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Allow the Music to Speak: A Portraiture Case Study of Pre-service Teachers' Experiences in a Music-Integrated Literacy Methods Course

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The Dissertation Advisory Committee and the student's Department Chair, as representatives of the faculty, certify that this dissertation has met all standards of excellence and scholarship as determined by the faculty. The Dean of the College of Education concurs.

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ABSTRACT

ALLOW THE MUSIC TO SPEAK: A PORTRAITURE CASE STUDY OF PRE-SERVICE TEACHERS' EXPERIENCES IN A MUSIC-INTEGRATED LITERACY METHODS COURSE

by

Christi Moore

Drawing on portraiture methods, this case study is an exploration of the experiences of pre-service teachers who participated in a music-integrated literacy methods course during their first semester in an elementary teacher preparation program. The study is a response to previous researchers' findings that arts-integrated university courses hold the most impact on the teaching practices of pre-service teachers when included early in their preparation programs and that pre-service teachers are more hesitant about music integration than the integration of other art forms. Data collected over the course of one semester included course assignments, reflective journals, a survey designed to measure teacher attitudes toward the use of the arts in teaching, observations of teaching practices in the field, audio-recorded debriefing sessions after each teaching observation, and audio-recorded semi-structured interviews. Six participants were observed in their field placements and six participants were interviewed; two participants were included in both the observation and interview groups. Data analysis included the use of In Vivo and axial coding as well as Impressionistic Records. Four major themes regarding pre-service teachers' experiences in a music-integrated literacy methods course were identified: (a) pre-service teachers' thinking as learners in a music-integrated literacy methods course doesn't transfer to their teaching practices, (b) previous training in music impacts how pre-service teachers envision their future arts-integrated teaching, (c) pre-service teachers' actual practice doesn't mirror their envisioned practice, and (d) pre-service teachers desire more supportive field experiences that allow freedom to

integrate the arts and place less emphasis on testing mandates. Further, pre-service teachers who have experienced a music-integrated literacy methods course see music as an effective tool for teaching literacy concepts to their students. This study provides an in-depth understanding of pre-service teachers' experiences in a music-integrated literacy methods course and highlights their voices as heard in the data.

ALLOW THE MUSIC TO SPEAK: A PORTRAITURE CASE STUDY OF PRE-SERVICE TEACHERS' EXPERIENCES IN A MUSIC-INTEGRATED LITERACY METHODS COURSE

by
Christi Moore

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For my grandmother, Alma Conner.

Your lifesong still resonates.

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CHAPTER 1

BEGINNING THE JOURNEY

Recently, I had the privilege of taking a vacation to visit the Grand Canyon. I had visited the Grand Canyon before, many years prior, and recall the satisfaction I felt as I drove my rental car into the parking lot and walked over to one of the many railings to look down into the immense, unimaginable beauty that so many have appreciated for years. The red rock cliffs that seemed to go for miles in all directions against the backdrop of cloudless, blue sky were unlike anything I had seen before. I remember thinking, "Now I understand why so many people like to visit this place. It truly is something you can't explain; you just have to see it." However, that trip many years ago to see the canyon from above could not compare to my second, most recent trip.

My sister, Tonya, and I decided to take a rafting and camping trip down the Colorado River – a trip that we planned for over a year. I recall the many comments we made in the weeks leading up to the trip, "I can't wait to go. I wish we could go tomorrow." and the text messages I sent her days before the trip, "72 more hours…48 more hours…36 more hours." As we finally made our way west and journeyed to meet our river guides, I remember the anticipation of the moment and the satisfaction of finally experiencing an event that we had planned for so long. We were not disappointed. While the view I had of the Grand Canyon many years prior, from above, was amazing, it could not compare to viewing the canyon from below. Looking upward as I floated upon the water in a small river raft with 12 other people truly provided me with a different view of the canyon.

From above, I saw only blurred colors and images that I imagined were rocks and trees. The Colorado River was nothing more than a blue string laid at the bottom of the canyon, meandering around bumps and dents in the rocks. I knew there was movement down there, but from above I couldn't sense it; likewise, I could not truly see the specific details of each ridge, each cliff, each tree. From below, on the water, I could see those details; each rock, tree, and waterfall was close enough to touch. I could see the differences between each ridge and the many rock varieties found in the canyon. But, even more magical for me, was that I could hear the canyon as well. From above, I heard the rushing wind mingled with the sounds of traffic and voices of other tourists. However, I could not truly *hear* the canyon. From below, I could hear the rushing of water over rocks as we approached each rapid. Our tour guides told us that rockslides cause the rapids. In essence, there are times when rocks tumble from the canyon above into the water, creating pockets of shallow water that struggles to pass over the rocks. In these rapids, I could truly hear the distressed call of the river over the rocks and the echoing response of the rocks against the river. But, there wasn't only rushing water over rocks. There were many moments of peace. As we floated in the calm waters, the quiet surrounded us, punctuated by the occasional sound of a rock tumbling into the water or a bird calling overhead. In my musician's mind, I likened these to rests. In music, there are moments of quiet, where the players or singers literally take a rest from creating sound; they pause in their making of music. For the composer, these moments of rest are often used to punctuate a work or to prime the listener to hear the upcoming phrases. However, even in those moments, I knew there was still resistance between the earth and

the water. The water was still flowing over the rocks and the rocks were still battling against the water as they were ever so slowly ebbing away.

After all, the canyon was created out of distress and the struggle between the elements. However, the result is a work of beauty. In Tonya's words, I was "living in a geologist's dream world." I now have a new respect and admiration for the canyon. It is truly a place like no other. I can think of no other place I've visited where every turn leads to a different view, almost as though you have entered into a new region of the country. I can now say that I have seen and heard it from different viewpoints. It is the differing views and understandings of the canyon that I gleaned from each visit that contribute to my appreciation of this part of our national heritage.

As you read the work my participants and I have created here, it is my hope to give you a new view of arts integration. I provide more detail and different understandings than other studies have provided. As you float through my words and the words of my participants, *see* the details and the views each individual participant brings, but more importantly, *hear* their voices as they speak to you. See and hear our struggles and find, at the end, something of beauty. Just as the canyon is still changing and will continue to change for centuries to come, my participants and I are changing. This work is but an interlude in our journey towards becoming educators – one moment during which our paths crossed and we then went our separate ways. When my participants and I first met, we brought with us many ideas, views, and attitudes of ourselves, the world of education, and the arts. During our time together, we struggled with our own views and those of others. Some struggles were easier than others. Now that we have gone our separate ways, the experiences we shared are shaping our new, individual experiences as

we continue on our journey toward becoming educators and artists. A journey that, much like the Grand Canyon, will never truly be complete.

The View from Above: A Short Survey of the Arts in Education

In my study, I seek to understand the experiences of pre-service teachers in a music-integrated literacy methods course. While all art forms are equally important in the arena of arts integration, this study focuses specifically on music. The existing literature on arts integration with pre-service teachers (which I will discuss in more detail in Chapter 2), while limited, does provide justification for integrating only one art form at a time in pre-service teachers' learning experiences (Hennessy, Rolfe, & Chedzoy, 2001; Oreck, 2004; Propst, 2003). In considering the use of one art form, it is natural for me to choose music for this study. As a trained musician and music educator, I carry with me a detailed knowledge of both the art form itself and ways to teach the art form to children. Likewise, as a teacher educator who focuses on early literacy, I carry knowledge of the development of oral language, reading, and writing. I have worked in public schools as both a music specialist and a Pre-Kindergarten teacher. As someone with training and knowledge in these two arenas, I am well suited for this type of study. However, there is another motive at work here: my personal affection for music. I don't recall a time when music wasn't an important part of my life. Among my fondest childhood pictures are the ones my mother took of me playing a toy piano; this piano was my favorite toy for years. I also have memories of spending hours sitting at my aunt's piano banging the keys and creating, what I believed, were beautiful melodies. It is not surprising then, that when I was old enough, my aunt gave me that same piano and helped my mother pay for lessons.

It is with both the knowledge of and heart for music that I invite music into my classroom and into my study.

The benefits of the arts for students have long been a topic of research and discussion for many scholars. Advocates for the arts include those who believe that learning *in* the arts is beneficial for helping to develop habits of mind and operational thinking capabilities (Eisner, 2002; Grumet, 2004; Hetland, Winner, Veenema, & Sheridan, 2007). There are also those who extol the use of the arts as a teaching tool in other subject areas to facilitate engagement in learning, to build off children's interests, and to allow multiple forms of representation of learning (Darby & Catterall, 1994; Deasy, 2002; Goldberg & Scott-Kassner, 2002; Wiggins, 2007; Zoss, 2009). In thinking about arts integration, I find myself agreeing with both perspectives. As someone who has received many years of training in music, I know that my learning *in*[1] music leads me to think differently about the world and about my own learning (see Jonides, 2008). Additionally, as a former Pre-Kindergarten teacher, I recall many instances where my students appeared more engaged in a lesson because I used music as a teaching tool. In essence, I provided opportunities for my students to learn *through*[2] music. For me, these two notions of the use of the arts are not necessarily opposing views. They offer different learning experiences for children and adults alike and both are useful for general classroom teachers. However, as a teacher educator, I desire to make sure that pre-service teachers understand the differences between these two. I want to be sure that they

---

[1] To me, learning *in* music refers to learning something about music itself. For me, this includes my training in playing piano and clarinet as well as my training in music theory, composition, and arranging.
[2] When I refer to learning *through* music, I am referring to the use of music as a means of learning another concept. For example, students might learn to tell time because their teacher has taught them a song about how the hands on a clock operate. They have learned to read a clock *through* music.

understand when they are teaching *in* the arts and when they are teaching *through* the arts.

While a strong body of literature regarding the benefits of the arts exists, many schools are seeing a decrease in the number of arts specialists they employ (Donahue & Stuart, 2008; Zwirn & Graham, 2005). The decrease in the number of educators with specialized training in the arts leaves many teachers with a lack of support for using the arts in the classroom and with a lack of understanding of the ways in which the arts can benefit their students. In advocating for arts integration, Richmond (1991) explained that effective arts integration requires both knowledge of the content area and the art form. General classroom educators who wish to integrate the arts in their teaching find themselves at a disadvantage if they do not have the knowledge needed in the art form and are in a school with no arts specialists from whom to draw support.

In thinking about the integration of music, specifically, Goldberg and Scott-Kasner (2002) have stated that the arts allow the opportunity to reconceptualize language. The authors suggested that teachers who are able to think of various art forms, such as music, as forms of language are able to broaden their teaching repertoire and to help their students grasp difficult or complex material. However, it is not just arts specialists who encourage educators to consider literacy in more broad terms; other researchers have also explained that literacy can be defined to include a number of ways of communicating with others as well as multiple ways of understanding the world and making meaning (Gallego & Hollingsworth, 2000; Voss, 1996). Eisner (1994) described this making of meaning as a way to get to know the world, specifically through the senses. Because the arts include the use of the senses, they provide a way for children to learn about the world

around them and to also represent what they have learned in personally meaningful ways. In essence, the arts provide children the opportunity to communicate their understandings of the world and their knowledge of that world through a variety of modes of representation (Eisner, 1994) and are forms of literacy (Flood & Lapp, 1997; Goldberg & Scott-Kassner, 2002).

It is important that universities prepare teachers for the educational arena by helping them understand the many ways that students approach the world. The arts are one way of knowing that students bring into the classroom and should be a part of a comprehensive teacher education program. However, simply extolling the benefits of the arts is not enough to prepare pre-service teachers to effectively use the arts in their classrooms. They must also develop confidence in their abilities to use the arts in their teaching and develop a working understanding of the art form they wish to use (Oreck, 2004). Additionally, as pre-service teachers work with other educators with differing approaches to education, they observe different modes of instruction. They begin to understand that there are varieties of learning and teaching styles and that not all children learn in the same way. When pre-service teachers begin to reconcile their own ideas with those of others, they learn the significance of teaching in a variety of ways in order to facilitate learning among students who think differently. As Feiman-Nemser (2003) has explained, it is important that new teachers learn to teach their subject matter in ways that facilitate student learning and are relevant to the situations in which they find themselves. When pre-service teachers learn that children approach the world from a variety of perspectives, they ensure they will provide a quality learning experience for all students

(Sternberg, 2003). Understanding the necessity of different modes of teaching can lead pre-service teachers to openness toward the use of the arts in the classroom.

Viewing the Details: A Short Vocabulary Lesson

The following terms, as used throughout this work, require elaboration and explanation:

Pre-service teacher. A university student enrolled in an undergraduate teacher preparation program who, upon graduation, will become a classroom teacher

Content area. The subjects of language arts, science, social studies, and math as taught to children: Please note here that I am conflicted in regards to the use of this term. My position is that the arts are also content areas. It is not my wish to send the message that the arts are not academic subjects. Please know that I use the term content area to refer to language arts, science, social studies, and math simply for lack of a better term.

Arts integration. The combining of the arts (e.g. dance, drama, music, visual art) and a content area into one lesson, activity, or classroom experience in which students participate: Again, know that I struggle with this term as well. It seems very broad and may require more clarification. When I use the term "combining," I am referring to the use of the arts and a content area together. I understand that there are varying degrees of how this is done (I will discuss types of integration in Chapter 2). For this study, the term "arts integration" will remain a broad, umbrella term into which any combining of the arts and a content area will fall.

Music integration. The combining of music and a content area into one lesson, activity, or classroom experience in which students participate (see note above regarding arts integration)

Attitudes toward the use of the arts. An orientation toward including the arts in teaching and/or a feeling of the importance of the arts as evidenced by motivation, self-efficacy, self-image, and perceived support in integrating the arts (see Oreck, n.d.; Oreck, 2006)

Literacy. I agree with those who believe that literacy is a broad term that encompasses many ways of knowing and forms of representation. However, my study takes place in my undergraduate course, which is entitled *Language and Literacy*. The scope of the course includes oral language development, emergent literacy, phonics, and beginning writing skills. Because of this, the participants often use the term "literacy" to describe either these skills or the class itself. In keeping with their language, unless otherwise noted, the term literacy is used to describe a more traditional notion of literacy.

Why this Study?

Openness to the arts and an understanding of the importance of the arts is not enough to prepare pre-service teachers to integrate the arts; they must also have experiences that lead them to understand the impact arts integration has on student learning (Tunks & Grady, 2003). Not all pre-service teachers will consider themselves artists or even creative people; many of them will have had very little experience with the arts or with arts integration. This lack of experience in the arts can prohibit pre-service teachers from considering the arts as a tool for teaching or learning. However, Donahue and Stuart (2008) have explained that experience in arts-integrated university courses allows pre-service teachers the opportunity to experience arts integration as learners and allows them to become more comfortable with themselves as artistic beings. In essence, the use of the arts in university classes has two purposes: (a) to help pre-service teachers

understand the importance of learning through the arts and (b) to allow pre-service teachers to develop strategies for using the arts in their teaching. In order for pre-service teachers to see the need for the use of the arts in their classrooms, they must understand the benefits of the arts for children and see them as a useful component of their teaching repertoire (Hennessy, Rolfe, & Chedzoy, 2001; Oreck, 2004). Likewise, they must also have confidence in themselves as creative individuals and in their abilities to integrate the arts in their teaching (Donahue & Stuart, 2008; Hennessy, Rolfe, & Chedzoy, 2001).

Providing arts integration experiences that allow pre-service teachers to see themselves as creative individuals can have the most impact on their use of the arts in their future teaching (Donahue & Stuart, 2008). The impact of these experiences is stronger when they are present early in the pre-service teachers' education. Hennessy, Rolfe, and Chedzoy (2001) argued that when pre-service teachers experience arts-integrated teaching at the beginning of their programs, they are more likely to see the arts as a natural component to the teaching of young children. However, in their study, the researchers noted that pre-service teachers were less responsive to the use of music in their teaching because of their preconceived ideas regarding music. Pre-service teachers saw music as a system of rights and wrongs that required extensive skill and training for mastery. While Propst (2003) found that pre-service teachers who had the opportunity to participate in musical experiences during a music methods course were more apt to use music in their teaching, the amount of time spent using music in their elementary classrooms was small: 15 – 30 minutes per week. Extending pre-service teachers' learning in music courses into their content area methods courses affords them

opportunities to see the possibilities for integration and provides them with the necessary support for using music in their teaching.

Through this study, I explored the impact of arts integration experiences on pre-service teachers' attitudes regarding the use of the arts in their teaching, which adds to the existing research in the arts. In light of Hennessy and colleagues' (2001) findings that students were the most resistant to the use of music (as compared to other art forms) in their teaching and Propst's (2003) findings regarding the small amount of time teachers used music in the classroom, the focus of this study was on integrating music in a university literacy methods course. If confidence in the use of the arts and a working knowledge of the art form are the keys to effective teacher use of the arts (Oreck, 2004), then a methods course that focuses primarily on one art form allows more time and opportunity for pre-service teachers to develop the confidence they need. The purpose of this study was to understand how pre-service teachers experienced a music-integrated literacy methods course and the effects such a course had on them as learners and educators.

Music's Connection to Literacy

Flood and Lapp (1997) encouraged educators to broaden their definitions of literacy to include the arts. While they argued that the arts are forms of literacy, they also advocated for the use of the arts as alternative forms of representation of learning. It was their argument that the arts are important for two reasons: (a) they are forms of literacy that should be valued in the classroom and (b) they allow students to represent their learning through a wide range of media. However, when mentioning the arts as forms of

literacy, these authors included "dance, art, drama, computer technology, video, movies, and television" (p. 343). They did not include music as a form of literacy.

While Flood and Lapp (1997) did not include music in their discussion, Goldberg and Scott-Kassner (2002) advocated for music, along with other art forms, as a type of language that allows students to communicate their understanding of other subjects while also expressing themselves. Likewise, Suhor (1984) has explained that all art forms, including music, hold benefit for helping students to make meaning and to learn to think. In using music as the art form of choice for my study, I believe a connection with literacy methods makes sense. Music integration researchers have argued that music is a form of literacy that can complement and assist children's learning to read (Darrow, 2008; Goldberg & Scott-Kassner, 2002; Kenney, 2008; Kolb, 1996).

In using music in the classroom to enhance literacy, Kolb (1996) explained that music instruction can mirror the methods used in teaching a book to children. Teachers are encouraged to provide multiple experiences with hearing a particular song prior to writing the lyrics down for the students to view. Once children become familiar with the lyrics through hearing the song, they are then able to view them in written form. Kolb stated that teachers can use the printed lyrics to teach the literacy skills of print awareness, sight words, comprehension, and fluency. Kenney (2008) also argued that music is useful in supporting early literacy. The rhythm of music resembles the rhythm of the spoken word and the use of music symbols to represent notes mirrors the use of letters to represent sounds in language. On the other hand, Darrow (2008) stated that a child's proficiency in understanding concepts about print, letter recognition, spelling patterns, and sequence can benefit a child's understanding of music and music reading.

Through my music-integrated literacy methods course, I expanded pre-service teachers' skills in using music as a means of facilitating literacy growth among their elementary students. This study documents pre-service teachers' experiences as learners in a music-integrated literacy methods course as well as their thoughts regarding the use of the arts in their teaching.

The Arts in the No Child Left Behind Era

As the current state of education influenced by the No Child Left Behind Act of 2001 (NCLB) continues to focus on high-stakes testing and student performance in reading and math, school systems find themselves making cuts in instructional time for other subjects. In many school districts, the time spent teaching language arts and math has increased by as much as 75%, thereby causing a decrease in time spent each day on social studies and the arts (Center on Education Policy, 2008). While NCLB (2001) does make provisions for the arts as a part of student learning, many administrators are feeling the pressure to increase test scores in reading and math at the expense of including time for stand-alone arts classes in their schools (Conrad, 2006; Persellin, 2007).

At the same time that schools are feeling the pressure of the NCLB laws, arts organizations are striving to help educators understand the benefits of the arts through the creation of National Standards for Arts Education (The Kennedy Center, 2009). While each discipline represented within the arts standards (dance, music, theatre, and visual arts) lists a number of key learning experiences within the art form, three of the four also express the importance of transferring arts knowledge to other content areas:

- Dance (K-4) Content Standard 7: "Making connections between dance and other disciplines" (p. 3).

- Music (K-4) Content Standard 8: "Understanding relationships between music, the other arts, and disciplines outside the arts" (p. 5).
- Visual Arts (K-4) Content Standard 6: "Making connections between visual arts and other disciplines" (p. 8).

As the amount of time allocated for the arts decreases and the amount of time allocated for literacy-based learning increases, teachers who are knowledgeable in using the arts in conjunction with literacy can help students experience the arts and to make the connections advocated for in the National Standards for Arts Education. As participants in a music-integrated literacy methods course designed to help them become more comfortable with integrating music into their teaching, pre-service teachers in this study had opportunities to explore arts integration, specifically music integration, both as learners and as educators.

Qualitative Research in the Arts

In examining the current research in the arts, there are several studies of the extent of transfer of arts learning to content areas that make connections between arts participation and student achievement. While researchers have often found it difficult to make any causal connections between learning in the arts and increased student achievement, many studies do highlight a strong connection between the two (Deasy, 2002; Fiske, 1999). In an attempt to find a causal connection, Hetland and Winner (2002) examined over 200 studies seeking to determine the relationship between participation in the arts and transfer to content areas. The studies included a variety of art forms and content areas. After conducting a meta-analysis of the studies, the researchers found three causal relationships: (a) classroom drama and verbal skills, (b) listening to

music and spatial reasoning, and (c) music making and spatial reasoning. The researchers concluded that there might be other connections that exist between the arts and content areas, but the research simply isn't there yet. The use of primarily quantitative methods of research in the arts, as analyzed in Hetland and Winner's meta-analysis, leaves gaps for qualitative methods of inquiry to fill. As such, the authors have advocated for both qualitative and quantitative research methods as well as more rigorous standards for conducting research in the arts. Other scholars in the field of music education have also explained that more research is needed regarding music integration and the arts in general (Bresler, 2002; Gee, 2002; Goldberg & Scott-Kassner, 2002; Heller & O'Connor, 2002). This future research should seek to include qualitative components that provide deeper understanding of the experiences of the participants (Bresler, 2002; Hetland & Winner, 2002). There are a number of researchers who have conducted research in the arts that includes qualitative methods (Augustine & Zoss, 2006; Gallas, 2001; Davies, 2010; Dowdy & Campbell, 2008; Donahue & Stuart, 2008; Smagorinsky, 1996; Smagorinsky & Coppock, 1993). However, few of these qualitative studies included work with pre-service teachers. Through this study, I worked to follow in the footsteps of those who are heeding the call for qualitative research in the arts; however, I also desired to expand upon the small body of qualitative arts-integration research that deals specifically with pre-service teachers.

In searching for research that deals with arts integration and pre-service teachers, there is little to find (I will share the little existing research in Chapter 2). To that end, it is important to add to the literature on pre-service teachers' use of arts integration and to do this in a manner that will highlight what the participants have to say. This study

allows the reader to hear the voices of pre-service teachers and provides access to their perspective on the experience of arts integration, specifically music integration.

The research questions should be the driving force behind the research methods used in any study. The researcher should consider available options and determine the methods that will allow her to best answer her research questions (Johnson & Onwuegbuzie, 2004; Kamil, 2004; Onwuegbuzie & Leech, 2005). In examining the research questions for this study, it was clear that the best approach was a qualitative approach that allowed for deep understanding of pre-service teachers' experiences. In essence, this study hinged upon the need for pre-service teachers' freedom to vocalize their experiences and to make known their thinking processes.

In summary, there is little existing research that sheds light on arts integration with pre-service teachers. The research that does exist highlights two important factors: (a) arts integration has the most impact on future teaching when experienced early in the teacher preparation program and (b) when learning about integrating several art forms at once, pre-service teachers are the most resistant to using music because of the views they have regarding music as formulaic and exact. Additionally, there has been an increase in the amount of time schools spend teaching language arts and a decrease in the amount of time spent on the arts (even though NCLB makes provisions for the arts). The increase of time on language arts, coupled with the decrease of time spent on the arts, provides an opportunity for arts-integrated teaching within the context of language arts classes. Lastly, there is a need for more qualitative research that examines preparing pre-service teachers for arts integration. This study allows pre-service teachers to speak to their arts

integration experiences and share their thoughts on arts integration in their future teaching.

The Foundation: Theoretical Framework

Involvement in the arts, experience with the environment, and construction of knowledge are all deeply personal, and sometimes emotional, occurrences (Augustine & Zoss, 2006). As such, I have endeavored to share this study in a way that allows both my participants and me to acknowledge our emotions and our personal connections. Representing pre-service teachers' responses to their experiences in a music-integrated literacy methods course required that I find a way to convey their emotions to the reader. Through the blending of art and science, portraiture methodology affords the researcher the opportunity to pay attention to the context of the research environment as well as the voices of the participants and to represent these entities in an aesthetically pleasing way. In addition, portraiture allows the researcher to insert her voice into the study, reminding the reader that the researcher is the vehicle for both reporting and interpreting the participants' voices (Lawrence-Lightfoot & Davis, 1997). In essence, portraiture allows the researcher to acknowledge Geertz's (1973) assertion that any reporting of the experiences or ideas of others is constructed through the researcher's lens. In his words, these reports are the researcher's "constructions of other people's constructions" (p. 9). I discuss portraiture as a methodology in more detail in Chapter 3.

In thinking about the construction of meaning, Dewey (1934/1989) has described this process as part of *an* experience. *An* experience occurs when the individual is connected in a meaningful way to the occurrence and the events within the experience are also connected; in essence the experience is a transaction between the environment and

the individual. *An* experience holds meaning and is, in some way, able to be named. "An experience has a unity that gives it its name, *that* meal, that storm, that rupture of friendship. The existence of this unity is constituted by a single *quality* that pervades the entire experience in spite of its constituent parts" (p. 38, emphasis in original). In essence, it is that moment in life that stands out to the individual as different or important that constitutes *an* experience. Prior experiences or previous understandings can also contribute to the experience and to the individual's view of the present moment. Allow me to provide an example. My second visit to the Grand Canyon stands out in my mind as an important event in my life. It was such a pivotal moment that I chose to devote the first pages of this work to sharing my experience. However, had I not had the prior experience of visiting the canyon years ago, this second visit wouldn't hold the same meaning. The first visit informed my second visit and, therefore, contributed to the meaningful occurrence in my life: *an* experience. The context was also important here. The fact that Tonya was with me during both visits was an important aspect of my experience and our talk surrounding our two visits also resonates in my memory. Additionally, on this second trip, I was more consciously aware of the environment that surrounded me. The ebb and flow of the river and its constant change from roaring, splashing waters to the peaceful lapping of slow moving waves against the side of the boat invited me to continually notice the river and my surroundings. The ever-changing view and the variety of rock formations that passed kept me primed to see what the next bend in the river would bring. My heightened awareness of the environment and continued exploration of these surroundings were part of my experience. In addition to

my awareness of the environment, my interactions with Tonya and our fellow passengers combined to make this *an* experience in my mind.

