for preservice music specialist education and offers suggestions for some new approaches. He believes that in order for the national standards to be implemented at the district and school levels, teachers must be prepared to teach them. He also believes that the implementation of the standards is key to creating a music education curriculum that is comprehensive and of high quality for all students in every school.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education

- a. “If the national standards for music education are to have impact on practice in general education, teacher education programs must respond. Preservice music teachers must themselves meet the benchmarks set in the standards.”
- b. “In the School of Music at Duquesne University, in Pittsburgh, faculty members align course content to meet the national standards for music education...Faculty members at the school believe that implementing the national standards provides cohesion and integration for the entire preservice teacher education curriculum.”
- c. “The fact is that even though many colleges of music are demanding higher-level thinking from their students, the compartmentalization of college curricula into content-specific courses rarely allows students to make connections across disciplines.”
- d. “Although this is encouraging and commendable [Re: survey of universities in 1999 that stated that 30% that have changed their teacher education curriculum to address the national standards], once again there are no common benchmarks for achievement among institutions of higher learning.”
- e. “When colleges include the precepts of all three national standards documents (Re: Content, Performance, and Opportunity-to-Learn Standards), teachers will have the ammunition they need when speaking on behalf of music education to administrators, school boards, and local communities.”

f. “Courses of study must be refocused or rebalanced so that they emphasize process and thinking skills. Since two of the national standards for music education call for students to understand, the development of thinking skills must be part of the curricular offerings.”

2. Teacher Credentials

a. “Faculty job descriptions should require that new hires have a proven record of the ability to deliver instruction and experiences that will bring students to a level of mastery that exceeds those for high school students in the nine content standards.”

3. Professional Development

a. “Since teachers cannot teach what they cannot do themselves, and because teachers naturally emphasize those areas of the curriculum where they claim expertise, it becomes the responsibility of institutions committed to implementing national standards for music education to provide inservice training opportunities for their faculties.”

4. Effects at the State and Local Levels

a. “When colleges include the precepts of all three national standards documents (Re: Content, Performance, and Opportunity-to-Learn Standards), teachers will have the ammunition they need when speaking on behalf of music education to administrators, school boards, and local communities.”

Article #10

Lehman, P.R. (2000). *A Vision for the Future*. *Arts Education Policy Review*, 102(2), 15-16.

Author's Biography

Paul R. Lehman is a professor emeritus of the School of Music at the University of Michigan.

Description

Lehman believes that arts education in the twenty-first century will be shaped largely by the larger forces that continuously shape education itself. By 2099, art educators will have achieved a firm foothold within society for the view that the arts should be included among basic disciplines taught to all young people.

Perspective

Based on what the author has researched and learned from past music education policy reform efforts, he predicts what will happen during the next century. According to his predictions, the standards helped to pave the way to a new curriculum that is based in skills and knowledge and constantly getting closer to creating a balanced, comprehensive, and sequential program of music education for every child.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Effects at the State and Local Levels
 - a. "Given the necessary political will and public support, the vision of arts educators and their supporters can become a reality by 2099."

2. Effects in the Classroom

- a. “By 2099 every student, from early childhood throughout the years of public education, will have access to comprehensive, balanced, and sequential instruction in all four arts... The emphasis in arts education will be on skills and knowledge, a legacy of the standards movement from the turn of the twenty-first century, and each discipline, in its own way, will continue to seek a balance in the curriculum between performing, creating, and analyzing.”

Article #11

Shuler, S.C. (2000). *The Shape of Things to Come*. Arts Education Policy Review, 102(2), 25-26.

Author's Biography

Scott C. Shuler is the arts education consultant of the Connecticut State Department of Education.

Description

Shuler presents his view of how music education will evolve over the next 50 years. He believes that one trend that could ultimately redeem popular music is the infusion of world musics, which can contribute a richness and variety the genre has long lacked.

Perspective

Similar to the last article profiled, Shuler foreshadows the state of music education in the 21st Century. The article is written in past tense as though the events have already happened. The author lists the most significant areas of change; Popular Culture, Impact of

Personal Technology, Public Art, Formal Education, and Teacher Preparation; and shows the evolution of practices throughout the century.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education

- a. “Under pressure from alternative centers of learning, universities finally began to ‘get with it’, but too late to preserve their traditional monopoly on teacher preparation. States first aligned their licensure requirements for beginning arts teachers, then their relicensure requirements for all teachers, with the expectations for student learning outlined in their student standards.”

2. Teacher Credentials

- a. “State teacher assessment systems focused teacher licensure on the ability to teach toward student standards rather than on earning specific distributions of university credits, which had the dual effect of improving the effectiveness of teaching while also opening the teaching field to nontraditional candidates.”

3. Effects in the Classroom

- a. “State teacher assessment systems focused teacher licensure on the ability to teach toward student standards rather than on earning specific distributions of university credits, which had the dual effect of improving the effectiveness of teaching while also opening the teaching field to nontraditional candidates.”
- b. “These changes in school curricula and the availability of arts technology outside school settings helped students make unexpectedly rapid progress toward the revised-and therefore more age-appropriate and realistic-set of arts education standards developed during the century's first decade. As generations of students grew up to become parents and teachers, the quality and

pervasiveness of arts education continued to improve.”

4. Assessment Practices

- a. “ State teacher assessment systems focused teacher licensure on the ability to teach toward student standards rather than on earning specific distributions of university credits, which had the dual effect of improving the effectiveness of teaching while also opening the teaching field to nontraditional candidates.”

Article #12

Colwell, R. (2000). *Music Education in 2050*. Arts Education Policy Review, 102(2), 29-30.

Author's Biography

Richard Colwell is a visiting professor of music at the University of Michigan.

Description

Colwell discusses the ways that he believes music education will change by the year 2050. He believes that music educators will be forced to define the knowledge and skill base of the discipline or lose control of music as a curricular subject.

Perspective

Colwell shares his ideas regarding the next 50 years of music education policy reform. He concludes that school (formal) music education in 2050 will be based on a common vision of excellence and a common vision of how music decisions are made. Music education in 2050 would be sequential in nature and establish priorities that promote the democratic principals of the country and its educational system.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Effects at the State and Local Levels
 - a. “Local level, not global education is the mode that best supports music education.”
 - b. “Given the context of the early years of the twenty-first century, music educators-faced with a plethora of outcomes trumpeted by advocates-were forced to define the knowledge and skill base of the discipline or lose control of music as a curricular subject.”
2. Effects in the Classroom
 - a. “The musician, not the educator, provides the model for today's local-level music education... The musician knows that deep involvement in music is not for everyone and that all music is not meaningful even for those who are competent to understand.”
3. Assessment Practices
 - a. “Given the context of the early years of the twenty-first century, music educators-faced with a plethora of outcomes trumpeted by advocates-were forced to define the knowledge and skill base of the discipline or lose control of music as a curricular subject.”

Article #13

Eisner, Elliot. (2001). *Music Education Six Months after the Turn of the Century*. Arts Education Policy Review, 102(3), 20-24.

Author's Biography

Elliot Eisner is the Lee Jacks Professor of Education and a professor of art at Stanford University. He acknowledges Matt Thibeault of Stanford University for his critique of this paper.

Description

The educational functions of music are not well understood by parents or by those who shape educational policy. Eisner describes what he believes music has to contribute to children's educational development and offers ten ideas about the processes and consequences of music education.

Perspective

Eisner is unhappy with the current justifications for the inclusion of music. These justifications are often made when the public believes that music can be beneficial for positive outcomes in other subjects. The article presents what he feels music offers a child's educational development. The article is organized into ten key ideas regarding the processes and consequences of music education. He challenges the reader to ponder these ideas. The ten ideas listed are: What Sells, Active Encoding, Listening over Hearing, Multiple Outcomes, The Limits of Words, Composition and Judgment, Understanding History, Enriching Human Life, and Pedagogy.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Assessment Practices

- a. “Our preoccupation in the United States with standards has focused our attention on test scores, and as a result, boosting tests scores has become another preoccupation. Meanwhile, the processes through which those scores were achieved are often neglected.”
- b. “Test scores and other outcome variables alone are always an inadequate basis for making judgments about the quality of a school or classroom. For those judgments to be made in a professionally responsible way requires attention to the school or classroom itself.”

Article #14

Schmidt, Joan. (2001). *The School Board, the Keyboard, the Arts, and the Peaceful Revolution*. Arts Education Policy Review, 102(4), 21-26.

Author's Biography

Joan Schmidt serves on the Board of Directors of the National School Boards Association and on the National Music Education Task Force.

Description

The role of the school board in successful arts education endeavors is examined. School boards are stepping back from the noise and confusion of the political arena to engage their communities in the development of a strategic plan for developing and moving toward a vision of quality education.

Perspective

The focus of this article is to establish what the school board's role is in education policy reform. The author evaluates the current state of education policy as relates to the community: administrators, teachers, parents, and the school board. Four key issues were defined by the National State Board Association (NSBA) as having an impact on school governance in the near future. These issues were: the standards movement, recruitment and retention of teachers, early childhood education, and adequacy of funding. A new 8-point strategic plan for school boards (published by the NSBA) is also presented. The program consists of: Vision, Standards, Assessment, Accountability, Alignment, Climate, Collaboration, and Continuous Improvement.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education

- a. "Besides thoughtful consideration of research findings, meaningful reform calls for a comprehensive plan that addresses the long-term need for facilities and equipment, instructional time, and qualified teachers."
- b. "School boards are likely to find it increasingly difficult to recruit and retain teachers who have been adequately prepared to teach to the heightened standards."