Experience occurs as an individual transacts with the environment. The result of *an* experience can be the construction of knowledge; this knowledge formation is called transactional constructivism (Vanderstraeten, 2002). Constructivism is the view of the world that explains that meaning is not simply discovered or learned, but that it is constructed. Through interactions with the environment, texts, and others, the individual makes sense of herself and her experiences; essentially, it is through these experiences that the individual constructs meaning and knowledge (Crotty, 1998; Vygotsky, 1978, 1986). In further exploring this notion, Smagorinsky (2001) has also explained that meaning is constructed through transaction. Not only are transactions with texts important in the construction of meaning, but transactions with others become important as well. The meaning that is constructed is the result of the individual's transaction with the text, the social interactions she has with others, and the environment in which the individual finds herself. Additionally, the cultural capital and understanding that the individual possesses contributes to the construction of meaning. In my course, I worked to provide an environment for pre-service teachers that would allow them to ask questions, to test their ideas, and to learn more about themselves and their classmates. Within this environment and through their interactions with me, their classmates, and the conditions of the environment itself, pre-service teachers continued to construct their knowledge of themselves as educators.

Eisner (1994) also explained that a transaction between the individual and the environment can result in meaning making and concept formation. Like Dewey, Eisner

has also used the term experience to describe this transaction and has explained that the making of meaning can result in multiple forms of representation. Essentially, when the individual interacts with the environment the senses (sight, sound, touch) allow experience to occur. This experience leads to the formation of concept and the need for the individual to represent the concept and/or experience in some way. These forms of representation, again centered in the senses, become part of the environment and the cycle of experience for the individual continues. Because experience is dependent upon the senses, it is important that the individual is able to use multiple forms of representation; one single form of representation only speaks to a limited number of senses and can, therefore, only articulate particular meanings:

> Meaning is conveyed in the visual forms we call art, architecture, film, and video. It emerges in the patterned sound we call music. It appears first in human experience in movement, then gesture, and then dance. It emerges in the ways in which social relationships are constructed through the rites and rituals that represent and express our broadest aspirations and deepest fears. Becoming literate, in the broad sense, means learning how to access in a meaningful way the forms of life that these meaning systems make possible. (Eisner, 1998, p. 12)

In essence, then, various forms of representation allow us to make and create meaning in differing ways.

As pre-service teachers are constructing knowledge and are acclimating their experiences into those constructions, they must have opportunities for experience, transaction, and learning that will help them understand themselves as learners and as educators. The type of environment in which the individual finds herself will affect the types and quality of experience that may occur (Eisner, 1994). In the music-integrated environment of my classroom, pre-service teachers were invited to think about music in a variety of ways (I will explain this further in Chapter 3). The use of music in the

environment we created together afforded them the opportunity to use music as a form of representation and meaning making. Because they were attuned to these musical qualities in their learning environment, there is potential for them to use these same musical sensibilities in their teaching. In order to help facilitate musical experience and the subsequent making of meaning for my students, I had to provide them opportunities to learn about music in two ways: (a) appreciation for music as a form of representation (e.g. exploring both their own personal connections to music and the connections their students might have to music) and (b) the connections between music and literacy (e.g. using music as a teaching tool to facilitate learning literacy concepts).

Research Questions

The following research questions guided this study:

1. What are pre-service teachers' attitudes toward the use of the arts in teaching:
    a. before experiencing a music-integrated literacy methods course?
    b. after experiencing a music-integrated literacy methods course?
2. How do pre-service teachers describe their experiences as learners in a music-integrated literacy methods course?
3. What understandings do pre-service teachers have of the use of music in literacy teaching?
4. For pre-service teachers who have participated in a music-integrated literacy methods course, what connections do they make to their practice:
    a. if they have formal training in music?
    b. if they have no formal training in music?

CHAPTER 2

CONTEXT AND CONDITIONS OF THE RESEARCH ENVIRONMENT

During the second night of our trip, as I lay in my sleeping bag bundled up against the cool of the evening, I found myself in a relaxed state. While the night was calm, there was an occasional gust of breeze that shook the leaves of the trees above, creating a symphony of rustling that lulled me into my reverie. It had been an eventful day on the Bar 10 Ranch. The memories of our horseback ride flashed through my mind and I laughed to myself as I remembered my horse. Although I couldn't recall his name, I could still see his blonde-colored mane blowing in the breeze. As the tallest person in our group, I had been given the privilege of riding the tallest horse; I'm still not sure if it was really a privilege. Apparently the tallest horse also needs the most nourishment; throughout our journey together, there were a number of moments where the clop, clop, clop of his horseshoes against the rocks would halt as he bent his head to eat whatever brown, shriveled weed he found lying on the ground. As my thoughts moved forward, I recalled our time spent driving ATVs over the canyon terrain. I could still feel the gritty taste of sand that accumulated in my mouth as it flew up from the tires of the vehicle in front of me. Who would have thought that, upon our return, the ranch hands would ask us if we wanted them to "blow us off?" They literally took an air compressor hose and blew all of the sand off our clothes, shoes, and hair. Of course, much of that sand stubbornly stuck to my belongings and returned home with me. I couldn't help but think through the lyrics of the song one of the ranch hands had sung that night, *Out Behind the Barn.* Because the nearest town was more than 80 miles away, many of the ranch hands had been homeschooled. So, they had written an original song that detailed the education

they received on the ranch. It was quite humorous and, surprisingly, had an upbeat melody and rhythm that continued to wind its way through my mind. In this moment of retrospection, I was at peace, calm, and drifting off into much needed sleep when Tonya's voice floated over to me from the sleeping bag to my left:

"I wonder what those things are that are flying over us. They look kind of like over-sized moths."

As I looked up to notice these flying creatures, I asked, "Do you mean the bats?"

"Bats! You've got to be joking. Are those really bats?"

I chuckled as I responded, "I think so. But don't worry; they won't bite you."

"Please tell me you're joking. I can't sleep with bats flying around."

Always the protective older sister, I decided to try to calm her fears, "Maybe you're right that they're moths. I just thought that since they were flying around in the dark, they had to be bats. I'm probably wrong, though." As we returned to our thoughts, I resumed my contemplation of the day, enjoying the rustling leaves and the otherwise quiet evening. Then, after a few minutes, Tonya asked, "Are those really bats and you just don't want to tell me?" I smiled as I heard a fellow traveler who had bedded down nearby laugh at our exchange and I responded, "I don't know, but if you turn into a vampire tomorrow we'll have our answer."

Later the next day, as we reminisced about the bats, Tonya recalled that the moment was quite eerie for her; however, her apprehension increased because, during our conversation, she had been listening to Michael Jackson's *Thriller* on her iPod. I find this incident intriguing for a couple of reasons. First, I've never known Tonya to be afraid of bats. I'm sure, though, that she's never really found herself in a situation where

she's had to contemplate dozens of bats flying overhead. Bats reside in the wooded area that surrounds her home, yet she never has to consider that they might impact her in some way. For her, they are truly unseen because they are normally out when she is in her home, sleeping. Secondly, the music that filled her ears when she discovered that bats were flying overhead couldn't have been more fitting for the occasion. *Thriller* can be considered an eerie song because it discusses creatures that come out at night to haunt others. Consider the following lyrics:

> Darkness falls across the land
> The midnight hour is close at hand
> Creatures crawl in search of blood
> To terrorize y'alls neighborhood (Landis & Jackson, 1983)

Tonya felt these lyrics were speaking directly to her circumstances and worked to heighten the feelings she was experiencing in the moment.

As shared in Chapter 1, the context and conditions of the environment work to impact the experiences of an individual. In this literature review, I provide a context for understanding the use of the arts in the classroom and convey the importance of the use of the arts in the field of education. I begin by exploring the history of arts integration, beginning with the rise of progressive education. I then share a brief review of some of the existing arts integration literature, paying special attention to the integration of the arts and literacy and the inclusion of music in the P-12 classroom. I provide an overview of some of the existing research in teacher education as it applies to other content areas, making connections to my study as needed. I also articulate a model of arts integration that examines different purposes for using the arts in the classroom. In reading this section, it is important to note that any mention of the term "content area(s)" denotes the subjects of language arts, social studies, science, and math. As music is a form of

literacy, I also include literature on multiple literacies and a discussion of classroom discourse.

I do not intend for this review to be an exhaustive discussion of the fields of the arts and arts integration; rather, I include a selection of literature that is pertinent to understanding the larger arguments for the arts in education as well as the importance of the arts in teaching and learning for both P-12 students and pre-service teachers. I selected the literature included in this section through several database searches, including ERIC, Academic Search Complete, Professional Development Collection, Primary Search, Education Abstracts, and Dissertation Abstracts International. Additionally, I conducted library searches and consulted colleagues to identify appropriate texts to include in this section. The literature I describe includes research studies, position papers, theoretical writing, and historical texts.

The Historical Context

In exploring arts integration in today's educational environment, I believe it is important to look into history to determine the beginnings of the phenomenon. While many educators, such as Maria Montessori and Viktor Lowenfeld, have advocated for the arts in teaching, the contemporary use of the arts in the classroom began with the progressive education movement and its focus on building upon the interests of children (Bresler, 1995; Burrill, 2005; Gullatt, 2008). At the turn of the 19th century, proponents of progressive education believed that schools should focus on social justice, using instructional strategies to meet the needs of the student, and modeling the larger society in the classroom setting (Urban and Wagoner, 2009). Advocates of progressive education believed that schooling should provide freedom for children to explore and

create. A less rigid classroom environment would provide children opportunities to develop a sense of independence and to free their minds for creative, imaginative pursuits that would lead them to question and examine the world around them. In essence, modeling a free, democratic classroom where students were able to express their opinions and beliefs would prepare them for participation in a democratic society (Mathieson, 1990; Zimiles, 2008).

A discussion of progressive education leads me to an examination of the work of John Dewey. It was Dewey's (1897) belief that preparing children for society required that they experience society in the classroom. In essence, Dewey felt that interactions within the classroom should mirror those interactions children would have in the world outside the classroom. To prepare children for the world meant that the school must be a smaller version of society (Urban and Wagoner, 2009). Since society was democratic, Dewey felt that the learning experiences of children should also be democratic and allow for choice, freedom, and mutual respect. Appropriately designed, classroom interactions would lead children to become more curious about the topic at hand and encourage them to explore and learn in meaningful ways (Dewey, 1938). It is my belief that curiosity and exploration can lead children to creative pursuits through the arts.

The Arts in P-12 Education

As I move forward a couple of centuries to an examination of the use of the arts in today's educational system, progressive education has a lingering impact, specifically in terms of student interest and in freedom for the child. Reading the literature on arts integration, I saw recurring themes in arts advocacy and research. I categorized the literature to determine the recurring themes that existed, including (a) enhancing

engagement and interest in learning, (b) recognizing multiple literacies, (c) allowing multiple forms of representation, (d) the relationship between the arts and play, and (e) habits of mind.

Engagement and Interest in Learning

While advocating for the arts as an integral part of the educational system, Darby and Catterall (1994) argued that the arts are useful for helping engage children in learning. They argued that using the arts in teaching helps keep children interested in the topic, which leads to their engagement in the lesson at hand. The use of the arts to enhance interest and engagement is an integral part of the curriculum at Pennsylvania's Charter School of Excellence (CSE) (Viglione, 2009). Teachers at CSE are required to use the arts in their teaching and do not use textbooks to drive their lessons. The teachers at CSE reported that their students were more interested in learning and more engaged in the lessons when the arts were integrated into the content. Likewise, a group of teachers in North Baltimore reported the use of the arts kept students interested during social studies lessons (Petrash, 2002). The arts are a means of making teaching and learning more interesting and keeping students involved in the learning process.

In studying the relationship between music and literacy development, Darrow and colleagues (2009) shared the results from five studies designed to determine how a music curriculum that coupled music with reading skills might influence the reading ability of second grade students. The curriculum that was utilized for this study included activities such as using chants or songs to teach literacy skills (e.g. vocabulary, rhyming, letter sounds), listening to music and discussing the feelings evoked, and having students play musical instruments during the reading of children's literature. While test scores in four

of the studies showed an increase in reading ability among children participating in the music curriculum, the gains were not statistically significant. Although there was a lack of significant increase in test scores, the researchers noted a positive change in attitude among both teachers and children. Interest and engagement in reading increased in classes with the music curriculum. Teachers appeared excited about the music curriculum and reported that children were more engaged in reading classes when music was a part of the lessons. While there is limited data to support the notion that exposure to the arts leads to any increase in achievement scores (Winner & Cooper, 2000), there is a belief, as reported by children and teachers, that including the arts in the classroom helps children become engaged in learning and interested in classroom activities (Goldberg & Phillips, 1995). These groups of studies are especially significant in my research as part of my goal is to help pre-service teachers understand how children benefit from music-integrated literacy practices.

Multiple Literacies and Multiple Forms of Representation

As my study took place in a literacy methods course, it is important to discuss some of the existing views regarding literacy in today's educational system. Traditionally, the term literacy has been defined as an "interaction with print" (Voss, 1996, p. 2), meaning that a literate individual is one who can read and write. More recently, though, the term literacy has come to hold a variety of meanings. Voss (1996) has explained that other definitions of literacy now include "a level of competence or thinking within a particular area…the ability to comprehend and interpret" (p. 3), aspects of culture, "gestures, body language, use of space – and the beliefs that lie behind it" (p. 9). Gallego and Hollingsworth (2000) have referred to literacy in yet another way.

They have explained that individuals possess school literacies (those forms of communication that are necessary for success in the classroom), community literacies (the forms of communication that are necessary for successful participation in their communities and their lives outside of school), and personal literacies (their images of self and their ways of knowing who they are within society). Further, Gallego and Hollingsworth have argued that these differing types of literacy must be acknowledged and appreciated within each individual classroom and the larger educational arena. As I mentioned in Chapter 1, Eisner (1998) stated that literacy involves making meaning through a variety of ways of knowing and representing. He explained that, often, traditional texts are not adequate for conveying meaning. There are some types of meaning that are better represented through image or sound. Eisner argued that, because some meaning is better represented in these formats, students should be taught how to work within these media, thereby allowing them multiple means for gaining and representing learning, knowledge, and meaning.

In order for the classroom to become a place where all types of literacy are accepted and encouraged, the educator must begin with herself and her understanding of what it means to be a literate individual while also examining her own teaching practices. Teachers are finding themselves in spaces where they must negotiate between the traditional definitions of literacy and the various literacies that children bring into the classroom (Rowan & Honan, 2005). These literacies often include knowledge of ever-changing technology and the media (Marsh, 2005). As early childhood educators find themselves encountering children who are literate in a variety of forms, they must learn to accommodate these literacies and must work to value them in the classroom.

It can sometimes be difficult for educators to heed the call for proficiency in traditional forms of literacy without discounting the importance of other literacies. Draper (2008) has explained that the high-stakes testing environment brought about by No Child Left Behind has put traditional forms of literacy in a place of privilege. This means that, because they are assessed, teachers typically place more value on the traditional forms of literacy. However, teachers must learn to value the real worlds of their students (Rowan & Honan, 2005). Children do not live in environments where they are only required to use print literacy skills. They must learn to negotiate the literacies of the real world and must see the real world reflected in their classrooms. Children must have opportunities to develop and demonstrate mastery in a variety of literacy skills.

Gee (2005) referred to the specific language used in a particular environment as a Discourse. In his words, Discourse "involves acting-interacting-thinking-valuing-talking-(sometimes writing-reading) in the 'appropriate way' with the 'appropriate' props at the 'appropriate' times in the 'appropriate' places" (p. 26). In essence, it is "always language *plus* 'other stuff'" (p. 26, emphasis in original). Discourse is as much about accepted social norms as it is about the language used and children must learn the Discourse of the classroom in order to participate successfully in the classroom community. Kutz (1997) explained that this successful participation in the classroom is a part of the child's development of both language and communicative competence. In essence, as children learn to work within their classroom environment, they learn the language necessary to succeed in that environment. Children then quickly begin to learn that various behaviors and language are used in different settings. As children begin to understand these nuances, they establish communicative competence; speech and

language function as forms of social participation. In order to participate successfully in their classrooms, communities, and the larger society, children must have an understanding of the varying uses of language (Vygotsky, 1986).

As children begin to develop proficiency in various discourses, they can then begin to develop an understanding of themselves as cultural beings. The use of language to explain preferences and experiences and to articulate thoughts is a child's way of constructing her social reality. In essence, as a child discusses who she is and the world around her, she begins to understand more of what it means to be a part of that world (Halliday, 1975). As children develop and grow, they must learn to use language to meet their purposes and to express themselves. Children are constantly exposed to various discourses from home, school, and the larger society. Learning to negotiate within and among these varying discourses is a vital part of the development of the child and, as such, should be a critical component of the early childhood classroom.

In examining the work of the aforementioned literacy scholars, I believe it is important for today's educators to take notions of literacy beyond traditional understandings of language. It is true that a crucial element of schooling is teaching children the varying traditional literacies of school and society; they must learn to develop communicative competence both in school and in the larger community. However, just as children must develop competency in the more traditional forms of literacy, educators must also value other literacies that children might possess. It is up to educators to find a balance in teaching and respecting all literacies in order to allow children to express themselves and represent their knowledge through multiple forms (Eisner, 1998). Eisner (1994, 1998) argued that an educational system that is simply

devoted to increasing students' test scores misses the boat in terms of providing meaningful educational experiences. He suggested that education today should be focused on encouraging and developing multiple forms of literacy among students. He defined literacy as "the ability to encode or decode meaning in any of the forms of representation used in the culture to convey or express meaning" (p. x). Others (Carter, 2006; Duncan-Andrade, 2004; Perry, 2006) have also supported Eisner's beliefs that literacy includes the ability to communicate and understand the cultural ways of knowing that are present in our world.

One such form of representation found often in the literature is drama. McMaster (1998) advocated for the use of drama as a teaching tool in language arts classes both for keeping students engaged and for understanding how children are developing literacy skills. McMaster argued that drama is an important component of literacy learning and can support learning in almost all areas of literacy, including vocabulary, comprehension, fluency, and decoding. In essence, drama is a means of allowing children to represent their knowledge in a way that is different from traditional paper and pencil tests. For example, McMaster explained that young children are able to demonstrate their understanding of symbolic representation through drama. When acting out a scene, children must use symbolism to indicate the essence of their characters or to act out specific scenes. Meaning is attached to the symbols or representations used in the drama. McMaster equated the symbolic representation needed for dramatic events to the understanding of the alphabetic principle; children must first internalize the fact that the symbol (letter) represents something else (spoken sounds) before they can understand the printed word.

The Arts and Play

According to Saracho & Spodek (2003) at its core, play is considered activity that is the result of free choice and "inherent motivation" (p. 2). Play often stands in contrast to work, which is typically something that is required of the individual and is not a choice. Musical play, then, is play in which children incorporate music in some way. This normally includes "spontaneous singing, sound exploration, and dance" (Niland, 2009, p. 19). Musical play is an important part of the early childhood classroom. Children are naturally curious about sounds in their environment. They often sing, hum, and chant to themselves as they go throughout their daily activities (Hansen, Bernstorf, & Stuber, 2007). Encouraging musical play in the classroom and planning whole-group musical activities builds upon the natural interests of children and encourages them to further explore their environments through music and sound. Hansen and colleagues (2007) suggested that facilitating a musical environment and encouraging children's interest in musical play can help provide a classroom environment in which children are engaged and learning occurs. They explained that musical activities help promote literacy learning such as phonological awareness, visualization of text, and vocabulary development. Furthermore, the inclusion of musical play in the classroom promotes non-literacy related skills such as divergent thinking, creativity, problem-solving, and social development.

Coupling play with the arts allows children additional opportunities to represent their knowledge and to express their personal literacies. Through narratives that occur during play experiences and the use of visual representations in the form of various arts mediums, such as drawings and sculptures, children construct meaning and begin to

define themselves as social and moral beings. In these play and artistic experiences, children interact with others and begin to understand the ways in which they can contribute to and make sense of the world (Ahn & Filipenko, 2006). Frost (2005) stated that these types of activities allow children to enter a state of flow. Children are extremely devoted to their work and enter a state in which nothing else matters until the activity reaches a natural end. It is in this state of flow that children are most productive.

Spitz (2006) referred to making or viewing and the individual's engagement in these activities as an aesthetic moment. Spitz has explained that the aesthetic involves the senses, feeling, and the imagination. Using anecdotes and vignettes taken from the childhood experiences of her daughter and other children as well as remembrances from her own early days, she explained the need for imagination and creativity in every experience of childhood, from birthday parties, to the ownership of private spaces and treasures, to exposure to the arts, and beyond. According to Spitz, it is the exposure to and absorption in these encounters with imaginative opportunities in childhood that facilitate and encourage the emergence of adults who are able to creatively live their own lives and to contribute to the world in meaningful ways. As Spitz explained, the arts and aesthetic experiences provide opportunities that can benefit children for their entire lives. Through the arts, when coupled with play, children are able to learn to solve problems, to understand that the final outcome may not be as important as the process of creating, and to make meaning of self and the environment.

In thinking about imaginative play, Gallas (2001) examined the impact of the imagination on the process of becoming literate. Through studying her own elementary-aged students, the researcher began to understand that imagination is a powerful part of

thinking that requires deeply evolved mental processes. Through the exercise of imagination, a child is able to develop a literate life that "begins not with the teacher, environment, or texts but with the actions of the student in a complex social network" (p. 487).

Habits of Mind

While there is much discussion of the benefits of the arts in terms of student engagement, representations of learning, and play, the benefits of the arts go much deeper to impact the way the individual regards and approaches the world. Drawing from his extensive background in the arts, specifically the visual arts, as well as his reading of the works of other experts in the arts and developmental theory, Eisner (2002) has shared the benefits the arts hold for students. He argued that students who participate in the arts learn (a) attention to relationships, (b) flexible purposing, (c) using materials as a medium, (d) shaping form to create expressive content, (e) the exercise of imagination, (f) learning to frame the world from an aesthetic perspective, and (g) the ability to transform qualities of experience into speech and text. Eisner's characteristics of arts learning are similar to the studio habits of mind that are developed through a studio approach to teaching (Hetland, Winner, Veenema, & Sheridan, 2007). In using a studio approach, the classroom environment is designed to allow for freedom of movement, expression, and the pursuit of creative endeavors. In a studio environment, children are given ample materials, space, and time to create their works of art. The studio approach is most often seen in visual arts classrooms where children are given their own workspaces and access to materials that will allow them to create their pieces with minimal disruption of the creative process. The studio approach to teaching can assist in

helping develop the studio habits of mind: (a) learning to develop craft, (b) learning to engage and persist, (c) learning to envision, (d) learning to express, (e) learning to observe, (f) learning to reflect, (g) learning to stretch and explore, and (h) learning to understand the artist's world (Hetland et. al., 2007).

When specifically considering music, Reimer (2003) explained that music education can help nurture specific musical intelligences. Although he acknowledged the work of Howard Gardner, (1983/2004) in identifying a music intelligence, Reimer (2003) was critical of the notion of one musical intelligence into which all engagement with music is categorized. Among the more specific intelligences that Reimer has suggested are composing, performing, and improvising. Each of the musical intelligences can be developed in the individual through specific instructional strategies that focus on each. In essence, it is Reimer's belief that conscious, specific focus on each intelligence will help foster and grow that intelligence in the individual. Reimer further addressed musical intelligence when discussing the National Standards for Arts Education (The Kennedy Center, 2009) and the inclusion of standards addressing the relationship between the arts and other content areas. He explained that, rather than helping children understand other content areas through music, this standard actually focuses on helping children understand music through other content areas. The argument still exists that music is its own way of knowing and is unique in many ways; however, the musical intelligences can be strengthened and deepened when they are related to other content areas and ways of knowing. Reimer also explained that these connections can only be facilitated by someone who has a thorough understanding of music and the content area.

Pre-service Teachers' Self-Efficacy Beliefs and Attitudes toward the Use of the Arts

In studying teacher education programs, it is apparent that providing opportunities for pre-service teachers to develop the necessary skills for teaching requires considering their self-efficacy and beliefs. In looking at the preparation of pre-service elementary teachers to teach science, Liang and Richardson (2009) found that providing opportunities for inquiry-based learning and experiencing science in ways that were applicable to everyday life helped pre-service teachers to develop self-efficacy, or confidence in their abilities to utilize scientific techniques in their own teaching. Likewise, researchers in the field of technology found that educators must develop self-efficacy in the use of technology in order to successfully utilize it in their classrooms (Kao & Tsai, 2009; Sang, Valcke, van Braak, & Tondeur, 2010). Through the use of survey data to understand teacher self-efficacy in the use of technology, Sang and colleagues (2010) found that an important component of encouraging pre-service teachers to include technology in their teaching was the opportunity to learn technology skills in their classes. In essence, providing a non-threatening environment in which pre-service teachers were able to practice skills without the fear of failure or embarrassment helped facilitate both the necessary knowledge of technology and the self-efficacy to incorporate it in their classrooms.

In addition to providing opportunities for pre-service teachers to learn skills and content- specific knowledge, Bainbridge and Macy (2008) explained that collaboration among educators also helps facilitate self-efficacy. The researchers examined the perceptions of pre-service teachers in regards to those classroom experiences that facilitated their subsequent success in teaching literacy. Students in this study who

experienced a cohort-based teacher education program were more open to collaboration with other educators and felt that collaborative relationships provided opportunities for teachers to discuss their practice and to learn from one another.

Just as it is necessary for pre-service teachers to experience science and technology as learners, it is important for pre-service teachers to experience the arts in order to effectively include them in their classrooms (Donahue & Stuart, 2008). Additionally, a propensity toward collaborative relationships with other educators can help teachers who wish to use the arts seek out assistance from arts specialists if they are available. Through their study of arts integration in teacher education courses, Donahue and Stuart found both experience and collaboration to be important aspects of effective arts integration. The researchers argued that pre-service teachers need both experiences with arts integration in their preparation programs and opportunities for collaboration with arts specialists in their schools in order to successfully integrate the arts into their teaching.

My study seeks to address Donahue and Stuart's (2008) first argument for experience by providing pre-service teachers with experiences in arts integration, as both learners and teachers, while also attempting to enhance the collaborative learning environment. Addressing the second argument for collaboration, I have also attempted to help pre-service teachers understand the importance of relying upon arts specialists within the school and the larger community for support. Additionally, I have sought to model this by showing pre-service teachers how I, as a classroom instructor, seek support from community organizations to integrate the arts into my class. I will discuss the specific components of the course in Chapter 3.

In considering pre-service teachers' attitudes toward the use of the arts, Tunks and Grady (2003) conducted pre and post-surveys with pre-service teachers enrolled in a teacher education program. The study was conducted with 5 groups of pre-service teachers; each group contained between 24 and 30 pre-service teachers. In preparation for providing arts-integrated experiences for pre-service teachers, four faculty members attended workshops that provided techniques for using the arts in teaching and then disseminated the information learned to the remaining 16 faculty members in their department. Faculty members were then allowed to make choices regarding how much, if any, arts integration they would bring into their courses; faculty choices regarding the arts led to different arts-integrated experiences for pre-service teachers, with some receiving no arts-integrated instruction. When examining the pre-service teachers' survey responses as a whole, including those pre-service teachers who participated in arts-integrated courses to varying degrees, along with those who received no arts-integrated instruction, the researchers found no statistically significant change in attitude. However, when examining the responses of only those pre-service teachers who participated in at least two arts-integrated courses, there was a significant increase in attitudes toward future use of the arts. In my study, I also conducted a pre and post-survey of attitudes; however, all of my participants received the same music-integrated experience. Additionally, my experience and training in music differ from that of the faculty members enrolled in this study. The researchers did not indicate what, if any, previous arts-related training faculty members possessed. The only report of faculty members' expertise includes the arts-integrated workshop in which four faculty members

participated and then the subsequent sharing of information with the remaining 16 members of the faculty.

Differing Types of Arts Integration

When working with pre-service teachers to understand specific concepts of arts integration, I believe it is important for them to develop a sense of the differing ways the arts can be used in the classroom. As such, part of my work with pre-service teachers included a discussion of the varying views of arts integration and the differing ways the arts are used in conjunction with other content areas. In an attempt to summarize the types of integration found within classrooms, Bresler (1995) examined the use of the arts in three elementary schools over a 3-year period. She then categorized the types of arts integration experiences provided for children. Through her study, Bresler determined four types of arts integration that were present. The first, a subservient approach to arts integration is one in which the arts are used to bring interest to other subject areas. In this type of integration, the focus is only on the content area, rather than the art form. The second type of integration, the co-equal integration approach, which Bresler found to be the least prevalent, focuses on teaching both within the content area and within the art form. There is emphasis placed on learning about and/or experiencing the art form as well as learning content knowledge. Bresler believed that this type of integration requires that the teacher have knowledge of the art form as well as the content area. Because many elementary school teachers do not have a background in the arts, they do not have the necessary skills to effectively use the co-equal approach. In Bresler's study, when someone without the artistic knowledge attempted this type of integration, it was done with input from an arts specialist. Bresler's third integration type was the affective style.

The affective use of the arts centers on facilitating mood changes among children. Typically, this type of integration manifests itself in the use of background music in the classroom. In Bresler's study, teachers felt background music helped calm children as they worked on tasks in content areas. Also included in the affective style is the use of the arts as a means of self-expression. Children are encouraged to create objects of art that allow them to express their individuality, thereby facilitating self-esteem. Bresler identified the fourth integration style as social integration. This approach is built around the inclusion of the arts in the larger school society, such as performances at PTA meetings and honors day events. Bresler found that, typically, the arts were seen as a means of boosting attendance at parent meetings by having the children perform. In this type of integration, the arts are on display and are appreciated, but the focus is on the product rather than any aesthetic experience that might occur for either the performers or the audience.

Bresler's (1995) classifications of arts integration are quite useful in examining the existing literature on the topic. After selecting 10 pieces of arts integration literature dealing with arts integration in general, the use of the arts in literacy teaching, and the use of music in the classroom, I analyzed each to determine which types of integration were advocated most frequently in the literature. The literature represented here is not meant to be an exhaustive list of all of the current work in arts integration. Rather, it is meant to serve as a representative sample of the current state of arts integration literature. Table 1 provides a record of the types of integration found in the literature while Appendix A provides a reference list of the articles that were analyzed. It is evident that most of the

Table 1

Instances of Each Type of Integration by Category

Author(s)	*Article Topic*	*Subservient*	*Co-Equal*	*Affective*	*Social*
Cornett	Arts and Literacy	✔			
Darrow et. al.	Music and Literacy	✔			
Flood et. al.	Arts as Literacy	✔			
Johnson	Arts and Literacy		✔		
McMaster	Drama and Literacy	✔			
Press	Music in the Classroom	✔	✔	✔	
Purnell et. al.	Arts and Literacy	✔			
Strand	General Arts Integration		✔		
Viglione	General Arts Integration	✔			
Wiggins	Music and Literacy	✔			

integration advocated in the literature is of the subservient type, especially when examining the use of music in the classroom and the use of the arts in literacy. This finding of my abbreviated search and analysis are supported by Bresler's (1995) finding that, indeed, most of the arts integration experiences provided for children are those that are of the subservient nature, meaning that the arts are used to serve the content area and the focus is on the content area rather than the art form.

Similar Studies

In examining the literature on arts integration with pre-service teachers, I find little to use as a foundation for my study. There is simply an unbalanced representation of arts integration in the literature. In examining the benefits of arts learning for children, there is a wealth of information and data. Unfortunately, when examining the work of researchers who study arts integration with pre-service teachers, there is a much smaller

pool of information. In this section, I share three qualitative studies that discuss preparing pre-service teachers to integrate the arts.

The first study, conducted by Toren, Maiselman, and Inbar (2008), was designed to examine how pre-service teachers used concepts of both art and technology in teaching literacy to kindergarteners. In working with pre-service teachers, the researchers sought to help them understand ways to take advantage of the visual nature of children by using art and technology together in the teaching of literacy. The researchers found that, through "observation, theoretical study, and practical experience" (p. 329) pre-service teachers developed an understanding of ways to integrate art, technology, and literacy. These three notions of observation, theoretical study, and practical experience are woven throughout my study as well. Throughout the course of the semester, I helped pre-service teachers understand musical concepts as well as differing views of arts integration (theoretical study). Additionally, I modeled music-integrated lessons in the classroom and invited teaching artists to conduct workshops with pre-service teachers (observation). Pre-service teachers were then asked to practice concepts learned in class in their field placements and in workshops with the teaching artists (practical experience). While I believe there are exciting possibilities in using the arts coupled with technology and these researchers provided an understanding of the different types of support needed for pre-service teachers, there is no indication that pre-service teachers in this study were provided any information about the visual art form itself. Most of the theoretical study provided was related to the use of technology. Using Bresler's categories, I would consider the arts integration approach found in this study to be subservient because visual art was upholding and supporting the technology and literacy learning. As such, there is

room for growth in developing arts-integrated experiences for pre-service teachers that allow them to understand the various categories of arts integration, something I did in my study.

Secondly, Dowdy and Campbell (2008) studied the experiences of 11 male pre-service teachers enrolled in a high school reading and writing methods course. The pre-service teachers enrolled in the course had specific areas of study in science, social studies, physical education, and art education. As participants in the methods course, the pre-service teachers were provided with workshops designed to help them understand ways of incorporating various art forms with reading and writing. The most discussed finding by the researchers was the notion that, through participation in the course, pre-service teachers came to realize the varying learning styles of their students and the need to address those learning styles in the classroom. Rather than seeing their work as advocacy for the arts in particular, the researchers appear to view their study as one that advocates for arts-based learning as a way of recognizing and appreciating diversity in the classroom. My study takes on both the advocacy portion of arts integration as well as the notion that all children learn differently and the arts are an essential part of any diverse classroom.

Finally, Davies (2010) studied a week-long project that engaged pre-service teachers in dance, drama, and music workshops that were also designed to provide support for preparing to integrate the arts in their elementary classrooms. After participating in the workshops, pre-service teachers were asked to share their confidence level in participating in the arts, their understandings of the value of the arts in working with children, and their confidence level in teaching the arts in their classrooms. The

results of the study showed an increase in pre-service teachers' confidence in themselves as artistic individuals and in their understanding of the arts as an integral part of children's learning processes. Additionally, the researchers found an increase in the number of pre-service teachers who felt confident they could use the arts in their own classrooms. This increased confidence was based on the fact that the workshops provided pre-service teachers with specific, practical ideas for using the arts in their classrooms. I, too, aimed to use my music-integrated literacy methods course as a platform for providing practical arts-based teaching ideas. However, Davies' study only provided a weeklong arts-integrated experience for pre-service teachers, focusing on a number of art forms in a short period of time. In my study, I provided a more sound understanding of one art form by focusing primarily on music for an entire semester.

All three of these studies provide interesting insight into my own work; I see threads of my work in each of these pieces. Like Toren and colleagues (2008), I too provided pre-service teachers with theoretical discussions, observations of model lessons, and opportunities to practice lessons in the classroom. Like Dowdy and Campbell (2008), I see using the arts in the classroom as a model for developing a culturally responsive environment[3] that respects diversity. It was my hope to pass this understanding on to pre-service teachers. And, like Davies (2010), I attempted to provide pre-service teachers with activities that helped them to develop confidence in their use of the arts and their understanding of its benefits for children. However, what I miss when I read these three pieces are the voices of the pre-service teachers. Dowdy and Campbell (2008) did provide some quotations from their interview transcripts, however, the voices

[3] While there are many types of diversity, in Dowdy & Campbell's (2008) study, there was a focus on cultural diversity. Therefore, I see a culturally responsive environment as one that honors and appreciates the cultural identities of all learners.

were muffled by the louder voices of the researchers. Additionally, the emotional aspect of these experiences was missing. As previously shared, the arts facilitate emotional experiences through the use of the senses. I have tried to bring more of the participants' voices into this work. Furthermore, in each of these studies, there was not a singular focus on a particular art form. Toren and colleagues (2008) come close to a singular focus by using visual art; however, they combined this with technology, focusing more heavily on the technology. The visual art is secondary. The other two studies focused on a number of art forms at once. As I have established earlier, focusing on one art form with pre-service teachers holds promise in helping them to understand arts integration.

Finale

When considering the importance of the arts in the lives of children, the literature is quite clear. The arts provide opportunities for children to represent their learning and make meaning in a variety of ways. The arts open doors for appreciating and welcoming multiple literacies into the classroom. The arts facilitate meaningful play experiences in which children make meaning and learn about their worlds. The arts encourage specific habits of mind. The arts engage and inspire. When examining the ways the arts are included in the classroom, the literature is also quite clear. The arts are used mainly to serve other content areas. While encouraging interest and engagement in the activities of the classroom may be good reasons to include the arts, the benefits of the arts for children go beyond interest and engagement. The habits of mind and multiple literacies that can be developed through experiences in the arts are of lasting value to children.

In examining the literature on arts integration, it is evident that integration should include both learning *in* the arts and learning *through* the arts. For me, these two

approaches to the use of the arts provide different outcomes for students. Theorists such as Dewey (1934/1989, 1938) and Eisner (2002) advocate for the importance of learning *in* the arts for experience and the development of habits of mind. Likewise, researchers such as Goldberg and Scott-Kassner (2002) and McMaster (1998) advocate for learning *through* the arts to encourage student engagement and to allow multiple forms of representation of learning. It is my belief that both types of learning are important and can provide quality learning experiences for children; they are both valuable in helping to develop individuals who understand the world around them and who are active participants in that world. However, I also believe that educators who seek to integrate the arts should understand which type of learning they are facilitating. Educators who understand the outcomes of their arts-integrated practices and the types of integration they are using are more informed about the learning opportunities they are providing for their students. According to Bresler's (1995) classifications, the only type of arts integration that facilitates both experiences is the co-equal approach. Co-equal arts integration allows children to learn about a particular art form, making it meaningful for them, while also allowing them to use their arts learning to facilitate and expand their understanding in content areas. In teaching my course, I endeavored to approach arts integration in a co-equal manner. It is vital that those who strive to use the arts in their classrooms develop an understanding of the differences between learning *in* the arts and learning *through* the arts as well as the benefits that each type of learning holds for children. It is also vital that educators who wish to use the arts in their classrooms either possess knowledge in the art form or have access to arts specialists who can support their endeavors in arts integration. In a time when the number of arts specialists in schools is

dwindling, along with the time for arts-related activities (Center on Education Policy, 2008; Donahue & Stuart, 2008; Zwirn & Graham, 2005), classroom teachers must have the necessary background to effectively integrate the arts into their teaching.

Additionally, educators who wish to use the arts in their classrooms must develop understandings of the ways in which the arts benefit children and the various uses for the arts in the classroom. As I show throughout this literature review, the arts can be used in the classroom in many ways. Each method of arts integration brings with it differing rationales, purposes, and outcomes. Teachers who are effectively using the arts in their classrooms must have an understanding of these rationales, purposes, and outcomes. They must know why they are using the arts in their classrooms and they must understand the impact that use is having on their students. Incorporating the arts into their teacher preparation programs will allow educators to develop a better understanding of the arts, the benefits they bring to students and teachers alike, and the necessary skills for using the arts with purpose.

My study addressed the understanding of educators (specifically pre-service teachers) in regards to the use of the music in teaching. If I were to revise this chapter to only include the research that deals specifically with music integration, there would be considerably fewer pages to read. Focusing on one art form holds promise for pre-service teachers (Hennessy, Rolfe, & Chedzoy, 2001; Oreck, 2004; Propst, 2003). Additionally, music integration provides more anxiety and concern than the integration of other art forms (Hennessy, Rolfe, & Chedzoy, 2001). Therefore, this study expands the very small body of literature that deals more specifically with music integration.

As I seek to understand how pre-service teachers conceive of music integration, specifically, and their attitudes toward the more global use of the arts in teaching, I expand upon the literature presented here by providing an in-depth perspective of the pre-service teachers engrossed in a music-integrated experience. What, specifically, are their understandings of the rationales, purposes, and outcomes of arts integration? What do their experiences as learners in this type of environment lead them to believe about their own teaching practices? Yes, the literature is clear that arts integration is beneficial for children. Yes, the literature is clear that teachers who use these methods must understand these benefits and be comfortable using the arts. However, how do pre-service teachers who are still developing their own identities as educators assimilate knowledge of arts integration into their practices? Because the existing literature on the use of arts integration with pre-service teachers is still scarce, this study expands the field and contributes a new view of arts integration with pre-service teachers.

CHAPTER 3

PREPARING TO ARRANGE THE SONG

As I walked into class on the first day of my senior year of college, I was a little intimidated by the course I had chosen to take: Arranging and Composition. Over the summer, the man who had served as the university's band director for 40 years had decided to retire and the university had hired a new director, Mr. James. Mr. James was well-known in the music world for his work as a composer and arranger. He had worked to make a name for himself as a composer by writing original scores to a number of very successful films and by composing new works for middle and high school concert bands. He had also become quite skilled at taking the compositions of others and arranging them for marching bands. Mr. James would be the instructor for the Arranging and Composition course. As I walked down the corridors of Smith Hall, I noticed the gleam of the newly waxed tile floor and the accompanying squeak of my sneakers against the fresh wax. I passed the office of another instructor, Mr. K, and heard the sounds of a piano wafting under the door. As I passed, I noticed that the student was struggling with one specific chord. I could imagine the roll of Mr. K's eyes as the student stumbled over the chord once, twice, a third time before stopping altogether. Mr. K's voice followed me down the hall as I passed, "Did you practice this week? It certainly sounds like you need to spend more time in the practice room. Remember that music majors are expected to practice at least two hours a day." While everyone loved Mr. K, he was notorious for having high standards and little patience for students who didn't meet his expectations.

I came to the assigned room for my class and took a seat in the front row, saying hello to familiar friends. I looked up at the clock and saw the second hand ticking around

the circular, white face, marking time until the beginning of class. Mr. James entered and began to explain the course assignment to us. There was only one assignment; by the end of the semester, we were to create an arrangement to a familiar piece of music. The choice of music was ours, but we had to make sure we arranged the piece for a concert band. Our final exam would be to have the university's concert band play the piece during a rehearsal and rate our work. Over the course of the following weeks, I labored over my work, spending many hours sitting on my bed surrounded by staff paper, books about arranging, multiple pencils, and plenty of erasers. I wanted to make sure I wasn't embarrassed in front of the entire concert band; my work had to be great. I had chosen to arrange a piece that was originally performed by Take Six, a popular a cappella group. I knew it would be a challenge to arrange a piece that was written for only voices into a piece for only instruments; however, I was excited about what the end result might be.

As the semester neared its end, our class met in the band room for our final exam: the performance of our pieces. As I sat at the front of the room with the other six members of the class, I noticed the old, red carpet that covered the floor. In my mind, I wondered, "Who thought that red was a good idea? It's so tacky!" As the band began to file in, I heard the familiar sounds of cases opening, percussionists practicing their cadences, and music folders slapping against metal music stands. The shrill sounds of the piccolo solo in "The Stars and Stripes Forever" floated across the room as the first chair practiced his part. My band never did a concert, marching band performance, or parade without playing John Phillips Sousa's famous march. "Why in the world is he practicing 'Stars and Stripes?' Surely he knows that by now," I said to my friend sitting next to me. In just a few minutes, the heavy, black door at the front of the band room opened and

closed with a loud slam as Mr. James walked in with all of our arrangements. He distributed our music and began the rehearsal. Unfortunately, mine was the last arrangement in the pile and I would have to wait as the band played my classmates' pieces before mine. Finally, Mr. James called for my piece, picked up his baton, raised his arm, and gave the downbeat for the first note.

As with my Take Six arrangement, I have conceived of this study with care, concern, and a desire to present a good work. My purpose in conducting this study was to understand the impact of a music-integrated literacy methods course on pre-service teachers' attitudes toward the use of music or other art forms in their teaching. While I focused specifically on integrating music into a literacy methods course, I was also interested in whether or not a focus on music led pre-service teachers to consider other art forms. Additionally, I sought a broader and deeper understanding of the learning experiences that pre-service teachers had in a music-integrated environment along with the connections they made to both their own learning and their teaching practices. Data collection methods such as interviews, observations, and collection of class assignments provided the opportunity for me to open the doors to my classroom and document the voices of pre-service teachers. As the facilitator, responsible for highlighting the participants' voices, it was necessary for me to provide a detailed description of the context, the process of teaching and learning in the classroom, and the experiences of the pre-service teachers enrolled in the course. Therefore, this study takes the form of a multiple case study and is reported through the technique of portraiture.

Case Study Methodology

A case study involves the exploration of a single phenomenon in which there are natural boundaries (Merriam, 1998; Stake, 1995). This study is bounded by time, by context, and by my knowledge in the teaching of literacy and music. In further explaining the features of a case study, Merriam (1998) stated that the study must be particularistic, heuristic, and descriptive.

This study is particularistic in that it is designed to explore a particular situation – a music-integrated literacy methods course occurring over one semester. It is heuristic in that I "illuminate the reader's understanding of the phenomenon under study" (p. 30). Lastly, this study is descriptive in that the painting of the portraits requires that I share the complex experiences and perspectives of the study's participants as they experienced a music-integrated literacy methods course (Lawrence-Lightfoot & Davis, 1997).

A multiple case study provides insight into differences and similarities among participants or sites within a study (Merriam, 1998; Yin, 2003). In using a multiple case study design, the researcher should carefully select the cases based upon the possibility of finding either very similar or very different results. It is possible, however, to determine the cases based on some predictable factor that might influence the results (Yin, 2003). When selecting the pre-service teachers to study in-depth throughout my research, I was interested in whether or not there were different experiences in the music-integrated literacy methods course when pre-service teachers had varying levels of expertise and training in music. As such, the cases for this study include those of pre-service teachers with no formal training in music, those who would consider themselves to have informal training in music, and those who have formal training in music. Pre-service teachers with

each of the various types of training or lack of training represent a case; these differing levels of experience and training are the predictable factor I used to choose the interview participants.

Portraiture Methodology

I drew upon the technique of portraiture to report my cases because it enhanced the descriptive detail necessary for this study. Lawrence-Lightfoot and Davis (1997) explained that, while a portraitist may provide thin descriptions that set the scene but require the reader to make no inferences or interpretations, the focus should be on thick descriptions through the use of "thoughtful, discerning interpretation in the text" (p. 91). Additionally, portraiture provided me the opportunity to convey my emic, or insider's view, into the case. As the instructor of the course, my perspective pervaded the study and influenced the ways in which I taught the material and interacted with pre-service teachers. Through portraiture, I bring insight into the case by articulating my understanding of the events that occurred throughout the semester. The voices of pre-service teachers, combined with my voice and unique perspective, come together to provide a clear view of our time together in a music-integrated literacy methods course.

Lawrence-Lightfoot and Davis (1997) have described portraiture as a qualitative research method that combines both art and science:

> Portraiture is a method of qualitative research that blurs the boundaries of aesthetics and empiricism in an effort to capture the complexity, dynamics, and subtlety of human experience and organizational life. Portraitists seek to record and interpret the perspectives and experiences of the people they are studying, documenting their voices and their visions – their authority, knowledge, and wisdom. The drawing of the portrait is placed in social and cultural context and shaped through dialogue between the portraitist and the subject, each one negotiating the discourse and shaping the evolving image. The relationship between the two is rich with meaning and resonance and becomes the arena for

> navigating the empirical, aesthetic, and ethical dimensions of authentic and compelling narrative. (p. xv)

The use of portraiture requires that the researcher is aware of five specific domains: (a) context, (b) voice, (c) relationship, (d) emergent themes, and (e) aesthetic whole (Meyers, 2005). As the portraitist considers the phenomenon under study, she must be aware of social, cultural, and historical context and how each influences the experiences of the participants. The focus on context allows the portraitist to understand the participants' actions and perspectives. Throughout this study, I have provided insight into the context of the urban environment in which my participants and I interacted and discuss how I see myself as a part of the context. In addition, I have included explanation of what I consider to be each participant's own personal context. In this study, personal context includes participants' self-described characteristics, such as nationality, gender, age, and faith. I will share each participant's personal context in Chapter 4.

How the portraitist chooses to set the scene and communicate the context to the reader is part of her voice. Lawrence-Lightfoot and Davis (1997) have explained that, while the portraitist must represent the voices of the participants, she must also be aware of her own voice and how her voice permeates the text. The inclusion of the portraitist's voice is not seen as a negative aspect of portraiture; rather, the acknowledgement of the portraitists' voice allows her to share her perspective and experience. Lawrence-Lightfoot and Davis have explained:

> The portraitist's voice, then, is everywhere – overarching and undergirding the text, framing the piece, naming the metaphors, and echoing through the central themes. But her voice is also a premeditated one, restrained, disciplined, and carefully controlled. Her voice never overshadows the actors' voices (though it is sometimes heard in duet, in harmony and counterpoint). The actors sing the solo lines, the portraitist supporting their efforts at articulation, insight, and expressiveness….The portraitist inevitably renders a self-portrait that reveals her

> soul but she also produces a selfless, systematic examination of the actors' images, experiences, and perspectives. (pp. 85-86)

In an effort to acknowledge my voice, I have shared vignettes of my own personal experiences throughout this work; these vignettes are designed to shed light on my thinking regarding the information included throughout this study. Additionally, in painting the portraits of each participant, I have relied heavily on the words of each, including many quotes from interview transcripts and course assignments. I further attempted to include the voices of the participants by beginning my analysis process with In Vivo coding (Saldaña, 2009), a method that uses the actual words of the participants as codes. I will describe In Vivo coding in more detail later in this chapter.

The relationship that develops between portraitist and participants is another defining characteristic of portraiture. It is through this relationship that the portraits are created; through interaction and dialogue, both the researcher and the researched contribute to the final portrait (Lawrence-Lightfoot & Davis, 1997). As is the case with any relationship, time leads to deeper understanding of and rapport with the other. Additionally, over time, relationships evolve, change, and grow. The portraitist must be aware of these relationships and the changes that occur over time and must work "to build trust and rapport" (Lawrence-Lightfoot & Davis, p. 141). In working with the participants for this study, I was always aware of the relationship that existed between us. As a researcher seeking to understand their experiences, I sought to develop a rapport with pre-service teachers that went beyond the usual teacher/student relationship. Rather, I attempted to position myself as a colleague, a co-educator who was learning along with them. On the other hand, as their university instructor, I had to understand that, regardless of my attempts to position myself differently, issues of power still existed. It

was the participants' view of our relationship, rather than my own, that would have the most influence on our interactions and their willing participation in the study. I knew that, as a university instructor conducting research with my students, the relationship required for a portraiture study might be beyond my grasp. The necessary back and forth between portraitist and participant as they negotiate and, in essence, co-create a portrait might not be present when issues of power were a concern. I initially found myself disheartened. As a musician, I am drawn to the aesthetic and found benefit in Lawrence-Lightfoot's methodology. I knew that using an aesthetic representation to convey context, voice, and the whole of an experience were quite useful contributions to my study. Because portraiture methodology contributed many useful techniques, I wasn't ready to completely remove it from my repertoire. Instead, I decided to reframe my study as a portraiture case study, utilizing techniques of both methodologies.