2. Teacher Credentials

- a. "There is cruel irony in the timing of a standards movement that calls for highly qualified teachers to work in standards-based classrooms just when a shortage of qualified teachers is forcing some schools to hire teachers who lack traditional credentials. The issue is further complicated by the variety of

configurations that states use in determining the requirements for obtaining a license to teach an arts discipline.”

3. Professional Development

- a. “For school boards, the pivotal question is, How do we nurture and support the teachers who carry out the school's educational programs? One answer has to be an ongoing commitment to providing professional development in the delivery of standards-based instruction.”

4. Research

- a. “Research has profound implications for school governance because school boards must invest their resources where they will get the greatest return in raising student achievement... Nevertheless, one must remember that education research requires years of follow-up study before anyone knows with certainty whether a particular program makes a lasting difference.”

5. Effects at the State and Local Levels

- a. “It is relatively easy for policymakers at all levels to claim allegiance to the notion of excellence in education by mandating high standards with the expectation that reform will miraculously occur. However, that is irresponsible. The quest for true excellence must be outfitted with the human and financial resources needed to reach those standards.”
- b. “Besides thoughtful consideration of research findings, meaningful reform calls for a comprehensive plan that addresses the long-term need for facilities and equipment, instructional time, and qualified teachers.”
- c. “School boards are likely to feel increased pressure to adopt standards and assessments to raise student achievement.”
- d. “Now the onus is on local school districts where the implementation of

standards actually occurs, where idealistic standards collide with practical reality and where failure to achieve high standards is both visible and politically charged. School boards will be forced to determine who sets the standards and whether those standards will apply to all students.”

6. Effects in the Classroom

- a. “Besides thoughtful consideration of research findings, meaningful reform calls for a comprehensive plan that addresses the long-term need for facilities and equipment, instructional time, and qualified teachers.”

7. Assessment Practices

- a. “School boards are likely to feel increased pressure to adopt standards and assessments to raise student achievement.”
- b. “The message for arts advocates is that a standards based arts program without meaningful assessment has diminished value.”

Article #15

Werner, Robert J. (2001). *A Retrospective and the Future*. Arts Education Policy Review, 103(1), 3-12.

Author's Biography

Robert J. Werner is Dean Emeritus of the Cincinnati Conservatory of Music.

Description

Werner offers an overview of some of the initiatives that have been a part of music education over the past few decades.

Perspective

Werner reviews trends in music education from the last century and offers suggestions for future improvements in music education policy reform. He suggests that teachers and administrators must be accountable for what they teach. This is a direct reflection on the institutions of teacher education . He also states that while many theories and issues have come and gone, one thing remains constant: music requires discipline and opportunities for substantive opportunities. Music, as it has traditionally been taught, is less interesting to students today because of the ‘visually stimulating and sound-reinforced entertainment’ to which they are accustomed.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Teacher Education

- a. “By the time it becomes clear, a reform movement has often lost the attention of many of its advocates and the resources necessary to promote long-term commitment. As a result, there is no improvement in the competencies of the teachers who were expected to carry out the reforms.”

2. Research

- a. “After decades of advocating an appropriate place for music in our schools, I realize that it also calls for continuing vigilance and professionalism. The answer does not lie in finding the newest program or the best argument to convince the establishment of our worth. We must look for a more effective way of addressing this systemic problem that no public relations initiatives can overcome.”

3. Effect at the State and Local Levels
 - a. “The effort (of national voluntary arts standards) has been quite successful in achieving state support or formal adoption in most states. The standards have also received widespread endorsement from national organizations. But any extensive implementation of their sequential approach to realizing these goals has not occurred.”

Article #16

Seidel, Kent. (2001). *Many Issues, Few Answers—the Role of Research in K-12 Arts Education*. *Arts Education Policy Review*, 103(1), 19-26.

Author’s Biography

Kent Seidel teaches at the University of Cincinnati Graduate School of Education and is executive director of the Alliance for Curricular Reform. He wishes to acknowledge considerable assistance in the preparation of this article by fellow American Educational Research Association panelists Deborah Brzoska, Richard Colwell, Susan Finley, Laura McCammon, and Joe Norris.

Description

Seidel summarizes a panel discussion on the role of research in K-12 arts education entitled "Arts, Academics, and Advocacy: Reviewing the Past and Focusing the Future of Arts Education Research."

Perspective

The article is a summary about what researchers in the field are saying needs to be addressed regarding research in K-12 arts education. The participants shared their reflections about future research efforts in the field and which ones they considered to be the most important currently.

Appearances of Apriori Set Category (ies) & Key Phrases

1. Research

- a. “Norris [a panelist] noted, ‘It is important to explore issues of divergence as well as convergence in the relationship of the arts to education, especially given the standards movement. ‘Standards’ are not necessarily what are most valued in the arts. Research approaches should try to give us a variety of lenses for viewing these issues of efficacy of the arts in education’.”