Portraiture Case Study

In considering portraiture, English (2000) has troubled the notion of the portraitist creating one truth, arguing that there is danger in the failure to acknowledge that multiple truths might exist. Taking this further, Lipstein and Renniger (2007) explain that a distinctive feature of portraiture is a focus on commonalities among participants while case studies allow the researcher to "single out" (p. 119) one participant. In this study, I have worked to provide insight into the individual experiences of each participant, while also providing an explanation of the similarities within the larger group. This focus on both the individual and the whole is consistent with the work of other researchers who have blended portraiture and case study methods (Holder & Downey, 2008; Makwinja-Morara, 2009).

In considering how I might report both the individual and the shared experiences of pre-service teachers, I naturally returned to thinking as a musician. Rather than portraits, I began to think of each participant's narrative as a song. However, unlike a composer who creates an original work, I began to realize that I was working as an arranger. In the music world, an arranger takes a work that has already been created and fleshes it out. This might mean that the arranger decides which instruments carry the melody and the harmony. Or, the arranger might take the sections of a song and decide the order in which each should be placed. Another job of the arranger might be to re-voice a work, meaning that an arranger might transcribe a work that was originally written for a symphonic ensemble and arrange it for a different group of instruments, such as a marching band. Regardless of the arranger's task, one point is certain: the arranger must create a work that is recognizable as the original piece. Geertz (1973) describes the process of writing narratives of others' experiences as fictiō, meaning that they are "something made, something fashioned" (p. 15). In essence, these narratives are "our own constructions of other people's constructions" (p. 9). In much the same way as an arranger, a qualitative researcher pieces the narrative together, making decisions about what to share and where to place each story. However, like the arranger, it is up to the researcher to create a work that still has the essence of the original. In this case, the original is the experience of the participants.

Context

This study takes place at a large, urban university located in the Southeastern United States during the Spring 2010 Semester. The course I teach is a language arts course designed for pre-service teachers who are seeking a Bachelor of Science in

Education in Early Childhood Education (BSE) degree. After pre-service teachers complete their first two years of study and meet their general studies requirements as set forth by the university, they may apply to the BSE program. After admission into the program, pre-service teachers enter an intense two-year training in which they attend classes two to three days per week and are in field placements in elementary schools across the metro area two days per week. Pre-service teachers attend Language and Literacy during their first semester in the program, known as Block I, and are also enrolled in Child Development, Cultural Foundations, and Classroom Management. Some pre-service teachers also opt to take the required Art and Music for Elementary Teachers course during Block I. During Block I, as a part of the university's developmental approach, pre-service teachers' field placement experiences are in Pre-Kindergarten and Kindergarten classrooms.

My Language and Literacy class, the first of three language arts courses students take, is designed to explore the foundations of literacy learning in young children and focuses on oral language development, early reading skills, and early writing development. As I have had the opportunity to teach this course multiple times, I have developed strategies to integrate music into my teaching. As a musician and former music teacher, I find using music is a natural part of my teaching repertoire (I discuss my musical experience later in this section). As such, it has become natural for me to include music in this course. I encourage pre-service teachers to notice how their students are engaging with music both in the classroom and at home and I work to help pre-service teachers redefine music to include sounds within their environments. We discuss the notion that music is simply organized sound and that sounds are found in many places in

our environment. It is my hope that, in redefining music, I am able to demystify it and make it more approachable for all. Furthermore, since oral language is also a form of organized sound, I hope that pre-service teachers will begin to make their own connections between music and early literacy development.

In my day-to-day teaching, I endeavor to find multiple ways to integrate music into the course. My wish is to model for pre-service teachers a variety of teaching strategies that also mirror Bresler's (1995) categories of arts integration. While I do not discuss the specifics of Bresler's terminology as a part of my course, I do have discussions with pre-service teachers that help them understand the different ways to use the arts in teaching and the difference between using an art form to support learning in another content area as compared with a lesson in which students learn something about both the art form and the content area. I provide model teaching lessons that the students can replicate in their field placements. These include a variety of songs to teach literacy concepts, books that include either music concepts as a part of the story or that have corresponding sound tracks, and music or instrument-making projects. Additionally, I challenge pre-service teachers to think through their own personal relationships with music and to become more aware of the influence that music has on their lives. This is most evident in the completion of the music memoir, which I will discuss in more detail in Chapters 4 and 5. I also try to provide more sophisticated experiences with music that require pre-service teachers to think through the elements of various genres of music and make connections to literacy concepts they might teach their students. We also spend time exploring our environment and learning how we can incorporate found sounds into our teaching. Finally, I model one way that educators who wish to incorporate the arts

can rely on community resources to do so. I invite teaching artists from a local arts center to provide workshops designed to help pre-service teachers understand ways to incorporate techniques of drama into their literacy teaching. I then connect these workshops back to music and expand upon them to incorporate our previous learning regarding music integration (See Appendix B for a class schedule with a brief synopsis of music-related activities).

While I approach my class from a very specific focus on music integration, pre-service teachers, as they move throughout their courses of study, are given the opportunity to work with other faculty and staff who possess a wide variety of pedagogical beliefs, research agendas, and philosophies on preparing pre-service teachers. Additionally, course instructors include tenure-track faculty members, clinical instructors, and doctoral students. Courses take place on campus as well as in professional development schools throughout the metro area. My Language and Literacy course is taught on campus and the pre-service teachers attending include both those who live on or near to campus and those who commute from the outlying suburban areas.

As the instructor of the course and the one responsible for setting the tone throughout the semester, I include myself as a part of the context. My journey into the educational arena began with music. As a young child, I developed an interest in music that was fueled by my participation in band as a clarinet player and by private piano lessons. My interest in and love for music led me to make a decision to study music in college and facilitated my subsequent enrollment in a music education program. After graduation, I began my education career as a music specialist in an elementary school and was responsible for teaching music to students in Kindergarten through 5th grades. As I

moved into new areas of education and began to teach Pre-Kindergarten, I quickly discovered that I could not separate the teacher in me from the musician in me. Although I was no longer responsible for teaching music, I found that I could not live without it in my classroom. I found myself using music to teach content, playing music in the classroom, and teaching my students musical concepts. My view of myself as a musician pervades my thinking and it is natural for me to include music in all aspects of my life, including my teaching. As such, I am naturally inclined to set a tone in my teaching that honors and respects music and that includes it as an honored guest in my classroom. The pre-service teachers who entered my classroom as a part of this study quickly discovered that the honored guest was present and accounted for during each class session. This natural partiality toward music is an important consideration in using portraiture to report this study:

> The researcher or portraitist's rendering is always already partial. However, this partiality is not in and of itself a negative aspect of the research. Rather this partiality provides the portraitist the space to acknowledge her or his presence – physically, psychologically, spiritually, and emotionally – in the research, thereby dismantling the notion that the researcher is the only knower and expert on the lives and experiences of the participants. (Dixon, Chapman, & Hill, 2005, p. 17)

Thus, my natural inclination towards music and my view of self as musician influence the tone of my class, the environment in which pre-service teachers find themselves on a weekly basis, and the way in which I choose to represent pre-service teachers' voices in this study.

Participants

Many of the pre-service teachers enrolled in the BSE program fit the description of non-traditional students. Non-traditional students are classified as such because they delay enrollment after high school, attend classes part time, work more than 35 hours per

week, are financially independent according to the requirements for determining financial aid eligibility, have children or other dependents, are single parents, or possess a GED rather than a high school diploma (US Department of Education, 2002). While not all students in the program are considered non-traditional students, many find themselves having to balance a variety of responsibilities such as work, family, class attendance and assignments, homework, and field placement expectations.

The participants in this study are representative of those who are normally enrolled in the BSE program. During the Spring Semester 2010, I taught two Language and Literacy courses. A larger sample of all students in both courses was chosen based on convenience as I served as both the researcher and the course instructor and all pre-service teachers enrolled in my course were asked to participate. There were a total of 54 pre-service teachers enrolled in my two courses. A total of 48 of those enrolled consented to participate in the study. In addition, after the course was completed, I selected six pre-service teachers to participate in an interview designed to seek a deeper understanding of their experiences. The criteria for selection were based on their music experience prior to enrollment in the course. I asked pre-service teachers to self-report their music knowledge and training. After compiling all the data, I separated pre-service teachers into the three groups. I used their self-reported music knowledge and training as the basis for grouping. Those pre-service teachers who indicated that they considered themselves to be musicians and that they had formal training in the arts were placed in the "Formal Training" group. Those pre-service teachers who considered themselves to be musicians but indicated little or no formal training in the arts were placed in the "Informal Training" group. Lastly, pre-service teachers who did not consider themselves

musicians and indicated no formal training in the arts were placed in the "No Training" group. I then randomly chose two pre-service teachers from each group (total interviews = 6) to participate in interviews. Barrett, McCoy, and Veblen (1997) have explained that a pre-service teacher's personal, historical experiences with music have the power to influence thinking regarding the use of music with elementary students. The interview participants were selected at the end of the study and all interviews were conducted after the course was completed. My purpose in waiting to choose interview participants until the class was over was to provide them with a more comfortable space to share their thoughts. As the course was over and their grades were reported, I no longer served as an instructor, responsible for evaluating their work.

I also served as the field placement supervisor for six pre-service teachers from one class, allowing for observations of the pre-service teachers' instructional practices and access to lesson plans. These pre-service teachers were assigned to my supervision load based upon the administrative needs of the department. As I was responsible for observing these pre-service teachers for the entire semester, these six individuals were identified at the beginning of the semester. As I already mentioned, I randomly selected the participants who were interviewed at the end of the semester. There was an overlap in pre-service teachers who were observed and those who were interviewed. Two of the six participants who were interviewed were also observed. For the sake of clarity, I will use the following terms to identify different study participants throughout this section:

Pre-service teachers. All pre-service teachers who consented to participate in the study were asked to complete the Teaching with the Arts Survey (TWAS) and to submit all class assignments for this study; this group includes students who only completed the

TWAS and submitted assignments as well as those who participated in observations and interviews

Interview participants. Those pre-service teachers who are asked to participate in interviews; these students also completed the TWAS and submitted all class assignments for this study

Observation participants. Those pre-service teachers who were placed under my supervision for field placement and who allowed me to use our observations as a part of this study; these students also completed the TWAS and submitted all class assignments for this study

Role of the Researcher

As an educator with experience and training in music, music education, early childhood education, and literacy, my role in the research is quite unique. My background as a music educator and my current experience as a teacher educator in the field of literacy converge to provide a unique outlook that not many teacher educators likely possess. As I worked to integrate music and literacy, I had to be aware that my subjectivities, at times, might have clouded my judgment in relation to my study. As an advocate for the continued presence of music in the schools and the use of music to enhance learning and to foster self-expression, I became aware that not all pre-service teachers I studied shared my passion and desire to keep music alive in the early childhood classroom. Although, as an early childhood educator, I considered myself an insider in the group I studied, I was keenly aware that my formal music training and role as a researcher and instructor sometimes placed me in the position of an outsider. As

Johnson-Bailey (2004) has explained, there are various circumstances and settings that will cause a researcher's status to shift:

> The experience of the researcher as insider or outsider cannot be a fixed one, because we are all at some point an insider and an outsider, given the setting. In addition, the perspectives of the researcher can be multifaceted and can be susceptible to shifts influenced by interactions with others, the changing research context, time, and other unpredictable factors. (p. 129)

While conducting my research, I anticipated and prepared for situations in which these pre-service teachers viewed me as an outsider, such as when assigning grades and providing feedback on assignments.

As course instructor, I must acknowledge that there were issues of power in my relationships with these pre-service teachers. I was responsible for evaluating their performance in the course and assigned their final grades at the end of the semester. I attempted to mitigate the power struggle by working to develop a rapport with them as a co-educator. I also tried to make all pre-service teachers aware that I truly wished to hear their honest opinions regarding their experiences in a music-integrated literacy methods course. The pursuit of honesty required that I was prepared for negative responses to the experience and that I was open to allowing pre-service teachers to express thoughts that were contradictory to my own. In order to help pre-service teachers feel comfortable providing honest feedback, I did not view any documents which elicited feedback on the course or measured teacher attitudes until after the course was complete and grades had been assigned unless they provided for anonymous responses (such as tickets out). Likewise, all interviews with the interview participants were conducted at the end of the semester after I submitted final grades.

Data Collection

Data collection took place over a six-month period. Appendix C provides a timeline for data collection as well as an explanation of which research questions each piece of data specifically addressed. Merriam (1998) has explained that in case study research, it is vitally important that the researcher have both depth and breadth in regards to data. In order to facilitate a deep understanding of the case, the researcher must be sure to collect enough data in varying forms. Merriam suggested conducting interviews, observing the participants, and analyzing documents, all three of which were included in this study. Additionally, as an added layer of data and a form of analysis, I kept personal reflections after each class session and observation; these reflections are known as Impressionistic Records (Lawrence-Lightfoot & Davis, 1997). I will discuss these in further detail later in this chapter.

Documents

Class assignments. Upon garnering permission from all pre-service teachers, I collected all assignments completed for the course. These assignments included (a) lesson plans, (b) a reflective journal, (c) a music memoir, (d) tickets out[4], (e) exams, (f) collections of multicultural children's literature, and (g) literacy learning stations. Pre-service teachers were asked to write one lesson plan for the class that included music in some way. Pre-service teachers chose how they incorporated music into their lesson plans. They then taught this lesson plan in their field placements on one of the days their supervisor was scheduled to observe. I also asked pre-service teachers to keep a

[4] The term "ticket out" is a common term used in the BSE program. Many course instructors provide students with tickets out at the end of each class session. They are questionnaires designed to understand students' thoughts regarding the course and that particular day's activities. Tickets out are a means for understanding student morale and learning. For my course, I included questions on the ticket out that were directly related to music.

reflective journal over the course of the semester. In this journal, I asked them to share their thoughts on the course, the integration of music into the content, their reflections on the music-integrated lesson plan they taught, and any connections they were making to their own learning or teaching practices. I asked pre-service teachers to write in their journals outside of class and provided class time for journaling. Pre-service teachers created a music memoir designed to help them explore their current or past relationships with music. In this memoir, pre-service teachers were free to express their thoughts through any medium they wished: dance, drama, music, art, technology, poetry, etc. I also provided a series of ticket out questionnaires (Appendix D) throughout the semester, which allowed pre-service teachers to share their thoughts regarding the class and to provide feedback for me as the instructor. While other literacy assignments, such as exams, literature collections, and literacy-learning stations did not require pre-service teachers to specifically address music integration, I collected these documents and analyzed them for any arts-related themes that emerged.

Teaching with the Arts Survey (TWAS). I asked all pre-service teachers in both classes to complete the Teaching with the Arts Survey (Oreck, 2000) both at the beginning and the end of the semester. This survey was created to help researchers understand teacher attitudes toward the use of the arts in their teaching. The TWAS contains both qualitative and quantitative response items. Those who completed the survey were asked to provide demographic information and to answer two open-ended questions that discuss motivation for the use of the arts. Additionally, the TWAS contains 31 items asking survey takers to rate their responses on a 5-point Likert-type scale. While the TWAS does include quantitative response items, this study is only

informed by the qualitative response items (those open-ended questions that allowed pre-service teachers to share their thoughts regarding the use of the arts in their classrooms). The qualitative responses of all 48 pre-service teachers who consented to participate in the study were included.

Observations

Classroom observations were conducted with those six pre-service teachers (observation participants) who were assigned to me for field placement supervision. On the observation days, I conferred briefly with the observation participants to determine their thinking in preparing their lessons for the day. Each observation participant was observed three times during the study period with each observation lasting between 20 and 30 minutes. Each conference lasted approximately 20 minutes. Immediately following each conference, I took reflective notes regarding my thoughts on the observation participants' use of music or other art forms (if observed). In my reflective notes, I also summarized the conference for future analysis. I also asked the observation participants to reflect upon their teaching in their journals as well.

Interviews

I conducted interviews with six pre-service teachers (interview participants). I chose these interview participants based on their responses to the demographic portion of the TWAS. My goal in selecting these interview participants was to have two interview participants from each category: (a) pre-service teachers with no training in music, (b) pre-service teachers with informal training in music, and (c) pre-service teachers with formal training in music. The pre-service teachers were grouped according to their classifications and chosen for interviews at random. Interviews were conducted after the

course was completed and grades had been submitted. It was my hope that conducting interviews after I was no longer the instructor helped the interview participants feel more comfortable sharing their thoughts regarding the music integration experience. These interviews lasted between 40 and 60 minutes and were digitally recorded. I transcribed each interview as soon as possible after completion to aid in continuing data analysis. Before conducting each interview, I did a preliminary analysis of each pre-service teacher's class assignments and journal entries. After this initial analysis, I created a list of interview questions that were specific to each participant and were designed to provide more insight into views and thoughts regarding music integration and the arts (See Appendix E for a sample of interview questions). Although I had a written list of questions, I used a semi-structured format that allowed for conversation. As a result, I asked additional questions as they arose throughout the course of the interviews. Through these interviews, I gained a deeper understanding of the experiences of interview participants in this music-integrated literacy methods course and their thoughts regarding their teaching practices. I also asked questions designed to help me understand interview participants' thinking as learners in the class.

I asked two interview participants to provide a member check after I completed the portraits to ensure I accurately represented their thinking. The two interview participants who were selected for the member checks were chosen because they were also observation participants. It is my belief that these two participants were better able to provide insight into the findings. These member check meetings were done individually and lasted approximately 20 minutes. Prior to meeting, I provided the interview participants my first draft of the portraits. Our meetings were semi-structured

to allow for interview participants to take the lead in sharing their thoughts on the accuracy of the portraits. While I did wish the interview participants to take the lead in these meetings, I prepared some guiding questions to help our discussions move along. These questions focused on the themes that emerged, how well the portraits matched the interview participants' actual experiences, and any changes or additions that needed to be made. While not a formal member check, I also emailed the remaining four interview participants a copy of their individual portrait. I asked each woman to respond to me with any discrepancies she felt existed or concerns she had regarding the portraits. Each of the four women had a choice to meet with me in person or to respond via email. I garnered permission from each woman to email her portrait prior to sending it to her through electronic communication.

Data Management

All documents I collected for this study were kept in a locked filing cabinet in my office. I placed each group of documents in a separate envelope, labeled with the name of the document (e.g. Lesson Plans, Tickets Out, etc.). Any electronic submissions from students were kept on a password-protected computer. I transcribed all reflections and interviews as soon as possible after their completion and kept both the transcripts and the audio files on a flash drive. I kept hard copies of the interview transcripts in a locked filing cabinet. Along with the analysis, I kept records of each document and the dates/times of analysis in a notebook. I kept logs of all documents submitted by pre-service teachers and included the number of documents in each grouping. During analysis, I kept Impressionistic Records of any thoughts that occurred in terms of data analysis in a sketchbook and referred to it as needed throughout.

Data Analysis

Impressionistic Records and Constant Comparison

Lawrence-Lightfoot and Davis (1997) have described Impressionistic Records as the daily reflections of the portraitist and have explained them as a means of thinking through the researcher's experience, noting changes in thought, and asking lingering questions. For me, Impressionistic Records served as both a source of data and a method of analysis. Each day after class and after each field placement observation, I debriefed the session through journaling and through audio recordings as I was driving home. These became my Impressionistic Records and provided an avenue for me to gather my thoughts and record my interpretations of the events that transpired each day (I transcribed each audio-recorded Impressionistic Record prior to the next class meeting). In addition to capturing my experiences, I also used Impressionistic Records as a planning tool for each subsequent meeting with the participants. Prior to beginning the next class session or observation, I created a set of questions to guide my thinking during the creation of the next Impressionistic Record. Each set of questions was specific to that day's activities, any assignments that were due, and the themes that emerged throughout data collection (See Table 2 for an example of a protocol). Additionally, as I arranged the songs for each of the six interview participants (I share these in Chapter 4), I used my Impressionistic Records as a source of data, reminding me of my thoughts toward each interview participant and the interactions I had with them. In considering Impressionistic Records as a means of analysis, Lawrence-Lightfoot and Davis (1997) explained that they are the portraitist's tool for constant comparison (Bogdan & Biklen, 1992; Merriam, 1998). Much like the written memos and field notes used to help the researcher tease out

Table 2

Impressionistic Record Protocol

1. Brief synopsis of today's activities and class:
    a. Explain activities.
    b. How did the discussion seem to go? Did anyone stand out in particular?
    c. Did anyone bring mood music? If so, what was it and how did they explain?
2. Alphabet/found sound activity:
    a. What were students' responses to having to create their own sounds.
    b. Did any students seem to enjoy the activity? How do I know?
    c. What types of "creativity" or "thinking outside the box" were present?
    d. How did students respond when asked the purpose of this type of activity?
3. Introduction of research study:
    a. What were the general comments or questions surrounding the study?
    b. What types of body language were evident?
        - What do I conclude from this body language?
    c. How did I feel about the process of explaining the study?

emerging themes, Impressionistic Records provided an avenue for me to consider the song the data had to sing and to note the shifts that occurred throughout the study. Constant comparison is utilized throughout the entire data collection process and beyond; in essence, the researcher begins coding data as they are collected to determine the themes that emerge. As new data are collected, they are compared to the existing themes and categories are collapsed, changed, and created as needed to accommodate the new data. This process continues until all of the categories have been created and themes emerge. In essence, the construction of categories and determination of themes that exist in the data is, in itself, the analysis process (Merriam, 1998).

In Vivo and Axial Coding

As I began to analyze the data, I used a process known as In Vivo coding (Saldaña, 2009). Although I knew that I could not completely represent the experiences of the participants, I wanted to create a work that would honor their voices as much as

possible. In Vivo coding requires the researcher to develop codes based on the actual language used in the data. In other words, as I coded the data, I used the exact words of the participants as my initial codes (see Table 3). In using In Vivo coding, I hoped to continue to remain close to the participants' voices by recalling their terms and words. I then searched through these codes, which were in the participants own words, to determine any themes that were emerging. The search for themes within the data and the use of those themes to drive further data collection and analysis is a foundational aspect of portraiture. The iterative, cyclical process of data collection and analysis aids the portraitist in identifying themes and patterns in the data and in determining each step of data collection (Lawrence-Lightfoot & Davis, 1997).

I further analyzed the data through the use of axial coding (Glaser & Strauss, 1967; Strauss & Corbin, 1990). Axial coding is a means of reconstructing the data that have been broken into themes for the purpose of understanding the phenomenon under study and the relationships between themes. The use of In Vivo coding to break apart and closely analyze each part of the data and the use of axial coding to reassemble the pieces into an "aesthetic whole" is a key aspect of developing a portrait (Lawrence-Lightfoot & Davis, 1997). While I analyzed the data throughout the semester, the reassembling of the pieces and the combining of data sources began at the end of the semester after I conducted interviews. These interviews helped shed light on the data that had been collected throughout the semester and provided the deeper insight needed for reassembly (See Appendix F for a breakdown of codes and themes).

Table 3

Example of In Vivo Coding

Transcript	*Codes*
I love this teacher. She's playing music for us when we come in. You played One Tribe; I remember that…. See, I remember that. I guess that's just how I am with music. It clicks with me and when I heard you play that song, I was just like, "So, she values music." I just wanted to go up to your iPod. I was so excited. I liked it a lot. It set the mood for what type of an environment I was going to be in already, just by you playing that one song. I was like, "This is going to be a nice place to learn."	Remember Music clicks Values music [instructor] Set the mood/Environment Nice place to learn

Documents, TWAS, and Interviews

Prior to coding class assignments, I first made copies of each. I then graded the originals and returned them to pre-service teachers, keeping the copies for data analysis. For this study, I only analyzed the assignments of the interview and observation participants; however, I analyzed the qualitative responses to the TWAS for all 48 pre-service teachers enrolled in the study. As previously mentioned, I analyzed these documents using In Vivo and axial coding. I first began coding documents in an effort to help me generate interview questions. Using the initial codes and the emerging themes, I was able to generate questions that asked for clarification, understanding, and filled in the gaps I noticed within the data. I have included an example of an interview protocol in Appendix E. After generating interview questions, I then revisited the documents to determine what themes were emerging from the assignments and survey in respect to each of the four research questions.

I conducted interviews after the class ended and final grades were submitted. I transcribed these interviews as quickly as possible to facilitate continued coding and analysis. After all data were analyzed and I wrote my preliminary thoughts on the study, I conducted member checks with the two interview participants who were also observation participants. During the member checks, I took notes regarding their thoughts on the themes that emerged and their suggestions for further analysis. After member checks, I also created an Impressionistic Record. I used the same techniques of In Vivo and axial coding to analyze the interviews. In addition, I looked at the data in relation to each research question to determine any themes that spoke to any of the four questions posed in this study.

Consistent with constant comparative methods, I analyzed the documents I collected throughout the semester. I began by analyzing each set of documents separately and also analyzed my Impressionistic Records separately. After all class assignments were completed, I began to look for themes across these documents and began to create categories. I handled the observations and interview transcripts in a similar manner, analyzing them separately in the beginning. After I completed the initial analysis of the interviews and collected the final TWAS from students, I separated the data based on the musical training of pre-service teachers and compared themes across groups (pre-service teachers with formal music training, pre-service teachers with informal training in music, and pre-service teachers with no musical training). The interview transcripts from each interview participant were included in each grouping of data and I began to look for similarities and differences among groups (See Figure 1 for a visual of the coding process).