Summary

After collecting the key phrases mentioned above from the 16 policy documents, the researcher created Table 1. The table shows the number of key phrases aligned with each of the nine a priori categories as well as totals per article.

TABLE 1. Summary of Key Phrases

Art	A/C/U	T.Ed	T.Cre	Gen	ProDev	Rsrch	S/L	Eff	Cl. Eff	Asmt	Pr	Total
1	1	7	3	0	3	0	3	1	1	1		19
2	1	1	0	1	0	4	1	1	1	2		11
3	0	0	0	0	0	0	2	0	0	1		3
4	0	1	0	0	0	2	2	0	0	1		6
5	0	0	0	0	0	0	2	2	0	0		4
6	0	1	1	0	1	1	2	0	0	2		8
7	0	1	0	6	2	0	1	2	0	0		12
8	0	1	0	0	1	0	1	1	1	1		5
9	0	6	1	0	1	0	1	0	0	0		9
10	0	0	0	0	0	0	1	1	0	0		2
11	0	1	1	0	0	0	0	2	1	1		5
12	0	0	0	0	0	0	2	1	1	1		4
13	0	0	0	0	0	0	0	0	0	2		2
14	0	2	1	0	1	1	4	1	2	2		12
15	0	1	0	0	0	1	1	0	0	0		3
16	0	0	0	0	0	1	0	0	0	0		1
TOTAL	2	22	7	7	9	10	23	12	14	14		106

Although the table above indicates that 106 pieces of data were collected, the researcher would like to note that some of the phrases fit into more than one category and therefore the total number of entries is reflective of this overlap. An interpretation of the data is offered in Chapter V.

CHAPTER V

INTERPRETATION AND CONCLUSIONS

Introduction

Chapter V offers an interpretation of the 106 key phrases from the 16 policy documents in terms of the nine key apriori categories and a concluding reflection regarding the primary issues facing music educators today. Table 2 presents a summary overview of the key phrases, looking at number of occurrences and percentage of total occurrences.

TABLE 2. Data Analysis: Frequency of the Presence of Each Apriori Category

Apriori Category	# of Occurrences	% of Total Occurrences
Arts/College/ University Admissions	2	2%
Teacher Education	22	21%
Teacher Credentials	7	7%
The Generalist Teacher	7	7%
Professional Development	9	8%
Research	10	9%
Effects at the State and Local Levels	23	22%
Effects in the Classroom	12	11%
Assessment Practices	14	13%

The table indicates that the categories *Teacher Education* (21%) and *Effects at the State and Local Levels* (22%) have received significantly more attention by the experts compared to the other seven categories. Arts/ College/ University Admissions received the least amount of attention with only two occurrences (2%).

To test the significance of these figures, the researcher recorded the number of times each category was a main focus of one of the 16 policy documents. The main focus area for each article was aligned with the apriori category with the most recorded key phrases. In the event that more than one category had the same number of phrases, the researcher made intellectual inferences to decide which category was more paramount. Table 3 presents the results of this analysis.

TABLE 3. Main Topic of each of the 16 Policy Documents

Apriori Category	# of Occurrences	% of Total Occurrences
Arts/College/ University Admissions	0	0%
Teacher Education	4	25%
Teacher Credentials	0	0%
The Generalist Teacher	1	6%
Professional Development	0	0%
Research	2	13%
Effects at the State and Local Levels	6	38%
Effects in the Classroom	2	13%
Assessment Practices	1	6%

The data presented in these two tables indicates similarities in the percentage of occurrences within each category. This information reveals that Teacher Education and Effects at the State and Local Levels are the two most common areas of concern in the 16 policy documents reviewed for this study.

As a way to further synthesize this information one more level, the researcher again examined the 106 key phrases in terms of the number of occurrences as a way to establish a weighting pattern (see Table 2). Based on an assessment of the number of occurrences of similar phrases, a shorter list of 30 key phrases was collected. A review of the 26 key phrases resulted in identification of three overarching themes that umbrella the nine initial

categories. They are: Teacher Preparation; In the Field: K-12 Music Education; and District, State, and National Community Evaluation and Support. Brief definitions for each of the overarching themes follow:

1. Teacher Preparation

This theme refers to any statement whose subject was the future of K-12 teacher training and/or teacher certification.

2. In the Field: K-12 Music Education

This theme refers to any statement whose subject was related to the future of K-12 music educators, students, and curricula. The theme also included any statements that refer to school boards or school administrators. Additionally, the subject of advocacy is considered part of this thematic area.