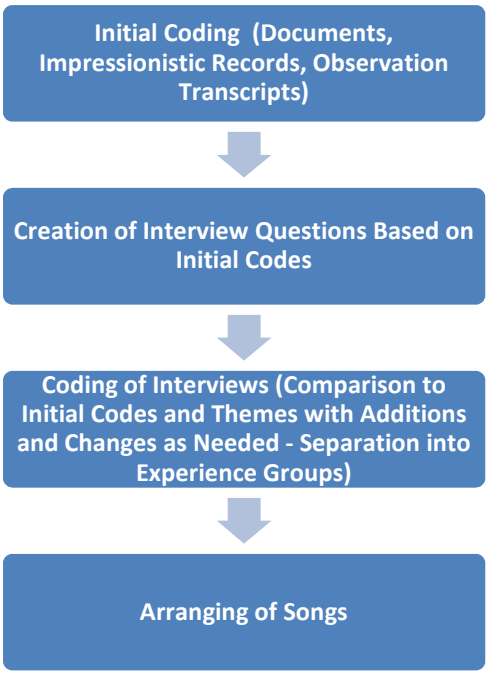

Figure 1. Coding Process

An Attempt to Understand

As I continued the journey of data analysis, I became aware of a constant tension that I felt in regards to understanding pre-service teachers' experiences. Throughout the study, I began to understand that, because many of the pre-service teachers in my class had little exposure to music as a teaching tool, I was asking them to do something that was unfamiliar and, in many ways, uncomfortable for them. While they were beginning to develop their identities as educators, I was also asking them to experiment with an art form that might be frightening to them. I wanted to, in some way, understand or experience that same feeling that I was asking my participants to experience. As a musician, I can't relate to a discomfort with music. Therefore, I had to work with an art form that I was uncomfortable with; for me, that art form was visual art. I began to use

both paint and collage as a means of working through a similar situation as my participants. In essence, through creating paintings and works of collage, I was trying to feel a discomfort or trepidation that might be similar to the feelings of pre-service teachers who were hesitant to use music in their teaching.

For me, the process of immersing myself in a new art form brought out a tension between novice and expert. As a novice visual artist, I constantly heard the voice of the "experts" in my mind – that voice that tells me that my work isn't good enough because I don't know enough about the mechanics of visual art. I haven't studied composition and have no eye for line or color. Even as I write this section, I am unsure of the vocabulary to use in speaking about the specific considerations of visual art forms. As I worked on my pieces, I constantly heard the voice of imagined "experts" telling me that I had no right to use an art form that I had not studied or wasn't skilled at using. In an effort to battle against these voices, I showed my work to others (something that was quite uncomfortable for me) and invited them to critique my pieces. Although my process of immersing myself in visual art still doesn't replicate exactly the participants' experiences, it did allow me to feel some of the same apprehension and, in some ways, anticipation that I imagine my participants felt.

Arranging the Songs

For each of the interview participants, I wrote a short vignette describing her experiences in the course. As I have already shared, while Lawrence-Lightfoot uses the term portrait to refer to these narratives, as a musician, I prefer to think of them as songs. In studying composition and arranging as a part of my music education program, I recall

the intense time and focus required to make sure that each note is placed in the right place, with the right timing, and in the right key to ensure the desired sound is created. In much the same way as an arranger, I took great care in sharing the songs each of the six interview participants has composed. I returned to the interview transcripts and relied heavily on their own words to arrange their songs. I also reread their journals a number of times, along with the accompanying codes and themes, to remind myself of the words each woman prefers to use. Additionally, I returned to my Impressionistic Records and collages to remind myself of my own, personal experiences with each of the six women represented in this work (See Figure 2).

In thinking about arranging the songs, it is striking to me how similar this process was to my process of arranging the Take Six song for my college Arranging and Composition class. As I have already shared, I spent many hours sitting on my bed, surrounded by materials to arrange that first song. In much the same way, I recall spending many hours in my county library surrounded by coding charts, interview transcripts, and assignments as I arranged the songs for this study. As an example, I will share some of my process of arranging Isabella's song. As I have already shared in previous sections of this chapter, I first created the interview questions that I asked Isabella after my initial coding of documents, Impressionistic Records, and observation transcripts. I returned to Isabella's assignments, specifically her journal, to note any places where I needed clarification. For example, in thinking about my third and fourth research questions (both of which are related to pre-service teachers' instructional practice), I noticed that Isabella had written in her journal that she thought it would be hard to generate ideas for using music in conjunction with literacy. In response to this

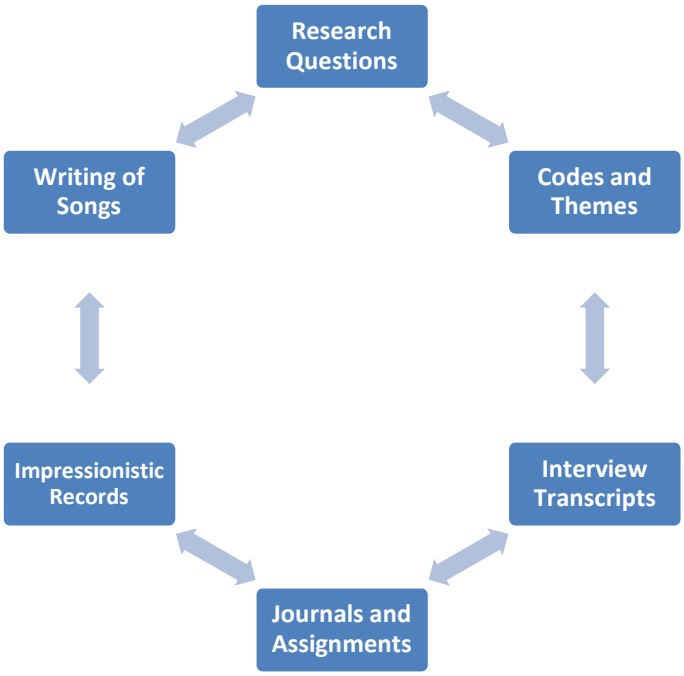

Figure 2. Arranging the Songs

journal entry, I asked Isabella, "You said in your journal that you think it would be hard to incorporate music into the lessons but that it would be worthwhile. Can you tell me a little bit more about what makes it hard and, also, what makes it worthwhile" (Interview Transcript, July 22, 2010)? In her response to this question, Isabella discussed the difficulty of generating ideas that would correlate to a literacy lesson and the need for professional development to help teachers understand how to use the arts in the classroom. Additionally, in responding to this question, Isabella returned to the notion of music as a means of learning and recalling content (a theme that persisted throughout data analysis).

After finishing all of the interviews, I transcribed and analyzed them using the coding methods I have previously discussed. Once I had the themes established, I began

to arrange Isabella's song. I first thought of the research questions and the themes that spoke to each (Appendix F). I then returned to Isabella's interview and journal to remind myself of how she responded to interview questions that I had designed to speak to each research question. As I wrote, I constantly returned to the interviews, journals, and themes as well as my own Impressionistic Records. It was within this cyclical process, surrounded by papers and charts, that I arranged Isabella's song.

To further shed light on my method of arranging, I will address my process in answering the second research question, "How do pre-service teachers describe their experiences as learners in a music-integrated literacy methods course?" In arranging Isabella's song, I returned to the themes that fell under this question and looked, specifically, at the responses of those with formal training in music (the group into which Isabella falls). I noticed that some of the themes in this category are self-expression and the welcoming environment of my classroom. I then returned to the interview transcripts and searched out sections where Isabella specifically discussed these themes. I also returned to my Impressionistic Records to find any sections where I discussed Isabella specifically in relation to these same ideas. As I found these sections, I reread them a number of times and began to write Isabella's song based on my readings of these documents (recall Geertz's discussion of how narratives are the researcher's constructions of the participants' constructions). Isabella discussed how the environment of my classroom provided her with three specific opportunities: (a) to share something about herself that she would not have otherwise been able to share, (b) to get to know her classmates on an emotional level, and (c) to feel welcome in the learning environment I created. I had also written Impressionistic Records that detailed Isabella's sharing of her

music memoir and the very strong emotional experience I had during that moment in class. In noticing these three specific opportunities and recalling my connection to them, I weaved in quotes from Isabella's interview that specifically addressed each and included my own thoughts as I recorded them in my Impressionistic Records.

As I continued to arrange Isabella's song, I followed a similar pattern with the other three research questions. After I had addressed each question, I then began to arrange the sections of the song into a complete piece. Rather than simply follow a chronological pattern of research question one followed by research question two and so on, I chose to arrange the sections in a way that flowed more naturally and attended to the more narrative qualities of the piece. For this reason, I chose to begin the song with Isabella's music memoir, feeling that it would allow the reader the best opportunity to get to know her.

In arranging these six songs, I have tried to share pre-service teachers' experiences as members of a music-integrated literacy methods course in a manner that honors their voices. Additionally, in keeping with my methodology of portraiture case study, I wanted to focus on each individual as well as the similarities within the group. Therefore, each song I've arranged is a brief glimpse into each individual's experience. While they may be brief, it is my hope that, like a well-arranged song, they still provide the essence of the original. After arranging each of the individual songs, I turned my focus to the whole and used what I learned from each of the participants to arrange a collective song.

Trustworthiness

According to Merriam (1998), "all research is concerned with producing valid and reliable knowledge in an ethical manner" (pg. 198). In other words, a researcher must consider issues of reliability, validity, and ethics in order to produce a solid, worthwhile study that contributes to the advancement of knowledge within the field. Addressing these issues allows the researcher to ensure the trustworthiness of the study. Using Merriam's definition of quality research, this section focuses on validity, reliability, and ethical considerations as the measures of the trustworthiness of my study.

Validity. When discussing validity, Merriam (1998) explains that the researcher must be aware of how well the findings compare to the actual reality of the situation. While this can be a somewhat ambiguous concept, she proposes strategies to enhance validity, which include triangulation, member checks, and peer examination. Triangulation of the data, or using multiple data sources, as evidenced in this study includes the use of documents (class assignments and TWAS), observations of pre-service teachers on more than one occasion, and personal interviews with a sample of pre-service teachers who meet the selection criteria. Through the use of more than one type of data, I am able to present a balanced representation of pre-service teachers' experiences in a music-integrated literacy methods course. I also allowed for the examination of my findings through member checks with pre-service teachers to be sure they felt they were appropriately represented as well as allowing my peers (a fellow doctoral student who serves as a writing partner and my advisory committee) to critique my work.

Reliability. Typically the term reliability refers to the replication of a study, or the probability that the same results will stem from an exact repetition of the study. This is a phenomenon that is generally useful in quantitative research designs; however, Merriam (1998) proposes that the term reliability be applied to qualitative research designs in a manner that addresses the dependability of the results. In essence, the researcher should be concerned with how consistently the findings of the study match the data collected. As mentioned previously, I acknowledged and reported my position and subjectivities as they relate to my study. In addition, triangulation was present in the use of multiple modes of data collection (documents, interviews, and observations). I used member checks to ensure I honored the participants in presenting my findings and that all documents, observations, and interviews were clearly articulated and represented in the final work.

Ethical considerations. In this study, I make efforts to be aware of my biases and to represent them as clearly as possible. As an early childhood educator myself, I believe I am be able to provide an emic, insider's view of my participants' views and beliefs. However, it is possible that I have allowed my formal training and love of music to stand in the way of a fair representation of the perspectives of the pre-service teachers studied. I am aware of my own vulnerabilities in this area and have worked to present the study in a manner that is agreeable with the participants (Merriam, 1998). While I must be sure that I am writing a "credible story" (Lawrence-Lightfoot & Davis, 1997), I must also be aware that I cannot remove myself from the equation. I must be aware of myself, my thoughts and interactions, and the ways in which these affect both my teaching and my representation of pre-service teachers. As course instructor, researcher, and music

advocate, I am a part of the pre-service teachers' experiences and a part of the research context.

Finale

As the band entered the second measure of my Take Six arrangement, I realized that I had been holding my breath since my piece was called. I tried to relax as I listened to my work fill the room. There were places of greatness, places that made me smile as I noticed a beautiful chord or phrase. There were also places that I realized needed a little work, places where I thought, "I wonder why I chose that chord." or "Maybe I should have placed the melody in the French horn section there, rather than the trumpets." Overall, though, I was satisfied with my work. After all was said and done, the days and nights of laboring over the piece had paid off and I had arranged a work that held true to the original while also showing my creative vision. As the band began to pack up, several friends came over to complement my work. As I thanked them, Mr. James left the room as hastily as he entered, without a word to anyone.

The next day, we were each to meet with Mr. James individually to hear our critiques. As I walked into his office and sat in the old black leather chair near his desk, I noticed the same red carpet that covered the floor of the band room. The stereo was on and I heard the familiar melody of *The Pines of Rome,* an orchestral piece that Mr. James had decided the symphony band would play this season. "Well, Christi. I can tell that you worked hard on your piece. There were some really good parts in it. I thought you did a great job of following some of my suggestions and the ideas we discussed in class. I do want to know why you chose a Take Six song." I explained to Mr. James that I wanted to challenge myself by transforming a vocal piece into a work for instruments.

"Well, that's all good, but you went beyond what we talked about in this course. All of the songs that Take Six performs are written for six voices. When we talked about arranging for voices, we only discussed how to arrange pieces that had four parts, rather than six. Because of that, I have chosen to give you a B on this arrangement." I felt slightly deflated as I left the office and walked down the red-carpeted hallway to the exit. Really? A B because I tried to do more than was expected? A B because I tried to put my own stamp on the piece?

Mr. James has since left the university and a new band director has been hired. Mr. James is still a well-known entity in the music world and I regularly find his name included in the closing credits of movies and television shows. When I attend band concerts, I often see his name on the program as a composer or arranger of a particular work. And every time I see his name or think of Mr. James, I am again reminded of that semester we spent together in Arrangement and Composition class. Although he was also my band director and I spent much more time with him in the band room than I did in the classroom, my strongest memories are those that occurred in the classroom in Smith Hall during the fall of 1997.

In any classroom, there are a number of factors that influence the experiences of both the students and the teacher. Perhaps, the factor that most strongly impacts each individual is the other person. As is the case with my experience with Mr. James, teachers and students, sharing time and space, leave lasting impressions on each other. Through the use of collecting multiple forms of data, reflecting on my practice and the practice of my students, asking my students to reflect upon the class, and sharing the songs with the interview participants, I have arranged the song of a music-integrated

literacy methods course and its impact on pre-service teachers. Through this song, I make every effort to "inform and inspire,…document and transform,…speak to the head and to the heart" (Lawrence-Lightfoot & Davis, 1997, p. 243).

CHAPTER 4

HEARING THE SONG

As I begin to write the introduction for this chapter, I find myself in a study cubicle in the university library. This is the "silent" floor where the serious studying and writing is supposed to take place. Unlike other areas of the library, noise and talking are discouraged here. As I write, I look up to see the word *silence* painted on the wall in various languages. Silence. As I contemplate the importance of the environment in helping my participants learn to integrate music, I am struck by the fact that I don't find silence to be a common characteristic of the urban environment in which my participants and I find ourselves on a daily basis. The silence of this floor is a sharp contrast to the bustle of the city outside. Even in the calm of the early mornings, as I park my car and walk toward the College of Education, I find myself surrounded by sound.

There is the faint, yet constant, drone of traffic passing by on the nearby interstate. I hear the rap music blaring from the speakers of one of the local clothing stores and the squeal of brakes as buses stop to allow passengers to enter and exit. As I leave the parking lot and step onto the sidewalk, I am accosted by the rushing of the wind past my ears. The tall buildings create a wind tunnel effect and, even on days with seemingly stable weather, there is a breeze blowing down the street. As I enter the College of Education and press the button for the elevator, I anticipate the automated voice that reminds passengers of the direction the elevator is traveling. I wonder if passengers other than myself notice how the voice moves up in pitch when announcing, "Going up." and down in pitch when announcing, "Going down." As I exit the elevator and enter my empty classroom, there is noise. The faint sounds of traffic are still there,

floating in through the windows and acting as a sort of mood music reminding me of the environment outside. Through the open door, I can hear the voices of students talking and laughing in the hall as they prepare for the day. And, as I prepare for class, the same talk and laughter from the hall bounces off the walls of the classroom as students enter and settle in for our time together.

It is in this environment that my participants and I began and ended our journey together. Surrounded by the background noise of the city and the building, we began to orchestrate our time together. Each week, as we met, we added to the noise. Our conversations surrounding literacy, music, and teaching filled the room and spilled out into the halls. We asked questions, shared frustrations, and celebrated successes. We learned with and from each other as we walked our own individual yet, in some ways collective, paths toward becoming literacy educators.

In this chapter, I introduce my interview participants: Francine, Journey, Maria, Kris, Tasha, and Isabella. Each of these women represents one of the music experience groups into which each participant was placed. Francine and Journey have no formal training in music and do not consider themselves musically inclined. Maria is from a musical family and, while she has limited formal training in music, considers herself a creative individual and has been immersed in the world of music through her relationship with her father. Kris also has been exposed to music in her life. As a child, she dabbled with oboe, violin, and piano but didn't continue her studies for any extended period of time. Both Tasha and Isabella have received extensive training in music, Tasha as a singer and Isabella as an instrumentalist. Each considers herself both a musician and a creative individual. As mentioned in Chapter 3, I also focused on each participant's

social and cultural context through her self-reported characteristics and identity (See Appendix G for a breakdown of each participant's self-identified context). In arranging the songs for each woman, I paid attention to those characteristics that she considered important. Therefore, there may appear to be some inconsistencies among the songs. For example, Francine feels very connected to her home country of Jamaica, however, at no point in our conversations did she mention having any type of faith. On the other hand, Maria shares that her Catholic upbringing has molded her into the person she has become and the kind of teacher she wishes to be. However, she makes no mention of her home country. It is my choice to arrange the songs to include those characteristics that the participants consider important, rather than to try to find uniformity in reporting characteristics that I deem necessary.

In the pages to follow, I will share the songs of each of these six women as they participated in a music-integrated literacy methods course and experimented with methods of using music in their own teaching[5]. Throughout this study, I have become fiercely dedicated to representing each participant as honestly as possible. I want to highlight their voices throughout this work. While I know that I cannot fully speak for each of these women, I endeavor to stay as true as possible to their spirit and their words. In writing this chapter, I rely heavily on each participant's own words, drawing from interviews, journals, class assignments, and my Impressionistic Records. I do this out of a desire to highlight the voices of these women and to bring the reader to her own conclusions (see Dixon, Chapman, & Hill, 2005). Later, I will share some of my thoughts, but, for now, meet Francine, Journey, Maria, Kris, Tasha, and Isabella.

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[5] Throughout this work, I have followed APA, 6th edition, guidelines for manuscript preparation. In writing each pre-service teachers' song, I find it stylistically necessary to deviate from APA on occasion. This is done with purpose and thought.

Francine's Song

I'm Not Here to Give Up

Wait, use your mind and not your greed
Let's connect and then proceed
This is something I believe
We are one, we're all just people

One tribe ya'll
One tribe ya'll
One tribe ya'll
We are one people
Let's cast amnesia
Forget about all that evil
Forget about all that evil, that evil that they feed ya
Let's cast amnesia
Let's cast amnesia, forget about all that evil
That evil, that they feed ya
We're one tribe ya'll
(One Tribe, sung by The Black Eyed Peas)

As I think about the first time I met Francine[6], I am reminded of the power of a song. I have always arrived early to class each week to set up and wrap my mind around the plans for the day. The first day of class with this particular group of pre-service teachers was no exception. As I opened the classroom and began to set up, I started as I always do; I first turned on my iPod and began to play music. As a general rule, I start the day with music and I continue this practice when starting the day with my students. As this was our first meeting, I wanted to start with something energetic and fun, something that would wake them up as we began our day together. As the music began to fill the room, Francine entered and chose a seat in the back. When she realized that the song playing over the speaker was a song sung by the Black Eyed Peas, she stated, "I think I'm going to like you. Turn it up." She then began to sway her body to the music and sing along with the lyrics. Instantly comfortable with Francine, I began to smile and

[6] Francine is a member of the "no training in music" group.

joke with her that she would have to teach me to dance. As other students entered the classroom, the mood continued to be light and we started our time together off with smiles and laughter.

As time went on throughout the semester, Francine would always be one of the first to arrive to class. We would say good morning to each other and engage in some type of light banter. I would ask her about her family, her class work, and her field placement experiences. In turn, she would ask me how my data collection was going and when I thought I might plan to graduate. She usually made a comment about the day's choice of music and said that she could tell what kind of mood I was in based on the music that was playing when she entered the classroom. Each week, as more students began to arrive, I would ask them if they wanted to share any of their music choices with the class. Often, many did wish to share a song that was meaningful to them in some way. During our interview, Francine commented on this practice:

> The thing that I enjoyed in your class is we get to, you start off with some kind of music playing in the background and we got a chance to choose what we wanted. You get to give them a chance to bring their favorite music, so we could get an idea of different songs, different rhythms, and a wide variety of music and I enjoyed that. (Interview Transcript, July 22, 2010)

As is the case with many students at our university, Francine is what many refer to as a non-traditional student. As a mother and wife in her thirties, she has not come to the decision to become a teacher lightly. A native of Jamaica, she began her studies at a teacher's college in her home country but decided she needed to work and left her dreams of school behind. After moving to the United States and beginning to raise her family, she would decide to return to school. The unfinished dream of becoming a teacher was one she would not give up on and, after several years of working, decided to pick up

where she had left off. As a student in her first semester of our teacher education program, she is determined to finish her studies this time and to, one day very soon, become a teacher.

Her passion for teaching and her desire to finish what she started so many years ago are evident when she stands in front of a classroom. As her field placement supervisor, I had the privilege to see Francine in action on three separate occasions and would note her ease in front of the students, her firm yet fair demeanor, and her honest interest in what the students had to contribute to the class discussion. On the day I observed Francine teaching her music-integrated lesson plan, I was surprised to find she was nervous. She had prepared to use the song *Old MacDonald Had a Farm* to facilitate students' learning of vowel digraphs and had prepared a very detailed lesson plan. She provided her group of Kindergarteners with various animal puppets and, as they sang the song, each group would fill in the animal sound that corresponded with their puppets. For example, all the students with cow puppets would say, "moo" at the appropriate time during the song. When she started the recording, I noticed that Francine had chosen a particularly fast-paced version of *Old MacDonald Had a Farm* and the students struggled to keep up with the action and to sing at the appropriate times. After singing the song, she engaged the students in a conversation about words found in the song that contained what she called "double vowels," such as sheep and moo. The students were then asked to echo the sounds each pair of vowels made.

Later, as we debriefed the lesson, Francine described the need for practice and planning in integrating music into her teaching. She described her need to be very prepared for the lesson, but also to prepare the students for what they would experience.

"[M]y biggest mistake was not playing the song before because most of them were not familiar with what came next, or what comes first, so I think part of it was my fault" (Interview Transcript, July 22, 2010). Although the lesson didn't go exactly as she would have liked and there was a small amount of confusion among the students regarding the singing of *Old MacDonald Had a Farm*, Francine expressed her desire to try this and similar lessons again in the future:

> I have seen it…done and kids have fun doing it, so I would do it again because it is not about me not getting the results I want the first try. It does not mean I need to give up. If I wanted to do anything different, I probably could change the song or whatever. But the lesson stuff, I can still get across to them, get the same lesson across to them. I'm not here to give up. (Interview Transcript, July 22, 2010)

Francine also shared her thoughts on using the arts in her teaching as she wrote in her journal:

> Using the arts to teach is a great idea. I really like this idea of incorporating the arts in my lesson to teach because students will grasp the information and it will "<u>stick</u>." I am not an artist by profession but I am able to incorporate the use of music, drama, dance, and visual art to teach by asking for help from the appropriate art teacher….Children are in schools to learn and we are allowed to teach them with any method necessary. Using the arts is one way and it can be very engaging, hands on, fun, and informative to children. The arts is a very good way to teach literacy period. (Francine's Journal, February 22, 2010, emphasis in original)

During our interview, I ask Francine to explain more to me about why she thinks music is a good way to teach literacy. "[L]iteracy includes words, literacy includes language….In a song, in any song, there is a theme; there is some kind of lesson….It's the words. Yes, it brings the message to the children" (Interview Transcript, July 22, 2010). As she further explores the notion of literacy, she says, "to be literate is to understand print [and] that one is able to read, compose, and understand" (Francine's Journal, April 26, 2010). In her mind, music helps to develop literacy skills by drawing

children's attention to words using melody and rhythm, "I can use vowels, I can use consonants. I look at *Old MacDonald*, e-i-e-i-o, and we have…vowels going. There are more songs out there that have the different parts of literacy in them" (Interview Transcript, July 22, 2010). As we continue our conversation, Francine explains that children enjoy music and it is a useful tool to relate to other areas of learning. She explains that, because a love of music is a natural part of childhood, teachers should take advantage of their interest and use music to teach content.

When I ask Francine about her childhood memories of music, she tells me that, prior to our time together in literacy class, she has not been taught about music. "The only thing I remember is as a little girl I used to teach other kids to sing. That's it. It was not the professional way, but it was just singing and I like music. I love music" (Interview Transcript, July 22, 2010). Although she has no formal experience as a student of music, Francine does see music as a part of her life experiences, specifically her culture. In her music memoir assignment, she explains how music helps her remember her native Jamaica, "I am from the country where the greatest reggae legend lived and died, Bob Marley" (Music Memoir, March 15, 2010). She shares memories of growing up with her grandmother, who often listened to music and of the emotional connection she feels to certain songs. For Francine, music evokes sadness, happiness, celebration, and resilience. Her musical tastes are eclectic, something that is evident to me when she gives me a CD of her favorite songs. The genres include reggae, gospel, R&B, and pop. As I listen to the CD, I am struck by the fact that most of the songs, while from different genres, have a similar feel to them. They are mellow, easy to listen to, and have a calming effect. I hear happy major keys, upbeat rhythms, and the perfect

diction that I often admire in trained singers. I'm not surprised that these would be the songs Francine decides to share with me. They remind me of what I've written about her in my journal:

> I just finished observing Francine. This was her final observation and her music-integrated lesson. I've seen her make so much progress this semester in terms of her growth as an educator. She has always been mature and confident as a person….She's always upbeat and has a magnetic personality. (Impressionistic Record, April 15, 2010)

I imagine that her demeanor and personality will take her far in her career as an educator. Just as the songs on Francine's CD draw me in and keep me engaged, I'm confident that she will be able to do the same with the students who enter her classroom each year.

Journey's Song

Everybody Keeps Telling Me I've Got It

It was like a long thought process.
I had to really think,
"Why do I listen to so much music?
Why do I listen to so many types of music?"
For me to get the why out was a process
because I didn't know why.
I just listen to it.
(Journey's thoughts on completing the Music Memoir)

As I end my interview with Journey[7], she asks, "What are you going to do with the interview?" I explain to her that it is a part of my dissertation data and I will use it to convey her experiences in class to my readers. As she looks up to the ceiling and mulls over what I have just said, she smiles and begins to tell what I should share:

> Well, you could say…for me it changed my mind set. Journey came in with a closed or maybe one mindset from not a lot of experience. But, after experiencing this class, she came out with a broader mindset and it really was the eye opener. Her comfort with music was one way but, through experiencing the classroom, it was another way. It was a positive.

[7] Journey is a member of the "no training in music" group.

> She came in class not knowing she was a musician and she came out knowing she was a musician. (Interview Transcript, July 22, 2010)

As a young woman in her early twenties, Journey is like many other pre-service teachers in the beginning stages of our program. She is finding her place in the world of education and learning more about the kind of teacher she wants to be. When I ask her about her experiences with music prior to our class, she recalls singing in church choir on occasion. Other than the church choir, Journey has no formal experience with music. If I could use one word to describe Journey, it would be curious. After each of her teaching observations, she and I would have lengthy discussions that were most often directed by her questions and curiosity. She wanted to know ways she could improve and had specific questions regarding teaching practices she could implement in the classroom.

Although she is very curious and interested in learning more about teaching, Journey also struggles with developing confidence in herself as a teacher. When I share with her the strengths she has in front of the classroom, she has trouble seeing them in herself. During one of our observation meetings, Journey says, "I want to talk about the confidence. Everybody keeps telling me I've got it but I do want to ask for details…so that I can start believing it" (Observation Transcript, March 18, 2010). She has heard from her cooperating teachers and myself that she has what it takes to be an effective educator, but she wants to know specifically what she is doing right. She can't see those qualities in herself that I see. She is very organized and begins each lesson with a clear idea of what she wants to accomplish. When she steps into the front of the classroom, she also commands the attention of the room. She walks and talks with confidence and appears comfortable as the leader in the classroom. As both her field placement supervisor and her literacy instructor, I notice that she appears much more comfortable in

front of a group of children in her field placement than she does in our university classroom with her peers. Knowing this about Journey, I'm not surprised that she comments on her changing view of herself as a musician. This change in perspective mirrors her growing confidence in herself as an educator.

As a curious pre-service teacher, Journey is very observant in her classroom regarding the practices of her cooperating teacher. When I ask her how she saw music used in her field placement, she is quick to respond:

> I saw it used in their classroom management styles. For example, when the kids. I'll just use Pre-K for example. When the kids would come in from outside and they would have snack and the teacher would want to transition them to the carpet…she would have on music and they would know…we need to go to the carpet. (Interview Transcript, July 22, 2010)

As I ask her to tell me her feeling on this practice, she says, "to me it was kind of like playing, not really like a learning tool" (Interview Transcript, July 22, 2010). The concept of music as a form of play continues to show up in Journey's writing. "Art is expressed in many forms within a Pre-K or K classroom environment. When the children are getting restless and the teacher turns on music for them to get their wiggles out, that is one way the integration of the arts takes place" (Journey's Journal, February 22, 2010). Journey shares that the use of music for classroom management is the only use of music she saw in her Pre-Kindergarten field placement. Similarly, in her Kindergarten field placement, she notes that her teacher "only used it when we were doing phonics. When we had to" (Interview Transcript, July 22, 2010).

In thinking about her own teaching practices in the future, both in subsequent semesters and in her own teaching career, Journey believes that music is a more natural fit in classrooms with younger children "to keep their interest, because for them it's needed" (Interview Transcript, July 22, 2010). She sees music as an excellent resource

for classroom management and helping students to remain focused. However, she believes that older children don't need music as a tool for keeping order and interest. "I feel like they're older. They shouldn't be antsy; they should be more structured" (Interview Transcript, July 22, 2010).

As Journey shares her own experiences with music, she talks about the emotions she experiences when she listens to various artists. She entitled her music memoir, "Music that Speaks" and asked her classmates to take a musical journey with her. She provided us with a selection of six songs and asked us to listen to each. During our listening, we were to record the thoughts that came to mind and the emotions we experienced. Journey reminded us that the lyrics to the songs were very important because they carried the message. Through the lyrics, the music would speak to us. For Journey, the notion of lyrics that speak is a key component of her relationship with music.

The importance of a song's lyrics returns when I ask Journey if she sees any connection between music and literacy. "I guess it depends on if it's music with words or if it's just sounds. Like, if they're learning the alphabet, then they can become literate because…they have a tune and music. If we just came to class and we heard music, I don't think that helps be literate" (Interview Transcript, July 22, 2010). Although she doesn't believe that all music allows children to become literate, Journey does believe that the use of music in the classroom can help set the tone and can contribute to the educational environment. She comments on this when she discusses her reactions to my use of music in the classroom:

> I just remembered listening to it coming into class. I remember you had a few lectures about how music was important for us as teachers, teaching it

> in class, but as far as in the class, I remember hearing it coming into the class….Just having it in the atmosphere, I feel like if it wasn't there it would have felt empty. (Interview Transcript, July 22, 2010).

As Journey continues her journey toward becoming an educator, she is hopeful about the future. She is still working on developing her confidence, but feels certain that she is headed in the right direction. In her final journal entry, Journey writes:

> I, as a pre-service teacher, need to focus on the positive things about myself, not so much the negative. I will take a deep look within myself and see the gifts, talents, and knowledge I have to give to this world. (Journey's Journal, April 26, 2010)

Journey asked me to share her changing view of herself as a musician through participation in our music-integrated literacy methods course. As she shares in her journal, she is still navigating through changing notions of herself as an educator and is still on the path toward developing confidence in her abilities.

Maria's Song

Just Because You're a Teacher Doesn't Mean You've Stopped Learning

Before I took these classes, I strictly thought that diversity
was being a different race and now I realize that I am conservative.
I am a white girl. I am 22 years old. I do come from very strict moral values.
I do love to swim. I do love to be with children. I do love to be organized.
That to me is diverse because the girl next to me may hate organization
with a passion. She may hate to go home and clean her room; I love that.
It [the music memoir] actually makes us look at ourselves and think about who
we really are rather than what color our skin is. I may have more in common
with the Asian girl sitting across from me than I do than with the white girl
sitting next to me. It's a way for all of us. That's why I love the music thing so much.
It stripped everything away from us and it was just music.
(Interview Transcript, July 6, 2010)

Anyone who takes a few minutes to sit and talk with Maria[8] will quickly find that her family is a very important aspect of her life. As I interview her, it only takes about

[8] Maria is a part of the "informal training in music" group.

three minutes for her to mention her parents and to tell me about the close relationship they have. As a young woman in her twenties who grew up in Catholic school and feels very connected to her faith, Maria values her parents, not simply because she feels they raised her well, but also because of the example they provide for her and for others:

> I really probably will take a lot of what my parents taught me and bring it into the classroom when it comes to values and morals because I don't think that a lot of people have those anymore. I think it's hard to find good solid parents who, you know. I just don't think the value of marriage is taken that seriously anymore. (Interview Transcript, July 6, 2010)

The strong connection that Maria feels to her parents continues to be a theme when we discuss the influence of music in her life. She describes her family as "very artistic" (Interview Transcript, July 6, 2010) and recalls taking piano lessons for a short time as a child. Although she did receive some musical training through these lessons, Maria feels that her musical education was more a result of her relationship with her father:

> I use my dad as a big inspirer of music just because that's how we got close when I went through [a] time when I was transferring schools. I wanted nothing to do with my parents because they were doing this to me and they were awful for tearing me out of these places. Instead of constantly coming into my room and being like, "What's the matter with you," he would try to incorporate music into both of our lives….So that's when all the old music comes in like the Beatles and Led Zeppelin and all those people because it really reminds me of my dad and it reminds me of how close we were. (Interview Transcript, July 6, 2010)

Maria recalls coming home in the evenings to find her father sitting on the couch playing the guitar. It was through these moments of sharing and discussing music that Maria and her father forged a relationship that is today still a vital part of her life.

For Maria, music is a way of remembering and feeling a connection to other important people in her life as well. When presenting her music memoir to the class, she took us on a journey though her relationships with friends and family through music. She

collected a variety of songs and explained why each reminded her of a certain person. As she has already mentioned, Led Zeppelin, the Beatles, and the Doors remind her of her father. More recent artists like John Mayer and Jason Mraz conjure memories of her sister and the music of Elton John is a part of the emotional connection Maria feels to her best friend. And, it was through completing the music memoir assignment that Maria began to feel an emotional connection with other members of the class:

> It was a nice little connection but that was definitely my favorite. I'd have to say just getting to know the other girls through that was amazing. We all were almost like a little club and we have to be with each other for the next two years whether we like it or not so it was nice to delve into these girls. (Interview Transcript, July 6, 2010)

As she makes connections between her experiences in class as a learner and her own use of music as an educator, Maria explains that seeing the arts used in her university classroom has helped her to feel more comfortable bringing them into her own teaching. For Maria, it was a journey toward accepting her own unique abilities and doing the same for her students. This newfound freedom allowed her to feel more comfortable with her students. "It gave me that push to do whatever I wanted when it came to singing and dancing and doing things with the kids in class" (Interview Transcript, July 6, 2010).

She also sees that bringing music into the classroom is an opportunity for her to learn along with the students. Just as she learned about music through her relationship with her father, Maria envisions a similar learning experience among her students. As she discusses ways she might use music in her future teaching, she explains the possibility of playing music as a stimulus for writing:

> What do you hear in the music and write it down. What does it make you think of? Does this music sound sad? Does it sound angry? Does it sound happy? How would you feel if you were playing this music? I

> think that it could not only be a learning experience for us as people, as a teacher and a child, it can also help me get closer to the kids by both of us learning together….I just feel like it never hurts to learn as much as you can about a subject and you can never stop learning. Just because you're a teacher doesn't mean that you've stopped learning. (Interview Transcript, July 6, 2010)

Although Maria feels that using music in the classroom can facilitate emotional connections with the students and can allow an opportunity for students and teacher to learn together, she also feels that there is a limit to what should be incorporated into the general classroom. In her journal, she writes:

> I feel that the arts should be incorporated like drawing pictures, listening to music, and looking at paintings but not delving too far into the history of the art because you do not want to get off the topic or the main point. That is what you have art class for; in art, they could go over the history of the paintings or the music. (Maria's Journal, n.d.)

As we discuss her journal entry, I ask Maria if she can expand on her thinking a bit to help me understand her position. She explains to me that she feels it is important to use music and other art forms in the general education classroom. She feels that the use of the arts allows children the opportunity for exploration and for learning that there are multiple ways to accomplish a task. She advocates for teaching children "different ways of painting [and] different types of music" (Interview Transcript, July 6, 2010) but doesn't feel that the more technical aspects of each art form should be a part of the general education teacher's repertoire. In her mind, arts specialists still hold an important role in helping children to delve more deeply into the more specific details and knowledge regarding each individual art form.

As I read Maria's journal, I am intrigued by a sharp change in her view of literacy from the beginning of the semester to the end. I had asked each student to begin their journals by writing their views of literacy. Then, at the end of the semester, I asked them

to revisit the conversation and write another journal entry exploring their views of literacy. I notice that Maria has greatly expanded her discussion of literacy from the beginning of the semester to the end. At the beginning of the semester, Maria explains that someone who is literate "has a wide vocabulary, speaks well, writes well and overall carries themselves well" (Maria's Journal, n.d.). On the other hand, at the end of the semester, Maria writes:

> Literacy is not just reading. I feel that literacy is imagining and it comes from more things than just a book. Literacy is used when you are writing, drawing, singing, dancing, imagining as well as many other things. There are also many different forms of literacy like culture, the way a book may be illustrated, and the way the words lay on the paper. Literacy means many different things to many different people but that is the beauty of it. (Maria's Journal, n.d.)

As I wrap up my interview with Maria, I ask her what she feels contributed to this shift in her thinking regarding literacy. She shares that, through her field placement experiences, she met a number of children from a variety of backgrounds. Maria shares that she began to realize that, although some of the children in her class spoke different languages or dialects, they were not illiterate or unintelligent, as she might have previously thought. Because she began to realize that there were different ways to be literate and different forms of literacy, there was also a variety of people with different levels of expertise in these differing forms of literacy. In Maria's words, "literacy can come in so many different forms and just because it's not English doesn't mean that it's unintelligent. It's just different" (Interview Transcript, July 6, 2010).

Kris's Song

Musical Isochronism

My music evolution, a continuum in time.
Is this one person's palate?
It's me all jumbled up inside.

The finer points don't even scratch the surface.
Movement through genre.
Each fulfilling its own purpose.
Singing, creating, enjoying. It never ends.
My love for music picks up right where it begins.
(Kris's Music Memoir Assignment)

As I think about the time I spent with Kris[9] both inside and outside of class, I cannot help but smile. A young woman in her early twenties, Kris is certainly a fun-loving individual who enjoys life. However, although she likes to joke and laugh, Kris takes her career very seriously. Coming from a family of educators, Kris feels that she's always known she wanted to be a teacher. "I've just always felt that my talent is just with kids" (Interview Transcript, July 6, 2010). As a young child, Kris experimented with a number of musical instruments: piano, violin, and oboe. However, she didn't feel dedicated to learning the instruments and became frustrated with trying to learn how to read music. Over time, she became more interested in listening to music and enjoying a variety of genres rather than creating music herself. As she grew into an adult and began her college career, Kris was surprised to find that she had a reading disability. Today she wonders if not being diagnosed as a child had any bearing on her difficultly learning to read music and her lack of commitment to her music lessons. Regardless of her childhood experiences with music and her frustrations with learning to read the notes on the page, Kris still considers herself a creative individual.

I imagine that Kris's outgoing personality, coupled with her view of herself as a creative person, help her to feel comfortable experimenting with music in her field placement classroom. When I ask her to talk about her experience creating and implementing her music-integrated lesson plan, Kris tells me that she enjoyed teaching

[9] Kris is a member of the "informal training in music" group.

her lesson and that it came naturally to her. Because she often uses songs to help her remember information, she felt that her students would benefit from learning the short vowel sounds using the song *Old MacDonald Had a Farm.* During her lesson, she taught the children to sing "Old MacDonald had a farm. E-I-E-I-O. And on that farm, he had an 'A,' E-I-E-I-O. With a, a here…" (Kris's Music-integrated Lesson Plan, n.d.). In debriefing her experience teaching the lesson, Kris explains that the students enjoyed the song and had fun. This notion of music being fun for students also permeates her journal. In sharing her thoughts on arts integration, Kris states, "All arts programs used in the classroom help in so many ways. They are fun and interactive and make the children want to be more involved" (Kris's Journal, February 22, 2010). In addition to being fun, Kris also believes that creating songs for various topics will help children to better recall the information they are expected to learn. "The rhythm and sometimes rhyme and especially the tune help us remember things we're learning" (Kris's Journal, February 22, 2010).

As I speak with Kris, one thing is certain. She will long remember a music-related experience that occurred in our class:

> I thoroughly enjoyed the music memoirs!...This whole class session brought us so close together as a cohort and colleagues! We really needed that! It was such a bonding day! I love that Isabella sang for us! It was so emotional…! (Kris's Journal, n.d.)

When I ask her to share more about why she felt the day brought the class together, she reminds me of a very moving moment when Isabella sang for the group and became emotional during her performance (I will share more about Isabella's performance later in this chapter):

> I mean she started crying and, obviously, it was something very important for her and I think as the rest of the class, we all felt that and we talked

> about it for days. We were all so proud of Isabella and people wrote on her Facebook wall and told her and it was really neat. I was just really impressed with her….[I]t really brought our cohort together. We were all kind of like, oh, this was a really neat day. (Interview Transcript, July 6, 2010)

Kris also makes connections between her university classroom experience and her future teaching. She believes that the music memoir assignment would be a useful lesson for her to incorporate in a classroom of older elementary students, stating that the assignment is "definitely something that 3rd – 5th graders could do" (Kris's Journal, n.d.) When considering other possibilities for using music in her classroom, Kris returns to the notion of fun:

> It's easy because it's more fun for you as a teacher; it's more interactive for kids. They get more involved; they're interested. I don't think there's one person who doesn't appreciate music. I just feel like it's so easy to use because everybody enjoys it and four-year-olds don't necessarily walk around saying, "Oh, I love music." but they come in singing songs they've heard on the radio. (Interview Transcript, July 6, 2010)

Kris further believes that using music in the classroom will help her students to become literate. Drawing on her experience as a nanny, Kris believes that young children enjoy making up their own songs and singing them for others. However, she believes that encouraging children to actually write down the words to their songs will help them to develop writing skills. "I think it does help students become literate because, number one, music is not just what you hear. You can see it, you can manipulate it, you can write it…(Interview Transcript, July 6, 2010).

Although she is interested in using music in her future classroom and has some experiences with music as a child, Kris still believes that she will need support from others to successfully integrate music. She isn't sure that she would have enough expertise and ideas to connect everything she teaches to music. She feels that, since both

music and education are always changing, she would "need other people's creativity and ways to use it" (Interview Transcript, July 6, 2010). However, she is hopeful that she will be able to find the resources she needs to use music to make her classroom more fun and engaging for her students.

Tasha's Song

I Hate Being Told How to Do Art

You might tell me you can't sing, but I'll bet that at some point you sing.
Whether it sounds good or not, that's a whole different story but you could sing.
Or with art, even if it's stick figures, that's what you're expressing.
That's yours. It doesn't matter to me.
I took an art class for maybe an hour and a half before I dropped it.
It was like these cement bricks or these cement bars on the wall that was like modern art.
For me that's not art, but for you if you want it to be art and
you think it's worthy of a museum, by all means, put it there.
Let people come look at it. But for my standard I know that wouldn't be what I would
view as art. But for them that's what they consider art; that's their opinion.
(Interview Transcript, July 10, 2010)

As I wait for Tasha[10] to arrive for her interview, I am struck by fact that the coffee shop where we have decided to meet is a perfect backdrop for our conversation. Since we live in the same community, we have decided to meet in a place that is convenient for both of us rather than driving to campus. This particular coffee shop is a local hangout located in the very popular town square. Unlike the cookie-cutter chain coffee shops with their muted color palates and uninspired background music, this local establishment carries a certain amount of individual charm. One can find paintings by local artists hanging on the walls (all of which are for sale) and mismatched chairs surrounding tiled mosaic tables. Rather than the piped background music, the sounds of a local band practicing for tonight's gig waft from the back patio. Competing with the band is the

[10] Tasha is a member of the "formal training in music" group.

constant whir of the blender as patrons order frappes and iced coffee drinks on this hot, July day. The establishment takes pride in the fact that they roast their coffee beans on the premises and promise a worthwhile coffee experience for the true connoisseur.

In many ways, this coffee shop reminds me of Tasha, a young, vibrant woman in her twenties. During our interview, I even tell her that I would describe her as "a creative person…who is also true to herself" (Interview Transcript, July 10, 2010). She has her own ideas about how things should be done and enjoys sticking to her own beliefs and creative notions. Tasha is a musician who has participated in chorus in both middle and high school. Additionally, she has been a singer in her church's teen band and considers her ability to sing a strong point. However, the place where I truly see Tasha's creativity come alive is in her visual art. She is an expert in creating visually stunning cakes and is also skilled at sewing. For her music memoir, she brought in a number of costumes that she had sewn for various engagements and pictures of some of her favorite cakes. When discussing her art, Tasha shows her individuality:

> In regards to being true to myself, I am very obstinate about things. It really shows in my artwork because I took that art and music class and every time she'd tell us to do something, I hate being told how to do art. I just can't be told how to do it and she would tell us how to do it. We were doing this one project and she was like, "We're all going to draw a flower." I'm like, "Since you told me we're all drawing a flower, I'm going to draw a leaf." (Interview Transcript, July 10, 2010)

This notion of representing her art as she sees fit also bleeds into Tasha's beliefs about working with children:

> It's not whether I would consider it art because I didn't create it. I think for them, they've considered it art and I would put it under the category of art because that's what the creator has presented it as….[I]f that's what they want to express, then that's their art. (Interview Transcript, July 10, 2010)

While Tasha considers it important to allow children to express themselves as they see fit, she does make a distinction between creating art or music and using music as a teaching tool. She shares with me her belief that when using a song to teach a literacy concept, such as consonants, the children are not learning anything about music or the song. The focus in this case would be making sure that students understood the concept that was being taught rather than the musical elements of the song, "They'll understand the words of the song, not why it's a song" (Interview Transcript, July 10, 2010).

This was the goal of her music-integrated lesson plan, which she taught in her Kindergarten field placement. In order to help her students develop an understanding of the elements of a story, Tasha wrote a song to the tune of *He's got the Whole World in His Hands:*

We have the whole story in our mind
We have the whole story in our mind
We have the whole story in our mind
We have the story in our mind

We have the beginning, middle, end in our minds
We have the beginning, middle, end in our minds
We have the beginning, middle, end in our minds
We have the story in our mind
(Tasha's Music-integrated Lesson Plan, April 12, 2010)

As the song continues, the students are reminded of characters, setting, capitalization, punctuation, and illustrations. When sharing her experiences teaching the lesson, Tasha explains that it was one of her favorite lessons of the semester. She explains that the children wanted to sing the song multiple times and that they quickly learned the lyrics and applied them to their learning. As the children moved from the whole-group lesson into writing their own stories, she noticed them using the song to recall what they should include in their written pieces. For Tasha, the students' use of the song beyond the actual

teaching of the lesson meant that she had been successful in accomplishing her goal of teaching the elements of a story.

Although she knows that her lesson was more about teaching a concept than any music techniques, Tasha does believe that teaching concepts of music and art can be beneficial in the general education classroom. She advocates for a balance of singing songs to learn concepts and participating in music to learn about music itself. For Tasha, this can be especially helpful when addressing culture and diversity; since each culture might appreciate different musical styles, addressing these differences in the general education classroom can be beneficial for children. However, in Tasha's mind, the arts classroom allows "more of a timeframe and more of an ability for them to understand [concepts of art] because when they go to art they know they're going to be talking about art" (Interview Transcript, July 10, 2010).

When considering how she might use music in her future teaching, Tasha sees benefit for developing literacy through the use of music. In her mind, music "gets them to use words for a purpose….I think that it just gives them more of an avenue for words" (Interview Transcript, July 10, 2010). By creating songs, students are "giving words a meaning, they're giving them purpose, they're giving them life. When they sing the song, whatever it may be about, they're still connecting that the words have a purpose" (Interview Transcript, July 10, 2010).

Isabella's Song

They Need to Hear Music

After lugging this huge guitar downtown, I had that little lump in my throat and I was like "Oh my gosh, are you seriously going to bring this here? Let me just say my string broke or something."

I was just thinking so many things like,
"I can't, I can't do this"
and I was hoping we would run out of time.
Then finally we had time and I was like,
"Okay, let's just do this."
and I did it.
(Isabella on performing her music memoir)

I'm struck by an image of Isabella[11] sitting on a chair in my classroom with her guitar slung over her shoulder. The other pre-service teachers are sitting on the floor surrounding her, many with tears in their eyes. On this particular day, I had asked pre-service teachers to share their music memoirs. While most of the class had prepared posters, PowerPoint presentations, or CDs of meaningful songs, Isabella, a musician with a musical family, had decided to perform a song for the group. She told us that she had never sung alone in front of a group before; this was her debut performance. She began to sing Bob Marley's *Redemption Song* in a powerful, clear voice that immediately drew us into the moment. As she continued to sing, the group decided to join her and we all continued the performance together. Many of the students commented that it was the most important moment of the entire semester for them. I knew this wasn't because of anything I had done; rather, Isabella's willingness to share with the group had opened up doors that allowed us to see each other in a new light. This moment in class was powerful for both me and for the pre-service teachers and would show up in their journals and class conversations on a regular basis. While, throughout the beginning of this chapter, I have included mostly the interview participants' words, I would like to take a moment to share the Impressionistic Record I wrote immediately after experiencing this event with the group. It proved to be a powerful experience for me and colors my view of the entire class.

[11] Isabella is a member of the "formal training in music" group.

Before class Isabella tells me that she wants to perform for the group – she wants to sing a song and play her guitar. In all honesty, I completely forgot to let her do it before class as I had originally planned. However, I don't think that the students' reactions would have been as strong if I had remembered to do it at the beginning. Just moments after we began the gallery viewing of the memoirs, I remembered that I was supposed to let Isabella perform. I stepped up to her and said, "I am planning to let you do your performance after we view the memoirs. There will still be time." She indicated that she had decided she might prefer not to perform. I told her that I would give her time to think about it during the viewing and she could let me know. After the viewing, I mentioned to the class that Isabella was going to perform. She said, "I have been going back and forth all morning about whether or not I was going to sing. But, I just decided I'm going to." Since all the tables were pushed against the wall, a large number of students sat on the floor and Isabella brought a chair up to the front to sit and play. She began singing "Redemption Song" by Bob Marley:

Old pirates, yes, they rob I;
Sold I to the merchant ships,
Minutes after they took I
From the bottomless pit.
But my hand was made strong
By the 'and of the Almighty.
We forward in this generation
Triumphantly.
Won't you help to sing
This songs of freedom
'Cause all I ever have:
Redemption songs;
Redemption songs.

Emancipate yourselves from mental slavery;
None but ourselves can free our minds.

Have no fear for atomic energy,
'Cause none of them can stop the time.
How long shall they kill our prophets,
While we stand aside and look? Ooh!
Some say it's just a part of it:
We've got to fullfil the book.

Won't you help to sing
This songs of freedom-
'Cause all I ever have:
Redemption songs;
Redemption songs;
Redemption songs.