3. District, State, and National Community Evaluation and Support

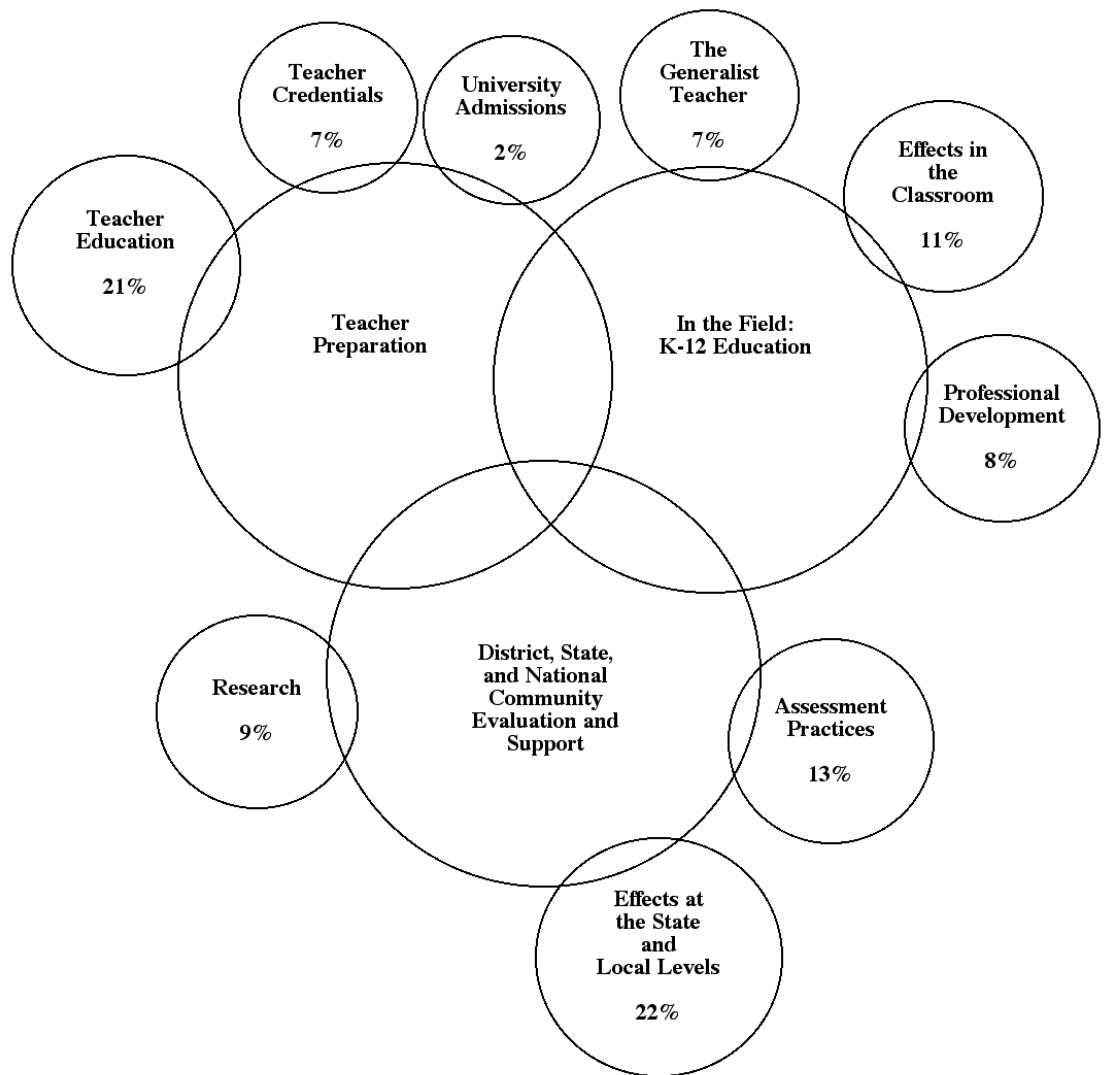
This theme refers to any statement whose focus was related to district, state, or national level government support for music education policy reform. This theme includes statements referring to research efforts or any other type of support from high education institutions except when in reference to K-12 teacher training.

Categorical and Thematic Relationships

In order to better view the researcher's interpretation of the synthesized data, it is represented in a Venn diagram. The Venn diagram (Table 4, p.60) on the following page shows the relationship between the 106 key phrases and the nine-apriori categories as well as the relationship between these nine categories and the three overarching themes. Circles were drawn at different sizes to represent the weight of each category. Weight was determined by the category's percentage of the 106 key phrases. Percentages for each of

the three overarching themes are also included. The category's location is indicative of its relationship to the three overarching themes.

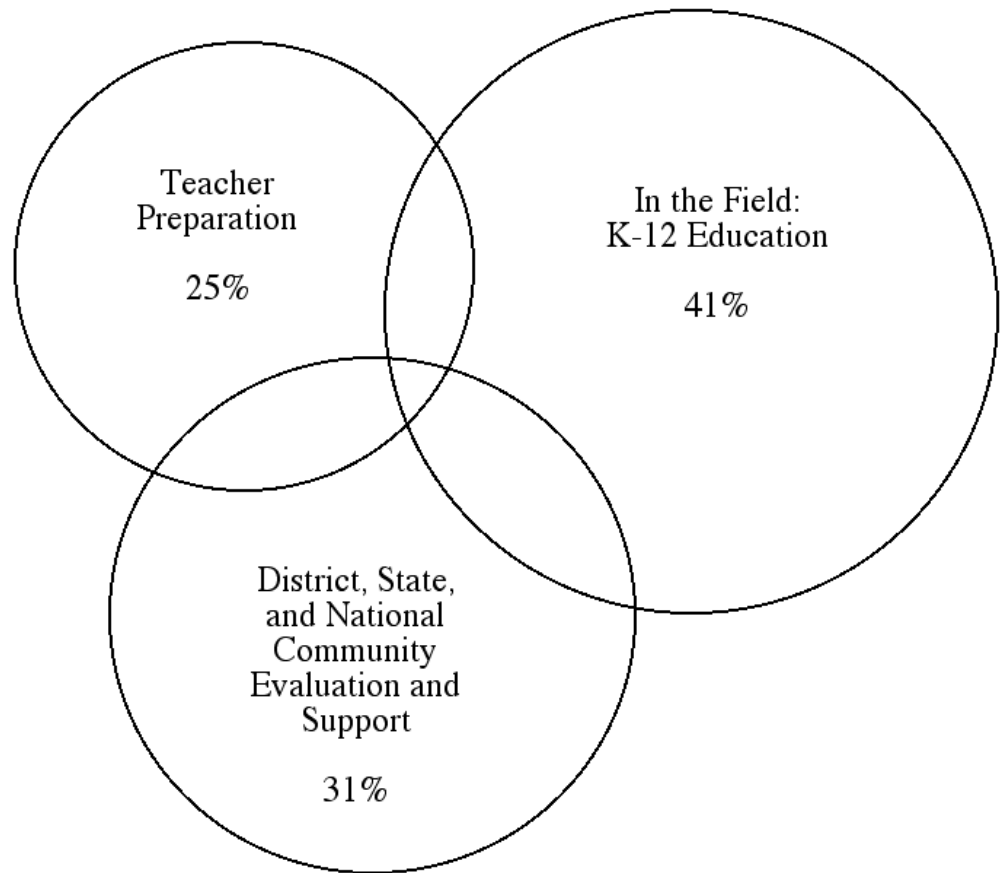
TABLE 4. Categorical and Thematic Relationships



Conclusions

Since the implementation of the *National Standards for Music Education* in 1994, the topic of policy and curricular reform has attracted the professional interest and research efforts of at least several experts in the field of music education. The perspectives of twelve of these experts were examined in this thesis. Through a synthesis of the of the collected data, suggestions for future consideration in policy reform are offered to music educators, district and county superintendents, K-12 principals, and school board members to use as a resource to support the development of effective music curriculum in their individual districts and schools. Intelligent inferences are then proposed about their relationship to the *National Standards for Music Education* as they relate to the future of music education policy reform. To aid the researcher in making these suggestions, one last step of data analysis was performed. The 32 key phrases, which represent the 12 authors' value statements, were not equally divided into each of the overarching themes. Eight statements fit into the first theme (Teacher Preparation), thirteen statements fit into the second theme (In the Field: K-12 Music Education), and ten statements fit into the third theme (District, State, and National Community Evaluation and Support). Table 5 (p. 62) illustrates the alignment of these key phrases in terms of the three overarching categories.

TABLE 5. Relation of Value Statements to the Three Overarching Themes



This Venn diagram shows the percentage of value statements that fall into each overarching category. The size of the circles is reflective of this percentage. Although the percentages are close, the table indicates that the theme “In the Field: K-12 Music Education” contained the most value statements. It is interesting to note how these figures compare to the percentages reported in Table 4 (p.60).

Through an analysis of these key statements within the three overarching themes, the researcher offers the following list of suggestions for future consideration in music education policy reform:

Teacher Preparation

- Music education programs should gear their curriculum to the standards.
- Initial certification standards for each state should show that the candidates have mastered the standards.
- Common benchmarks for achievement among institutions of higher learning as well as a national certification standard for music teachers would increase consistency in student teaching and learning.
- New candidates for music education faculty appointments at universities and colleges should be able to show competence in the standards as well as be able to teach them effectively. Likewise, current faculties must be offered opportunities for professional growth in order to be equipped to teach the standards.
- The core curriculum for future music educators should include an increased number of courses in interdisciplinary studies (non-music content specific).
- If music is part of other content standards, such as social studies, music must be part of the curricular framework of these subjects. Teacher preparation for these students must include adequate training in music.
- In the near future, an assessment of a student's mastery of the standards should be an appropriate screening for formal admission into a teacher preparatory program.