Emancipate yourselves from mental slavery;
None but ourselves can free our mind.
Wo! Have no fear for atomic energy,
'Cause none of them-a can-a stop-a the time.
How long shall they kill our prophets,
While we stand aside and look?
Yes, some say it's just a part of it:
We've got to fullfil the book.
Won't you have to sing
This songs of freedom? -
'Cause all I ever had:
Redemption songs -
All I ever had:
Redemption songs:
These songs of freedom,
Songs of freedom.
(Marley, 1980)

She stopped about half way through and said, "I want you guys to sing with me." I think that she had begun to lose her nerve and needed the reinforcement of other voices to join her. When several of the students indicated they didn't know the lyrics, another student agreed to look them up online and project them on the screen at the front of the room. As someone looked up the lyrics, Isabella began to play a blues riff and Kris sang a song on the fly, "Block I Blues." It was hilarious and everyone laughed at her performance – Kris is such a ham! Then Kris said,

"I want us to dance to my music mix." So, she played the music mix she had created for the assignment and the students stood while she and a couple of others danced to each song. By the time all the fun had ended, the "Redemption Song" lyrics had been located and posted on the wall. Isabella again played and we all sang along with her – let me just say that Isabella has a wonderful voice! After singing, she said, "I just want you to know that is the first time I've ever played my guitar and sung in front of anyone." I couldn't believe it! She had chosen to share her first performance with the class. After the singing, as we were wrapping up, the students shared that they were glad to have completed the assignment, that they knew each other in a different way now (things they would have never thought to ask), and they felt closer. One student remarked that in the future, as the cohort travels through the program together, perhaps this experience would help them remain close. On days when they were tired of being around each other and needed a break, they could remember this incident and see each other differently again (Impressionistic Record, March 23, 2010).

For Isabella, the music memoir assignment was an opportunity to share something that many didn't know about her – her love of music. In addition to singing and playing guitar, Isabella also plays trumpet and French horn and was the drum major in her high school marching band. She indicated that, as soon as she learned of the assignment, she was excited to begin. She wanted to show her colleagues how important music was to both her and her family. In addition to playing the song for the group, Isabella also created a presentation board containing pictures of her with her family and different types of music that she finds important. As she remembers the assignment, she says, "that was

basically me on a triboard and I loved it" (Interview Transcript, July 22, 2010). In remembering the presentation day and the emotions that came in performing for the group, Isabella recalls:

> I love, like when I say I love that environment of that classroom. I love those girls. I love you. I felt when they started singing, I just felt safe. It was okay if I was missing the pitch or it was okay if I messed up on a chord because they're not going to care. Everybody had like the hugest smiles on their faces because they were encouraging me. They wanted me to go on. (Interview Transcript, July 22, 2010)

For Isabella, her strong connection to music also colors her thoughts of herself as an educator. Because music is such a personal part of her life, she sees music as a way to connect emotionally with her students. She shares that, by playing for the students the types of music she likes, they will get to know her a little better. "I think that's the way I could relate to them" (Interview Transcript, July 22, 2010). This is not surprising when I consider Isabella's thoughts regarding my use of music in the classroom:

> When you were playing the Black Eyed Peas that first day of class, I was like, "Oh my gosh. I love this teacher. She's playing music for us when we come in." You played *One Tribe*. I remember that….[I]t set the mood for what type of an environment I was going to be in already just by you playing that one song. I was like, "This is going to be a nice place to learn." (Interview Transcript, July 22, 2010)

In considering how she saw music used in her field placement classrooms, Isabella sees a stark contrast between my use of music both in setting the mood and in teaching and in her cooperating teachers' use of music. She did note that, like me, her cooperating teachers used music in the mornings to set the mood for the day, however, Isabella rejected their use of only "kiddie music" with the children:

> I thought they could have incorporated more styles of music for kids to listen to because the whole kiddie stuff was kind of getting to me. I was like, "They need to hear music." I know this is called music and movement and they're trying to get them up and powered up, but play a

> funky jazz song and let them dance around to it for a while. See how they like that. (Interview Transcript, July 22, 2010)

For Isabella, the "kiddie music" has its place in helping students to learn concepts. This is evident in her use of a song entitled, *Winter, Spring, Summer, Fall* in her music-integrated lesson plan. She felt that the lesson was a success because the students enjoyed the song and were able to use the lyrics as a resource to recall the four seasons and to complete a writing assignment about the four seasons. Although she does use "kiddie music" in this lesson, Isabella believes that students' exposure to music should go beyond only these types of songs (which are used for instructional purposes) to include a variety of genres. The inclusion of different types of music will help students to relate to the teacher and each other while also helping them to learn more about their personal musical preferences.

As Isabella and I wrap up our time together, I ask her if there is anything else she would like to share. She asks me to share this with my readers:

> I think the schools need music and arts in the classroom and I can't believe that they're actually considering taking it out. There should be a mandatory class that you have to take to learn about the arts and music to teach this to these kids because maybe school's the only means they'll ever get music or art into their lives. Some kids may not be fortunate to have piano lessons or whatnot. You can see kids light up. They love it and if they love it, and that's a great way to learn, why take it out? Why not teach it to kids. That's how I see things. I don't know where I would be if I didn't have music. I think if you can sing one song to a kid or play one song to a kid, it can make their world because it made mine. That's all. (Interview Transcript, July 22, 2010)

Our Collective Song

Unpacking

Our trip has ended. Tonya and I have safely made the flight back home and I have dropped her off at her house. As I drive home, I smile at the memories that play in

my mind. Sometimes after returning from a vacation, I feel very tired and weary. For some reason, vacations don't always translate into relaxation for me. However, at the end of this trip, I truly feel relaxed and ready to return to my daily routine. As I enter my driveway and park my car, I groan at the thought of carrying my very large suitcase up the steep stairs that lead to my apartment. I pull my battered blue suitcase and overstuffed orange duffel bag out of the trunk and head toward the door. The clack, clack, clack of the suitcase echoes in the stairwell as I struggle up the stairs with a bag that seems to be at least 20 pounds heavier than it was when I left a week ago. I pull the suitcase into my bedroom and heft it up onto my bed before returning to the bottom of the stairs for the duffel bag. I smile to myself as I remember the snooty, older man in first class who warned me not to hit him in the face with the duffel bag as I passed by on my way to the economy seats. Apparently, he had been hit a few times by other passengers. As I unzip the duffel bag, I smile at the rumpled clothes that lay on top. They are a reminder of the canyon and the three days Tonya and I spent on the Colorado River. They are also a reminder, though, of our hotel in Las Vegas where we stayed before making the return flight home. When we came off the river, our clothes were so full of sand that we decided to wash them out when we got to the hotel. I laugh as I wonder how the housekeeping staff reacted to the sandy bathtub we left behind. As I dig deeper into the suitcase, I find my filthy sunglasses and the water shoes I had bought specifically for the trip. As I take them outside to beat some stubbornly remaining sand off them, I see a vision of these very same shoes on my feet, propped on the side of our river raft as we pass through a peaceful section of the canyon. Each article of clothing brings back a

similar image as I sort my belongings and begin to tackle the massive pile of laundry I have accumulated.

It is in this moment that I see unpacking as a way of remembering. Just as I carried my belongings with me in my suitcase, I have carried my participants with me in my mind. They have filled both my dreams and waking thoughts. As I have arranged the songs of each, it has been similar to unpacking. Throughout the remainder of this chapter, I will share our collective song that comes to mind as I have unpacked each individual.

As I unpack these songs, I am again reminded of the personal connection that each has to music. Through the course of our time together in class and through the completion of the music memoirs, each woman connected to me and to her classmates in a very emotional and personal way. This was not done without thought and planning on my part. As their instructor, I was purposeful in creating a class environment that would make room for these types of personal expressions. However, as I mull over the data and think through what these ladies are telling me, I notice differences between the environment of our university classroom and the environments of the elementary classrooms in which these women found themselves. It is in considering these differences that I learn the lessons these women are teaching me. I notice that there are three key factors that influence these pre-service teachers' thoughts regarding the use of both music, specifically, and the arts, more broadly, in teaching and learning: (a) their experiences in our music-integrated literacy methods course, (b) their past experiences with music, and (c) their field placement experiences. As I further examine each of these

factors, I notice differences and similarities. In the next several pages, I share the lessons I learned and delve more deeply into each of these three influences.

The University Classroom

I am in my element as I stand in front of the classroom on this February morning. We are engaged in a discussion regarding the use of music in working with young children; I am passionately explaining to this group of pre-service teachers the different types of arts integration. I have drawn figures on the marker board at the front of the room to, hopefully, help them understand the difference between using the arts as a teaching tool to support another content area and integrating the arts in a way that facilitates learning in both the art form and the other content area. The students are asking great questions and are sharing their thoughts on how using music as a teaching tool helps information to "stick" and how they would need to draw on the help of music specialists to even consider teaching concepts of music and another content area in one lesson. I am engaged, the students are engaged, and we are one in this moment…until Francine raises her hand:

> Francine: Are you okay?
>
> Me: I'm great. Why do you ask?
>
> Francine: Well, it's just that your whole neck is turning red. You look like you have a rash.
>
> Me: Oh, is it? That's just how I get sometimes when I'm excited about what I'm talking about. It will go away in a minute."
> (Impressionistic Record, February 22, 2010)

In this moment, I am not embarrassed as some might imagine I would be. I am actually glad that Francine feels comfortable enough in the classroom to stop the discussion to ask what, to her, is an important question. She is truly concerned about my health and wants

to make sure I am well. I take a moment to breathe, turn it into a joke, and continue moving our discussion forward.

As I planned each meeting with this group of pre-service teachers, I tried to be purposeful about providing them with different types of music-integrated learning experiences. There were times when I would model a lesson for the class in which we would use a song to support children's literacy learning. I taught them songs for teaching phonics, letter sounds, and story sequencing. There were other times when I asked pre-service teachers to consider their own emotional connections to music, including the music memoir each created. Additionally, we spent time discussing how each individual might define music and listening to our environments for found sounds that we might deem musical. I took them to a nearby park to soak in the sounds of the community and used this as a writing prompt. I invited teaching artists into the classroom to help them understand how to combine drama techniques with literacy and then expanded on these sessions to include music. There were times when I planned lessons that allowed students to explore both a musical concept and a literacy concept. In one such session, we analyzed an orchestral score and discussed how composers are constantly making choices in order to evoke particular emotions from the listener. We discussed tempo markings, dynamics, and how notes or chords are purposefully used. We then equated the composer's decisions with decisions made by authors and illustrators and delved into exploring children's books; we discussed why an author might decide to use a certain term or punctuation mark and the illustrator's use of color and texture. And, as already mentioned, I played different types of music at the beginning of each class session and allowed pre-service teachers to share their music choices if they wished.

It was my hope to use music to facilitate both learning and community with this group of pre-service teachers. Cooper (2003) has explained that, in working with pre-service teachers, building community requires that the instructor is willing to re-envision herself as a learner within the group, rather than as the all-knowing distributor of information. She has stated that a willingness to learn together and to allow students to contribute their own knowledge and observations is a characteristic of a learning community. In essence, a learning community allows pre-service teachers to learn content while also learning respect for individuals. As previously stated, I worked to develop a rapport with the students that would help them to see me as a colleague and fellow learner. Cooper has also explained that the physical environment of the classroom can contribute to a sense of community. While she is speaking mainly of seating arrangements and the types of tables that are used, I believe that music can also be a part of the physical space. The classroom in which we met each week was quite drab, with gray carpets, gray tables and chairs, and off-white metal blinds. The off-white walls had no adornment other than a bright yellow sign reminding us that we were not allowed to eat in the classroom. This neon sign was, interestingly, the only splash of color to be found in the room. Additionally, the tables, while rounded to allow for conversation, were bolted to the walls and could not be moved. For me, music allowed me to change and adapt the otherwise static space of the classroom.

Although I used music as both a means of facilitating learning and building community, the most important aspect of the course to pre-service teachers was the community building. None of them mentioned the use of music to facilitate their learning of the course content. On the other hand, almost every one of them commented

on my use of music at the beginning of class. Journey tells me "if it wasn't there it would have felt empty" (Interview Transcript, July 22, 2010). Isabella and Francine both recall my playing *One Tribe* by the Black Eyed Peas on the first day of class and Isabella notes, "I was like, 'Oh, my gosh.' I love this teacher. She's playing music for us when we come in" (Interview Transcript, July 22, 2010). In addition to appreciating the way we began each day, all of the women also comment on creating the music memoir. They have explained the emotional bonds they believe were fostered within the group as well as their own personal connections to their music choices. What I do not notice as I look through the interview transcripts and the class journals is any mention of the model lessons I taught. Strikingly, when reflecting on the class itself and thinking as learners, the more emotional aspects of bonding through the music memoir and setting the mood at the beginning of the day through playing music are the two recurring themes.

In reflecting on their experience as learners in the course, pre-service teachers most often remember music in an emotional way rather than the model lessons that used music as a teaching tool. However, when reflecting on their teaching practices, the emotional aspects of the course do not come up as often. Kris does believe she might ask her older students to complete their own music memoirs. Additionally, Isabella believes she can talk about her music preferences as a way to get to know her students and Maria envisions learning about music along with her students. However, none of the pre-service teachers talk about using music to facilitate the same bonds among their students that they felt with their fellow classmates.

Because the focus of our time together was on learning methods of literacy teaching, I asked pre-service teachers to consider what connections they believed existed

between music and literacy learning. Table 4 provides a breakdown of each woman's response.

Pre-service Teachers' Personal Relationships with Music

When pre-service teachers think as learners regarding the use of music in the classroom, they seem more connected to the emotional aspects of the course. However, when they begin to think as teachers, I notice that their personal relationships with music do have some bearing on their thought processes and how they envision they might use music in their future teaching. As I listen to what each of these six women has to share, I hear deepening levels of thought regarding music integration as the formal exposure to music increases. Francine and Journey (both with no formal music training) rely very heavily on their field placement experiences to garner ideas for using music in their teaching (I will shed more light on this in the next section). The notion of using music as a tool for learning information and making it "stick" is prevalent in Francine's thinking. She also believes that the use of music will engage the students and will make learning fun for them. Likewise, Journey believes that she will use music as a way to manage the behavior of her students. In essence, for Journey, music is a tool to help children "get the wiggles out," which will then help them concentrate on the lesson she is teaching.

Maria and Kris (the two women with informal training in music) also see music as a useful tool for helping children to recall information. As with Francine, Kris also believes that children will be more engaged and interested in learning when music is used to teach concepts. However, Maria takes her perceived use of music a step further in thinking about ways she can use music to learn *with* her students. As she has already shared, since she doesn't feel she knows a great deal about music, she would use

Table 4

Pre-service Teachers' Understandings of the Use of Music in Literacy Teaching

Francine	*Journey*	*Maria*	*Kris*	*Tasha*	*Isabella*
- lyrics help teach literacy concepts - lyrics carry the message (relates theme in songs to theme in stories)	- lyrics help teach literacy concepts	- music can provide a stimulus for writing - music is a form of literacy	- lyrics help teach literacy concepts - making up their own songs requires children to write, thereby practicing basic writing skills	- songs can help teach literacy concepts, but that doesn't guarantee learning about music itself - music helps children understand that words have a purpose - songs give words meaning	- personal connection: as a musician, feels music helped her become a better reader – attributes this to having to read music theory worksheets and song lyrics in her music lessons

her interactions with her students as a means of learning about music together. She also discusses helping children to think through the emotions that different types of music might convey.

Lastly, Tasha and Isabella, who both have formal music training, also see music as a teaching tool. In their music-integrated lesson plans, both of these women used music to help their students learn and recall information in another content area (Tasha the elements of a story and Isabella the seasons). However, when I talk with these women regarding their use of music in the future, they add to this notion of information recall. Tasha shares that she believes students should be exposed to the arts in a variety of ways and that they should use the arts as a means of self-expression. Tasha has stated that, to her, the arts are very personal and each individual has her own definition of what

art might be. Tasha shares her notions that, in addition to using music to learn concepts, children should also learn about music for the sake of learning about music and that music is an integral part of learning about culture and diversity. Isabella also sees the need for students to be exposed to a variety of genres of music. Recall her stance regarding "kiddie music" as well as her belief that music will help her relate to her students in new ways. As a musician who experienced music in a number of ways throughout her life, Isabella felt comfortable expressing herself through music in my class. She is passionate about providing opportunities for all children to receive exposure to the arts so they might also find ways to express themselves. In her mind, music is a necessary part of a child's education. She is concerned that some children might not have the opportunity to receive musical training at home as she did. As a result, she believes that schools should fill in the gap by providing children with opportunities to experience and interact with music.

As I listen to these songs, it is evident that, with increasing levels of musical training, there are new layers added to the way pre-service teachers envision they will use music in their future teaching. On the other hand, although Isabella and Tasha both believe that music can be used in different ways, both of them taught music-integrated lessons that utilized a song to teach concepts. These lessons mirror the lessons taught by Francine, Journey, Maria, and Kris as well as their cooperating teachers' use of music. I discuss this further in the remainder of this chapter.

The Field Placement

As Francine has already shared, her belief is that "the arts is a good way to teach literacy period" (Francine's Journal, February 22, 2010). This notion is echoed in the

words of her fellow classmates who responded to the TWAS qualitative response items using words like “more meaningful teaching,” “strategy for teaching content,” and “engagement.” Quite often, in journals, responses to the TWAS, and in interviews, the word “sticks” comes up. Both the survey and interview participants felt that using music in the classroom would help the information to “stick” in the students’ minds, thereby helping them recall content in the future. As mentioned in Chapter 2, there is a wide body of literature that expresses this same sentiment (Darby & Catterall, 1994; Darrow et. al., 2009; Goldberg & Phillips, 1995; Petrash, 2002; Viglione, 2009; Winner & Cooper, 2000). In essence, many educators believe that using the arts in teaching helps students to remain interested and engaged in the lessons; this is no different with the pre-service teachers enrolled in my class and isn’t a shocking revelation.

I was surprised to find, though, that pre-service teachers already entered my class with a notion that the arts would benefit their students. As a long-time arts advocate, I often find myself feeling as though I must battle for the arts. It has become a natural part of my repertoire to spend time engaging others in conversations regarding the importance of the arts and the need for the integration of the arts with other content. However, these pre-service teachers already possessed a notion of the arts as a useful teaching tool and, rather than requiring the theoretical argument for the arts, were hungry for ideas, examples, and lesson plans.

It seems that, regardless of their previous or current experiences with music, pre-service teachers saw benefit for their students in terms of providing a hands-on, engaging means of teaching and learning. For Isabella, this notion of teaching through music has personal significance:

> I was a better reader at a younger age because my mother introduced me to music. Maybe because I was reading the worksheets that my teachers would give me for my theory lessons and I was always around, I was always reading something about…music. (Interview Transcript, July 22, 2010)

In essence, Isabella believes that, because having music as an integral part of her life helped her to learn other content, the same might be true for her future students. She believes that having music and other art forms as a part of students' learning is so important that classroom teachers should be mandated to attend training sessions that will help them learn how to effectively use the arts in their classrooms. While Isabella is the only one who believes such training should be mandatory, many of her classmates agree that having more teaching ideas and more teacher workshops in the use of the arts would motivate them to use the arts more than they are currently. Pre-service teachers' need for ideas and examples leads to consideration of their field placements, ideally seen as places where they are provided with teaching ideas and instructional models.

Pre-service teachers' need for support in integrating the arts into their teaching goes beyond simply providing them with workshops. They also desire supportive field placement assignments in schools where arts integration is an accepted teaching practice. In completing the TWAS survey question reading, "What would motivate you to use the arts more than you already do?" survey participants responded in a number of ways. Many discussed the need for more resources and materials, the time to practice lessons and to become more comfortable with the arts, and arts integration workshops. These responses were prevalent in both the pre and post-survey. However, in completing the post-survey, many survey participants added a new category to the mix: support. Pre-service teachers discussed that testing mandates were the driving force in their classrooms and that less pressure to cut out the arts in lieu of teaching other content

would allow them to use the arts more often. Similarly, pre-service teachers wished for support from both mentor teachers and administrators in using the arts as a teaching tool.

In listening more closely to the interview participants, I continue to notice the impact of the field placement. Journey has already explained that, in her Pre-Kindergarten field placement, music was a classroom management tool, a way to help facilitate the transition from one activity to another without chaos overtaking the class. Additionally, in her Kindergarten field placement, Journey's teacher used music "when we had to" (Interview Transcript, July 22, 2010). Not surprisingly then, when I ask Journey how she envisions she will use music in her own classroom, she states that she would use music with younger students because "they need their training" (Interview Transcript, July 22, 2010) but that older students have more self-control and don't need music to help regulate their behavior. Francine also describes using music in ways that are similar to those she saw implemented in her field placement. Both her Pre-Kindergarten and Kindergarten classroom teachers used music as a way to help students recall information and to engage the children during morning meeting. When I ask her to elaborate on how she might use music in the future, she returns to the recall of information, "I can listen to the words of a song and I can remember it….If I can incorporate other things like math, science, I know that it will stick….You just make up a song to whatever subject area" (Interview Transcript, July 22, 2010).

This notion of, in some ways mimicking, their cooperating teachers' use of music is a consistent theme among all of the interview participants. In looking over their music-integrated lesson plans, I notice that each of the six interview participants uses music as a teaching tool to facilitate learning in another content area: Tasha uses a song she wrote

(*We've Got the Whole Story in our Mind)* to teach elements of a story, Isabella uses *Winter, Spring, Summer, Fall* to teach of the four seasons, Kris uses *Old MacDonald Had a Farm* to teach vowel sounds, Francine also uses *Old MacDonald* in teaching students about vowel digraphs, Journey uses rhythm sticks to help the children retell the story *Polar Bear, Polar Bear, What do You Hear?* and Maria has the children make instruments to help them retell the story *Max Found Two Sticks.* Although the women with informal and formal training in music envision they will pursue increasing levels of music integration, they do not exhibit these levels of integration in their teaching.

Finale

When pre-service teachers think about their experiences in a music-integrated literacy methods course, it is apparent that their thinking as learners does not clearly mesh with their thinking as teachers. As learners, they comment on the emotional aspects of the course and have fond memories of the bonding that music facilitated both with myself and with each other. However, in thinking about their teaching, they move from the emotional to the more practical. Although there were different ideas regarding music integration among the interview participants with both informal and formal training in music, the emotional bonding they experienced as learners in the course doesn't seem to be as influential on their thoughts about their *envisioned practice* (what Burroughs & Smagorinsky, 2009 refer to as *planned curriculum*). Likewise, their envisioned practice doesn't mesh with their *actual practice* (what Burroughs & Smagorinsky, 2009 refer to as *enacted curriculum*). Although pre-service teachers envisioned they would use music in a variety of ways, their actual practice didn't show much variety. All of the interview participants used music as a teaching tool for facilitating learning in other content areas.

It seems, then, that the most influential factor in their actual practice is the field placement. The interview participants commented on seeing music used as both teaching and classroom management tools in their field placements. Additionally, the survey participants commented on the post-survey that they needed more support in their field placements in order to use the arts in their teaching. This is the only notable change in the pre to post-survey responses. The survey participants also submitted their music-integrated lesson plans to me as a part of the study. The same notion of using music as a teaching tool for recall of information is a strong theme running throughout the remainder of the music-integrated lesson plans. I will continue the discussion of the field placement in the next chapter.

CHAPTER 5

FINALE

> "If all meanings could be adequately expressed by words, the arts of painting and music would not exist." (Dewey, 1934/1989, p. 80)

Throughout this study, I have endeavored to highlight the voices of pre-service teachers who have participated in a music-integrated literacy methods course. My intention was to provide an understanding of the historical context surrounding the study and to illuminate the classroom environment I facilitated in an effort to help the readers understand the songs each of the interview participants has to sing. There is limited existing research from which to draw to understand the experiences of pre-service teachers as they encounter arts-integrated spaces; there is even less research dealing with music. The literature that does exist provides an understanding that using one art form at a time (especially music) could help pre-service teachers develop the understandings they need to use that specific art form in their teaching and could help them to develop more confidence in their abilities to use that art form (Hennessy, Rolfe, & Chedzoy, 2001; Oreck, 2004; Propst, 2003).

Furthermore, because of the current state of our nation's educational system and the intense focus on standardized testing, schools are decreasing the number of arts specialists they employ (Donahue & Stuart, 2008; Zwirn & Graham, 2005). With fewer arts specialists to consult and collaborate with, educators who wish to integrate the arts in their teaching might find they don't have the necessary resources to do so. Therefore, pre-service teachers should have opportunities to explore and experience arts integration in some form in their university courses, thereby providing them with some basis of experience from which to draw in their future teaching. This study provides insight into

pre-service teachers' attitudes toward the use of the arts in their teaching, their thoughts and feelings as learners regarding their experiences in a music-integrated literacy methods course, the *envisioned practice* they expect to use in their future teaching, and their *actual practice* as it now stands in their field placement experiences.

Emotional Connections as Learners

When considering their experiences as learners in a music-integrated literacy methods course, the pre-service teachers in this study more often remembered the emotional connections facilitated by their encounters with music in the classroom. As they shared their experiences in the course, these pre-service teachers did not connect to the model lessons that used music as a teaching tool. Rather, the bonding facilitated by the music memoir and the affective use of music at the beginning of each class session resonate more loudly in their memories. As I have already discussed, Dewey (1934/1989) explained that *an* experience is the result of an individual's transaction with the environment. He further stated that emotions are an important part of these experiences and that, while they do not take over the intellectual thought processes, they are equally necessary. While I cannot speak for these six women in terms of whether or not they had *an* experience at any given moment throughout our time together, it is evident that these affective approaches to music use in the university classroom were important in some way to each of them.

Envisioned Practice

As each of the six interview participants looked forward, considering their future teaching careers and their envisioned practice, there were different thoughts in their use of music depending on their level of experience (see Figure 3). In essence, Francine and

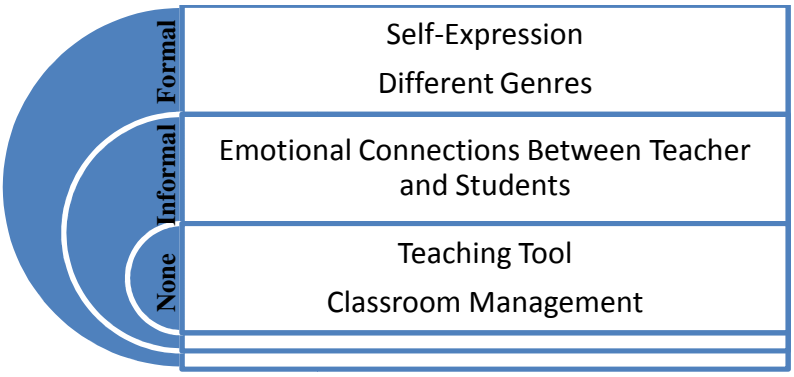

Figure 3. Pre-service Teachers' Envisioned Practice Based on Level of Musical Training

Journey, who have no musical training, saw music as a teaching tool for helping students to recall information and as a means of classroom management. Maria and Kris, who consider themselves to have informal training in music, envision they will use music as a teaching tool and that it will also facilitate emotional connections between teacher and students. Finally, Tasha and Isabella, two musicians with formal training, embrace the thoughts of the other four women while adding self-expression and exposure to different genres of music into their repertoire.