In the Field: K-12 Music Education

- There is an immediate need for a concentrated effort to improve the teaching of current educators--music teachers as well as generalists need increased ability to comfortably teach all of the standards.
- The standards provide an opportunity for music teachers to advocate for constructive change and promote understanding when speaking to parents, colleagues, administrators and school boards.
- School boards must make an ongoing commitment to provide teachers with professional development in the delivery of standards-based instruction.
- If no further progress is made in the standards movement, school boards are likely to find it increasingly difficult to recruit and retain teachers who are adequately prepared to teach the standards.
- The standards clearly present a set of basic music skills that every person should know and be able to do. This suggests an organized framework for a comprehensive school music program and perhaps is an indicator that the nation can and should reinvent its educational system.
- More progress must take place at the school level to develop and implement an organizational design through which the standards might be achieved.
- Independence in the classroom is a quality that is sought after when recruiting new teachers. By not establishing this as essential, the standards may make the recruitment of good teachers more difficult.
- The standards have placed the control of the arts education agenda primarily in the hands of music educators.

- Teachers must be involved from the beginning in efforts to reform education including efforts to improve teacher education.

District, State, and National Community Evaluation and Support

- Research efforts must focus on what students and their teachers must know and be able to do. Additionally, it is important for researchers to look at the issue of convergence as well as divergence in the relationship of music to education. Without empirical research, it is likely that the standards movement will come to be thought of as just another fad of policy reform.
- With the necessary political will and public support, the vision of the National Standards can become a reality over the time of a few generations.
- Although the efforts of the standards have received national and state support, more work must be done at the local level. Local level, not global level education, is the mode that best supports music education.
- By establishing a comprehensive plan that addressed the long-term need for facilities and equipment, instructional time, and qualified teachers, the national government would greatly increase the probability of success in implementing the standards in every school and for every child in K-12 education.
- Standards based programs without assessment have diminished value. Local, state, and national government agencies must offer support for the meaningful assessment of the music standards.
- Arts organizations can promote arts education by supporting the current education reform initiatives.

- A third part of the national standards movement has been proposed that would judge the success of schools, states, and others in helping the students attain the standards. The implementation of these system standards could increase the accountability of the movement's effect on student learning.
- State education agencies can only be effective in their adoption of the standards if they are in partnership with universities and local school districts.
- The development of the standards will likely lead to a greater interest in testing to determine the extent to which the standards have been achieved. Assessment of the standards can easily lead to a preoccupation with boosting test scores. The processes through which those scores were achieved should not and must not be neglected.

It is the opinion of this researcher that any type of reform must start at the local level. Specifically, it must start with the teachers. Paul Lehman, one of the authors included in this study, said, "Higher standards and better assessment, though necessary, will yield only failure and frustration without better teaching. Nothing would do more to improve arts education or education in general than a massive, concentrated effort to improve teaching (2000, p. 22)". It is the responsibility of every music educator to be an advocate for his or her profession.

APPENDIX A

Excerpts from the *National Standards for Arts Education* document

The Nine Content Standards for K-12 Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

What Students Should Know and Be Able to Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content,

perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the Standards ask that students should know and be able to do the following by the time they have completed secondary school:

- *They should be able to communicate at a basic level in the four arts disciplines:* dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- *They should be able to communicate proficiently in at least one art form,* including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- *They should be able to develop and present basic analyses of works of art* from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- *They should have an informed acquaintance with exemplary works of art* from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

- *They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.* This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

APPENDIX B

The Sixteen Policy Documents

This numbering system was used by the researcher to collect and analyze the data.

1. Shuler, S. C. (1995). The Impact of the National Standards on Inservice and Professional Development and Assessment of Music Teachers. *Arts Education Policy Review*, 96(1), 2.
2. Colwell, R. (1995). Will Voluntary National Standards Fix the Potholes of Arts Education? *Arts Education Policy Review*, 96(5), 2-11.
3. Lehman, P.R. (1995). Control of K-12 Arts Education: Who Sets the Curriculum? *Arts Education Policy Review*, 97(2), 16.
4. Mahlmann, J. J. (1996). National Standards: A View from the Arts Education Associations (Music Educators National Conference). *Arts Education Policy Review*, 97(5), 10-11.
5. Undercofler, J. F. (1997). Music in America's Schools: A Plan for Action. *Arts Education Policy Review*, 98(6), 15-19.
6. Modrick, J. E. (1998). Promoting a Future for Arts Education: Distinguishing Education Policy from Arts Advocacy. *Arts Education Policy Review*, 100(1), 27-31.
7. Byo, S. J. (1999). Classroom Teachers' and Music Specialists' Perceived Ability to the National Standards for Music Education. *Arts Education Policy Review*, 101(5), 30-34.
8. Lehman, P.R. (2000). Unfinished Business. *Arts Education Policy Review*, 101(3), 21-22.
9. Abrahams, Frank. (2000). National Standards for Music Education and College Preservice Music Teacher Education: A New Balance. *Arts Education Policy Review*, 102(1), 27-31.
10. Lehman, P.R. (2000). A Vision for the Future. *Arts Education Policy Review*, 102(2), 15-16.
11. Shuler, S.C. (2000). The Shape of Things to Come. *Arts Education Policy Review*, 102(2), 25-26.