Actual Practice

In listening more deeply to the stories of these women, there appears to be a disconnect between their envisioned practice and their actual practice. While there were deepening levels of thought regarding their envisioned practice, there were no changes, with increasing levels of previous music training, in their actual practice. All six pre-service teachers in this study taught their music-integrated lesson plans in their Kindergarten field placements. During these lessons, each woman used music as a teaching tool to facilitate recall of a literacy concept. When comparing this with what the survey participants have to say regarding the need for more support from administrators

and cooperating teachers, it is evident that the field placement has a strong impact on pre-service teachers' use of the arts. The strong impact of the field placement has been a topic of discussion among teacher educators for some time (Ng, Nicholas, & Williams, 2010; Oh, Ankers, Llamas, & Tomyoy, 2005; Scheeler, Bruno, Grubb, Seavey, 2009). The dissonance between the university classroom and the field placement can be heard in all fields of teacher preparation, including the arts. The fact that Isabella is critical of her cooperating teachers' use of only "kiddie music," yet still taught a lesson incorporating "kiddie music," is telling. There appears to be pressure on these pre-service teachers to conform to their cooperating teachers' practice. This is consistent with Oreck's (2006) study of in-service teachers' attitudes toward the use of the arts in teaching. After interviewing six in-service teachers with varying degrees of arts-related experience, Oreck concluded that the pressure from administrators to standardize teachers' practices resulted in in-service teachers' feelings that they had limited or no freedom to use more creative teaching methods in their classrooms. As already discussed, other researchers have found the field placement does indeed hold sway over pre-service teachers' arts-integrated teaching practices (Donahue & Stuart, 2008; Hennessy, Rolfe, & Chedzoy, 2001). This study is consistent with the work of Garvis (2009), who reported the findings of a study in which pre-service teachers were asked to complete a self-efficacy scale measuring their beliefs in regards to arts education. In reporting the study, Garvis surmised that pre-service teachers actually have positive self-efficacy beliefs regarding the arts; however, these beliefs decrease as they begin their teaching careers, again leading to the conclusion that, as previous literature suggests, the school environment holds sway over pre-service teachers.

Implications

I want to be very transparent here in stating that I never intended this study be generalized to other situations. While there are many factors in this study that cannot be replicated, the most obvious one is me. As I have already said, my knowledge of music, music education, and literacy education is not easily found in teacher educators. That statement isn't intended to show that I know more about any of these individual content areas than any other music or literacy educator does. However, this combination of knowledge isn't often found within one teacher educator. Therefore, I struggle with discussing implications for this study and do not believe that generalizations can be easily made. However, there are a couple of thoughts I would like to share in thinking about music integration with pre-service teachers. On the one hand, I would like to consider pre-service teachers within their learning environment and on the other, consider them within their teaching environment.

The Learning Environment

These six pre-service teachers hold fond memories of and connections to our time together in a music-integrated literacy methods course. Moving beyond thinking of them as educators to simply thinking of them as learners, I am pleased with the strong emotional connections facilitated by my integration of music in the course. Just as they have shared in interviews and journals, I too notice the bonds that were created through the music memoirs. In fact, when I pass any of the pre-service teachers who were a part of this course in the hall, I smile and recall our time together. The connections I have with them are, in some ways, different from the connections I have with students in other courses. Many of them still call or email me regularly to ask advice or to elicit help with

teaching ideas. Additionally, Francine and Journey often stop by my office to say hello. And, while they are now moving toward the end of their teacher education program, I still sometimes hear them talking in the hall about going to "open mic night" to hear Isabella sing.

As I think through these bonds, I recall the ease of the learning environment that was created through these emotional connections. We still disagreed at times and held differing opinions on the teaching of literacy and of music integration, however, the classroom environment still felt supportive, encouraging, and open. This leads me to wonder if this more affective aspect of music integration is enough. Rather than pushing music integration on my students as an effective teaching method, I wonder about simply letting the music speak for itself. Would truly experiencing music integration as learners without having to struggle against their still-forming notions of themselves as educators produce different thoughts regarding the use of music? It might be that, by simply thinking of pre-service teachers as learners and approaching music integration in that manner, the bonding and the sense of welcoming created would provide a more effective opening to move toward approaching their teaching practices further down the road. I wonder what opportunities this notion of community building provides for collaborative efforts between colleges of education and schools of music. If pre-service teachers are seeing music used in a variety of classrooms for different purposes, including community building, would their thoughts on the use of music in their own teaching change over time? While, in this study, I did not collaborate with the university's school of music, I do feel that future studies might be strengthened by these types of collaboration. I wonder if joint efforts between content area methods instructors and music methods

instructors would help pre-service teachers understand, in more detail, how to move beyond community building into other areas of music integration. It might also be useful to collect all lesson plans that pre-service teachers use in their field placements. For this study, I collected only those lesson plans that were designed as a part of the course. It would be interesting to know if they are using music in different ways when teaching without the direction of a course instructor.

Pre-service Teachers within the Teaching Environment

Reflection. In listening to these pre-service teachers, I am struck by the fact that there is a clear disconnect between the way they recall their experiences as learners in a music-integrated literacy methods course, their envisioned practice regarding arts integration, and their actual practice in the field. My guess is that anyone reading this work that has knowledge of the existing research on teacher reflection might envision the next direction I will take. I wonder whether these six pre-service teachers are aware of the discrepancies in their thinking and practice. Although I asked them to keep a reflective journal during our time together, the intent of the journal was to keep track of their thoughts regarding more general notions of arts and/or music integration. I did not purposefully ask them to consciously consider their beliefs about the arts in relation to their teaching practices and their school environments. Duffy (2002) referred to this more conscious thought process. "I call it *visioning* – a teacher's conscious sense of self, of one's work, and of one's mission. By 'vision' I mean a personal stance of teaching that rises from deep within the inner teacher and fuels independent thinking" (p. 334, emphasis in original). While Duffy might use the term "visioning," many teacher educators consider this same thought process when discussing the importance of teacher

reflection. And, there is certainly no shortage of research on teacher reflection (Roskos, Vukelich, & Risko, 2001). In fact, there are researchers who consider the arts a useful reflection tool for pre-service teachers (McHatton & McCray, 2009) as well as those who believe that reflection on previous arts-based experiences might help inform teacher identity (Miller, Nicholas, & Lambeth, 2008).

Dogani (2008) has conducted a study of how reflection helps student teachers envision their music-integrated teaching practices. The researcher noted that, through keeping a reflective journal that specifically addressed their music-integrated learning and teaching experiences, student teachers were able make connections between theory and practice. Additionally, they were able to consider their beliefs regarding music integration and to investigate the factors influencing those beliefs. Agreeing with Dogani, I believe that a deeper, more intentional approach to pre-service teacher reflection in considering their use of the arts in their school environments might help them to think through their experiences in a more thoughtful, detailed manner. The six pre-service teachers sharing their songs in this study might have benefitted from these more intentional reflective practices, thereby making more explicit connections among teaching, previous experience, and practice. Additionally, because the pre-service teachers in this study are in their first semester of their teacher education program, following up with them as they end their studies and begin their teaching careers may shed light on whether or not they feel more freedom to transform their envisioned practice into their actual practice when they are in their own classrooms.

Field experiences. It is evident that pre-service teachers desire supportive field placements with cooperating teachers and administrators who don't overemphasize

testing and standards. Recall that the only change from the pre to post-survey was the need for support. Pre-service teachers are sharing that, if teacher educators wish for them to integrate the arts more than they are now, they need to be placed in classrooms and schools where the arts are welcome. This is not a new idea (Donahue & Stuart, 2008; Garvis, 2009; Hennessy, Rolfe, & Chedzoy, 2001) and I have already shared these details. This study adds to the existing body of research and leads me to consider how other researchers and teacher educators might provide these supportive environments for pre-service teachers.

Moving Forward

In envisioning directions for future research, it is important to first consider the boundaries of this study. As I already mentioned, my positionality as both a music and literacy educator are of consideration here. Additionally, the fact that this music-integrated literacy methods course took place over one semester is important. Future researchers might consider immersing pre-service teachers in a longer music-integrated experience to determine whether there will be more impact on their attitudes. Perhaps more time and practice might result in more changes in attitude. Additionally, as elementary pre-service teachers are responsible for teaching a variety of content areas, researchers might consider integrating music with a content area different from literacy to determine how attitudes are affected. Moving beyond the boundaries of this study, other future research should take into account field experiences as well as the disconnect between envisioned practice and actual practice.

Field Experiences

Other researchers indicate that the environments of the school and the classroom strongly impact pre-service teachers' sense of freedom to integrate the arts into their teaching; this study supports previous research. As such, future research on music integration with literacy instruction should be conducted in the field as well as the university classroom. Because pre-service teachers in this study were heavily influenced by their field placements, future scholars should examine how field placements that support music integration impact pre-service teachers' attitudes, envisioned practice, and actual practice. It appears that both the environment of the individual classroom and the overall school climate influence pre-service teachers' sense of freedom to integrate music.

In considering arts integration more generally, existing research indicates that, although pre-service teachers' self-efficacy beliefs regarding arts integration are high at the beginning of their teacher preparation programs, they steadily decrease as these same individuals enter their first and subsequent years of teaching (Garvis, 2009). Additionally, Schultz, Jones-Walker, & Chikkatur (2008) have explained that teacher preparation programs must prepare pre-service teachers to negotiate between their own ideas of teaching and the school environments in which they find themselves. The researchers determined three methods for teaching the process of negotiation: (a) providing opportunity for pre-service teachers to learn about new teaching practices in their methods courses, (b) allowing recent graduates of teacher preparation programs to meet together as a means of supporting the negotiation process once they have begun their careers, and (c) finding classrooms where pre-service teachers and new in-service

teachers can find models for negotiating. A longitudinal study that follows pre-service teachers through supportive arts-integrated field placements and, then, into their teaching careers, while providing support for negotiation, will show whether self-efficacy continues to decline when supportive field placements are a consistent part of the teacher preparation experience. Furthermore, it would be interesting to know if a consistent focus on one art form, such as music, as opposed to a more general focus on multiple art forms in the supportive field placement makes a difference in self-efficacy beliefs and/or attitudes.

Envisioned and Actual Practice

Additional research in arts integration might further explore the notions of envisioned and actual practice. As I have previously mentioned, scholars might consider how thoughtful reflection on arts-integrated experiences impacts arts-integrated practice. Would reflecting on their arts-integrated learning experiences and their previous experiences with the arts help pre-service teachers become aware of the disconnect between their envisioned and actual practice? I would also like to know, in more detail, how pre-service teachers see their envisioned practice actually happening in their future classrooms. What specific teaching practices do they imagine facilitate the teacher/student connection? How do they believe they will create an environment that allows for self-expression? And, again, how (if at all) do they believe their previous experiences with the arts will impact their future teaching?

Portraiture Case Study as a Research Method

Through the use of both portraiture and case study techniques, I was able to arrange seven songs that share both the individual and collective voices of pre-service

teachers enrolled in a music-integrated literacy methods course. In conceiving of my research as a portraiture case study, I have found the freedom to share the voices of pre-service teachers while also recognizing my own. Recall Geertz's (1973) assertion that the researcher's narratives are constructions upon constructions. Although the ever-present voice of the researcher is unavoidable, portraiture case study has allowed me to recognize and admit my presence while working alongside my participants to craft this work. Teacher educators need to have a solid understanding of how pre-service teachers describe their learning experiences; portraiture case study provides the opportunity for researchers to share these experiences with teacher educators in a meaningful way.

Completing the Journey

I began this work by sharing a story of the recent trip my sister, Tonya, and I took to the Grand Canyon. So, some might expect that I would end this work in a similar manner – with my voice. However, I choose not to share another vignette recalling a personal experience. Instead, this journey ends in the words of another. At this point, I know a few professors who are cringing at my choice. After all, I have been taught that a writer never ends a work with the words of another person. The author should have the final word. However, I choose to relinquish my right to have the last word. I give that right to Journey:

Allow the music to **speak**
you'll be glad you did.
Let your thoughts flow
become one with the words
focus on the words
Allow the music to **SPEAK**
you'll be glad you did.
(Journey's Music Memoir, March 17, 2010, emphasis in original)

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APPENDIXES

APPENDIX A

ARTS INTEGRATION LITERATURE ANALYZED BY TYPE

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APPENDIX B

COURSE SCHEDULE AND MUSIC-RELATED OBJECTIVES FOR EACH SESSION

Date	**Class Focus**	**Today's Reading**	**Due Today**
January 11	Welcome Syllabus and Schedule *Music Focus: discuss music as a form of literacy and discuss students' views of music* *Objective: to set the tone for the semester and to begin to redefine both music and literacy* *Journal: What is literacy?*		
January 18	Martin Luther King Holiday – No Class		
January 25	Lesson Plan Workshop Discussion of Music Lesson Plan Assignment Discussion of Music Memoir *Music Focus: importance of understanding our own relationships with music before we begin to think about using it in our teaching* *Objective: to help students understand that they all have some sort of views regarding music* *Journal: How are your field placement teachers using music in the classroom?*	Diller: Chapters 1-2*	Alphaboxes
February 1	Special Education Input: Guest Speaker		

Date	Class Focus	Today's Reading	Due Today
	University required workshop		
February 8	Providing a Literacy Rich Environment Phonics Focus: Early Reading and Writing Activities Discussion of Multicultural Text Set Assignment *Music Focus: read the children's book, "Clickety Clack" and allow students to use rhythm sticks to beat particular rhythms in book – have students create their own instruments using a variety of art materials (found sounds) and use them to "sing" the alphabet song* *Objective: to provide practical, yet basic, ideas for incorporating sound into the Pre-K/K classroom – facilitates syllabication and letter/sound knowledge* *Journal: How might you modify these activities for use in your own teaching?*	Bennett: Chapters 1-2* Cunningham: Chapter 1 Diller: Chapter 3	Alphaboxes
Friday, February 19	Drama Workshop – 9:00 AM – 11:30 AM, COE *Objective: to provide students with opportunities to explore drama as a means for teaching literacy – to provide a model for students in developing community partnerships*		
February 22	Oral Language Development Phonics Focus: Phonological and Phonemic Awareness	Bennett: Chapters 3 & 5* Cunningham: Chapter 2	QuICS

Date	Class Focus	Today's Reading	Due Today
	Discussion of Literacy Learning Station *Music Focus: debrief drama workshop and explore students' ideas on using the arts in conjunction with literacy – discuss differing views of arts integration* *Objective: to help students understand the difference between using the arts to facilitate learning in another content area and creating a lesson in which students learn about both the content area and the art form* *Journal: Students will share their views on our integration discussion.*		
Friday, March 5	Visit local theatre to view the latest children's production Production Begins at 11:45 – MUST SIGN IN BY 11:30 *Objective: to allow students the opportunity to see how drama, visual art, and music can combine to create a production – to model community partnerships*		
March 8	Spring Break – No Class		
March 15	Music Memoir Gallery *Music Focus: students share their music memoirs with the group* *Objective: to help students understand that there are different ways that the individual might relate to music* *Journal: Share connections you made to others through*		**Music Memoir**

Date	Class Focus	Today's Reading	Due Today
	viewing their memoirs.		
Friday, March 26	Drama Workshop – 9:00 AM – 11:30 AM, COE *Objective: to provide students with opportunities to explore drama as a means for teaching literacy – to provide a model for students in developing community partnerships*		
March 29	Interactive Read-Alouds Phonics Focus: High Frequency Words, Letter Names, and Sounds *Music Focus: explore musical scores and discuss how composers make decisions regarding chords, dynamics, tempo, etc. – equate these choices with the choices of authors and illustrators through a study of children's literature – read the book "We All Go Traveling By" using accompanying music CD* *Objective: to model a lesson in which students learn about the art form as well as the content area – to provide another practical application lesson that students can use in their teaching (facilitates comprehension and sequencing)* *Journal: What other literacy concepts can you teach through a book like "We All Go Traveling By?"*	Bennett: Chapter 4* Cunningham: Chapter 3 Diller: Chapter 7	**First Draft of Music Lesson Plan Due via Email by 5:00 PM** Double Entry Journal
April 5	Multicultural Text Set Presentations with	Bennett: Chapter 7	**Multicultural Text Set**

Date	Class Focus	Today's Reading	Due Today
	Interactive Read-Alouds *Entire class devoted to text set presentations.*	Cunningham: Chapter 4* Diller: Chapter 4	Double Entry Journal
April 12	Concepts About Print Phonics Focus: Making Words *Music Focus: Read "Pete the Cat" and use accompanying musical CD* *Objective: to model the use of music for fun in read-alouds – catchy tune, children enjoy singing and repeating* *Journal: What other literacy concepts might you teach using this book?*	Bennett: Chapters 8-9* Diller: Chapter 5	QuICS
April 19	The Importance of Play in Literacy Development Kindergarten Writing Workshop *Music Focus: field trip to a local park – students will write in their journals, focusing on what they hear* *Objective: to remind students that music is found everywhere and that it is simply organized sound – to model the use of sound in a writing activity* *Journal: How might you extend this idea in your classroom to*	Bennett: Chapters 6 & 10* Diller: Chapter 6	Double Entry Journal

Date	Class Focus	Today's Reading	Due Today
	help students explore their environments through a variety of senses?		
April 26	Involving Parents in the Learning Process Balanced Literacy *Music Focus: debrief this semester's work with the theatre – to help students understand how they can incorporate music into story baskets (a concept taught during the drama workshops)* *Journal: How are you seeing your teacher use music in your field placement classroom?*	Bennett: Chapter 12*	Alphaboxes
May 3	Scientifically Based Reading Research No Child Left Behind Preparation for Literacy Exam *Music Focus: culminating conversation where students discuss their "take-aways" from the semester* *Objective: to allow students to share ideas, thoughts, and lingering questions regarding the use of music in teaching* *Journal: What is literacy?*	Diller: Chapter 10*	**Final Music Lesson Plan** **Reflective Journal** QuICS
May 10	Final Presentation of Learning: Literacy Learning Station and Literacy Exam– EXAM BEGINS AT 12:30 PM		

APPENDIX C

DATA COLLECTION TIMELINE

	January	**February**	**March**	**April**	**May**	**June**	**July**
Lesson Plans			3,4				
Reflective Journal	1,2,3,4						
Music Memoir		2,3					
Tickets Out	2,3						
TWAS	1				1		
Observations		2,3					
Interviews						2,3,4	
Impressionistic Records	3						
Member Checks							1,2,3,4

Research Questions

1. What are pre-service teachers' attitudes toward the use of the arts in teaching:
    a. before experiencing a music-integrated literacy methods course?
    b. after experiencing a music-integrated literacy methods course?
2. How do pre-service teachers describe their experiences as learners in a music-integrated literacy methods course?
3. What understandings do pre-service teachers have of the use of music in literacy teaching?
4. For pre-service teachers who have participated in a music-integrated literacy methods course, what connections do they make to their practice:
    a. if they have formal training in music?
    b. if they have no formal training in music?

APPENDIX D

TICKET OUT

Language and Literacy
Spring 2010
Ticket Out

Date: _____

1. Something I learned:

2. A concern or "mulling question" that I have:

3. My impression of the day in sketch or musical form:

4. Something else I want Christi to know:

APPENDIX E

INTERVIEW QUESTIONS*

- Before we start with the questions, I wonder if you can just tell me a little about yourself. I've learned some things about you through the course, but there might be other things you want me to know.
- Tell me about your experiences with music before attending this class.
- In this class, we used music in a variety of ways. Tell me about the lessons using music that you remember most.
- How did you see sound/music used in the classroom by your cooperating teacher? By your students?
- Before you taught your music-integrated lesson, did you see the cooperating teacher using music? If so, in what ways?
- How did you come up with the idea for your music-integrated lesson plan?
- How did you feel about the lesson? About the students' response?
- Tell me what completing the music memoir assignment was like for you.
- In your journal, you stated, "I will remember this for a long time." What made the music memoir so memorable?
- As you move into your next semester, do you think you'll use music in your teaching? If so, in what ways? If not, why not?
- In your journal, you mentioned that the arts help children learn because information will "stick." Tell me more about that.
- You also said, "The arts are a very good way to teach literacy period." Tell me more.

- Does music help students become literate individuals? If so, in what ways? If not, what does help students become literate individuals?

- In your journal, when you defined literacy, you started out with "literacy is the ability to read and understand what is written" at the beginning of the semester. At the end, you stated "to be literate means that one is able to read, compose, and understand what is done." What led you to include the word "compose?"

** The interview questions provided a framework for the interview. I utilized a semi-structured format that allowed me to be more conversational with participants and to ask and answer questions that arose during our conversations.*

APPENDIX F

CODES AND THEMES BY RESEARCH QUESTION

What are pre-service teachers' attitudes toward the use of the arts in teaching? *Data Source: TWAS*	
TWAS Qualitative Response Item 1: What is your current strongest motivation to use the arts in your teaching?	
Pre-Survey	**Post-Survey**
Children	**Children**
Engagement	Engagement
Creativity	Fun
Expression	Movement
Fun	Expression
Enjoyment	Creativity
Interest	Motivation
Movement	Decreases behavior problems
	Attention/Focus
	Social/Emotional growth
	No other opportunity to experience in school
Teaching Methods	**Teaching Methods**
More meaningful teaching	Teaching tool
Learning styles	Differentiated instruction
Strategy for teaching other content	Strategy for teaching other content
Facilitates learning	Teacher's personal interest in the arts
TWAS Qualitative Response Item 2: What would motivate you to use the arts more than you already do?	
Pre-Survey	**Post-Survey**
Resources	**Resources**
Materials	Materials
Time	Time
Freedom	Freedom
Children	Money
Enjoyment	**Children**
Help them learn	Benefits
Losing an important part of education	Enjoyment
Pre-service Teachers' Desire	Desire
Practice	**Pre-service Teachers' Desire**
Comfort	Comfort
Confidence	Confidence
Teacher Education	Creativity
Workshops	**Teacher Education**
Exposure to the arts	Workshops
Classroom examples	Training
Ideas/information	Ideas
Lesson plans	Knowledge of the arts
	Support
	Fewer testing mandates
	Less pressure to cut the arts

	Less focus on other content
	Supportive mentor teachers
	School environment
	Opportunity
	Curriculum
	Related to other content
	Included in the standards
How do pre-service teachers describe their experiences as learners in a music-integrated literacy methods course? *Data Sources: Interviews, Journals, Tickets Out, Assignments*	
Pre-service Teachers with Formal Training in Music	
Confidence	
Application	
Self-expression	
Welcoming environment	
Music set mood for class	
Favorite assignments included music	
Emotional growth with and closeness to cohort	
Pre-service Teachers with Informal Training in Music	
Increased comfort with students	
Made learning stick	
More interesting and engaging	
Emotional growth with and closeness to cohort	
Pre-service Teachers with No Training in Music	
Set mood for class	
Emotional connection to cohort	
Engagement in learning	
Self-expression	
Freedom as learners	
Connections Across Groups	
Environment (interesting, engaging, music set mood)	
Emotional connections (favorite assignments, freedom, connection to cohort, self-expression)	
Differences Among Groups	
Increased comfort (informal)	
Freedom to use strengths (formal)	
What understandings do pre-service teachers have of the use of music in teaching? *Data Sources: Interviews, Journals, Observations, Lesson Plans*	
Pre-service Teachers with Formal Training in Music	
Use as teaching tool does not equal learning about music itself	
Engagement	
Helps learning stick	
Movement	
Exposure to “real” music	
More specific learning in the arts should be left to specialists	
Practice integrating music leads to more ideas and lessons	
Pre-service Teachers with Informal Training in Music	
Enjoyment and engagement for students and teacher	
Movement	
Imagination	

Hands-on learning experiences
Freedom to make mistakes
More specific learning/teaching in the arts should be left to specialists
Children's innate love of music
Easy to use with children
Information sticks
Pre-service Teachers with No Training in Music
Play
Learning sticks
Learning tool for other content
Engagement
Connections Across Groups
Engagement
Learning sticks
For pre-service teachers who have participated in a music-integrated literacy methods course, what connections do they make to their practice? *Data Sources: Interviews, Observations, Journals, Lesson Plans, Assignments*
Pre-service Teachers with Formal Training in Music
Personal connections (If I learned this way, others can too.)
Communication
Helps teach literacy skills
Tap into innate love of music
Self-expression
Pre-service Teachers with Informal Training in Music
Helps teach literacy skills
Connects to all content
Tap into innate love of music
Sets mood in classroom
Opportunity for teachers and students to learn together
Important to use others as resources
Pre-service Teachers with No Training in Music
Helps develop literacy skills
Planning and practice are needed for integration
Relates to other content
Engagement
Sets mood for classroom
Not needed for older children
Management tool

APPENDIX G

INTERVIEW PARTICIPANTS' SELF-REPORTED SOCIAL/CULTURAL CONTEXT*

Francine *No Training in Music*	Journey *No Training in Music*	Maria *Informal Training in Music*	Kris *Informal Training in Music*	Tasha *Formal Training in Music*	Isabella *Formal Training in Music*
- College Junior - Female - Age 33 - Jamaican - African American - Mother - Not a musician	- Female - Age 23 - African American - Changing view of self as musician from beginning to end of course	- Female - Age 21 - White - Daughter - Sister - Girlfriend - Catholic - Close relationship with parents - Music lover	- College student - Female - Age 23 - White - From a family of teachers - Musician because she can "keep a beat"	- College Junior - Female - Age 21 - White - Obstinate - Musician because she "can sing"	- College Junior - Female - Age 20 - African American - Musician because she "play[s] four different instruments" - Has been around music her whole life

** There are no interview participants who self-identify as male. Out of the 48 pre-service teachers who consented to participate in the research, there was 1 male. While he allowed me to collect his course assignments and completed the TWAS, he declined to participate in an interview.*