12. Colwell, R. (2000). Music Education in 2050. *Arts Education Policy Review*, 102(2), 29-30.
13. Eisner, Elliot. (2001). Music Education Six Months after the Turn of the Century. *Arts Education Policy Review*, 102(3), 20-24.
14. Schmidt, Joan. (2001). The School Board, the Keyboard, the Arts, and the Peaceful Revolution. *Arts Education Policy Review*, 102(4), 21-26.
15. Werner, Robert J. (2001). A Retrospective and the Future. *Arts Education Policy Review*, 103(1), 3-12.
16. Seidel, Kent. (2001). Many Issues, Few Answers—the Role of Research in K-12 Arts Education. *Arts Education Policy Review*, 103(1), 19-26.

APPENDIX C

Index Card Recording System for the Apriori Set

<u>Category</u>	<u>Card/ Color Design</u>
Arts/ College/ University Admissions	Yellow Card
Teacher Education	Purple Card
Teacher Credentials	Green Card
The Generalist Teacher	Pink Card
Professional Development	White Card/ Gold Star
Research	White Card/ Green Star
Effects at the State and Local Levels	White Card/ Silver Star
Effects in the Classroom	White Card/ Blue Star
Assessment Practices	White Card/ Red Star

APPENDIX D

Template for Policy Document Profiles

The following template was used to format the Policy Document Profiles in Chapter IV:

Author's Biography (From the journal article)

Description (From the Arts Education Policy Review website)

Perspective

Appearance of Apriori Set Category(ies) and Key Phrases (Phrases are sorted by category)

1. (Category)

a. (key phrase)

b. (key phrase)

REFERENCES

- Arts Education Policy Review. (May 12, 2001). *Research in Arts in Education and Public Policy*, [Website]. Artslynx. Available: <http://www.artslynx.org/heal/rsrch.htm>.
- Berelson, B. (1952). *Content Analysis in Communication Research*. New York: American Book- Stratford Press.
- Byo, S. J. (1997). *General Education Classroom Teachers' and Music Specialists' Perceived Ability to Implement the National Standards for Music Education*. Unpublished Dissertation, Florida Atlantic University.
- Carney, T. F. (1972). *Content analysis; a technique for systematic inference from communications*. Winnipeg: University of Manitoba Press.
- Colwell, R. (2000). Music Education in 2050. *Arts Education Policy Review*, 102(2), 29-30.
- Consortium of National Arts Education Associations. (1994). *Dance, music, theatre, visual arts: what every young American should know and be able to do in the arts : National standards for arts education*. Reston, Va.: Music Educators National Conference.
- Eisner, Elliot. (2001). *Music Education Six Months after the Turn of the Century*. *Arts Education Policy Review*, 102(3), 20-24.
- Hinckley, J. (1997). *Implementing the National K-12 Music Standards*. Paper presented at the Proceeding of the 73rd Annual Meeting.
- Hinckley, J. (2001). Pivotal Issues in Music Education in the Twentieth Century. *Arts Education Policy Review*, 101(3), 31-33.
- Holsti, O. R. (1969). *Content analysis for the social sciences and humanities*. Reading, Mass.: Addison-Wesley Pub. Co.
- Krippendorff, K. (1980). *Content Analysis: An Introduction to Its Methodology* (Vol. 5). Beverly Hills: Sage Publications.
- Lehman, P.R. (2000). *Unfinished Business*. *Arts Education Policy Review*, 101(3), 21-22.
- MENC TASK Force for National Standards in the Arts. (1994). *The school music program : a new vision : the K-12 national standards, preK standards, and what they mean to music educators*. Reston, VA: Music Educators National Conference.
- MENC: The National Association for Music Education, (March 15, 2001). [Website]. Available: <http://www.menc.org>.

- Music Educators National Conference (U.S.) (1996). *Aiming for excellence : the impact of the standards movement on music education*. Reston, Va.: Music Educators National Conference.
- Music Educators National Conference (U.S.), & United States. Dept. of Education. (1994). *The vision for arts education in the 21st century: the ideas and ideals behind the development of the national standards for education in the arts*. Reston, VA: Music Educators National Conference.
- National Council on Educational Standards and Teaching. (1992). *Raising Standards for Music Education*. Washington D.C.: U.S. Government Printing Office.
- Partnership, A. E. (1996). *Goals 2000 Arts Education Partnership Brochure*. Washington D.C.
- Smith, C. P. (2000). Content Analysis and Narrative Analysis. In H. T. J. Reis, Charles M. (Ed.), *Handbook of Research Methods in Social and Personality Psychology* (pp. 313-335). Cambridge: Cambridge University Press.
- Working Group on the Arts in Higher Education. (1998). *Arts Education: Beyond Tradition and Advocacy- A View of Elementary/ Secondary Education in the Arts from the Perspective of Higher Education* (Statement).