

**EXPLORING DISCIPLINARY AND MULTIMODAL LITERACY
PRACTICES IN MUSIC EDUCATION**

by

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Dedication

To God,

To My Parents,

&

To My Family, So-ryeok, Danny, and Joey

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Abstract

The research questions guiding this study are: (1) How do teacher educators and preservice teachers in a music education department define literacy in general and music literacy in particular and how do they perceive the teaching of literacy? (2) What music literacy practices appear in music education and music classes? (3) What do the findings from questions 1 and 2 reveal about the potential matches and mismatches in the design of a disciplinary literacy course that reflects an expanded definition of literacy? The objective of this study is to explore the best way to improve the current curriculum for addressing music literacy. Using the example of a Literacy Methods (hereafter, LitMeth) course required for secondary teacher certification in the School of Music at a midwestern university, I investigate how Preservice Music Teachers (hereafter, PMTs) and professors think about music literacy. To understand the matches and mismatches between their disciplinary epistemologies and their disciplinary literacy practices, I employ the conceptual frameworks of disciplinary literacy and multimodal literacy.

The dataset comprises classroom observations (fieldwork), interviews with thirteen PMTs and seven professors, video and audio recordings, and classroom artifacts (professors' handouts and preservice teachers' completed assignments) collected during the academic year 2011-2012. Analysis of the data reveals some important mismatching and matching discourses between music education and the current LitMeth curriculum. For example, LitMeth equips preservice teachers with the knowledge of multimodal literacy and disciplinary literacy as primary concepts, yet there is no specific method to apply these concepts to teaching content areas with

disciplinary-specific literacy practices.

Given the varied epistemological and pedagogical approaches taken by music education and other disciplines, I conclude that LitMeth instructors need to clearly define the goals of the music discipline and expand their knowledge of the requisite literacy practices. I believe that my findings will assist in understanding meaning-making in other disciplines that use multimodal literacy practices to prepare secondary school teachers.

Chapter 1: Introduction

You don't know us [music education students], Hyun-ju!

- John commenting on an assignment in my previous class

I was going to say 'You have never studied music education. How are you going to teach me how to do that?'. . . . You know, it just doesn't – there's a huge disconnect between the two topics [music and literacy].

- Ben in interview with me

I have five years of experience teaching a section of LitMeth, a mandatory literacy course for secondary school teacher certification. Most of my students come from the disciplines of music education, physical education, and school library media. As evidenced by the two quotations above, the disconnection between literacy and music has been a common theme throughout my teaching. This study describes my attempt to understand the views on literacy and the epistemological approaches taken by the two disciplines of literacy education and music education.

The challenges presented by teaching literacy to secondary preservice teachers have been well documented (Alger, 2007; Cantrell, David, & Callaway, 2009; Lee & Spratley, 2007; Moje, 1996; O'Brien & Stewart, 1990). Several studies argue that the purpose of content area literacy emphasizes teaching content areas using literacy strategies, which may not always align with particular disciplinary epistemological approaches (Moje, 2008). In addition, the claim that literacy should be considered the “unique tools” (Shanahan & Shanahan, 2012, p. 8) used by experts to participate in their disciplinary practices underscores the recent notion of disciplinary literacy (Draper, Smith, Hall, & Siebert, 2005; Moje, 2008; Shanahan & Shanahan, 2012). According to this view, literacy should not be viewed only as language-based reading, writing and speaking, since most disciplines have multimodal characteristics (e.g., diagrams in science,

visual images in art, and sounds in music). Rather, literacy should incorporate a broader scope of the multimodal literacy practices dependent upon the particular disciplines. In John's quotation above, he complained that the language-based text analysis assignment is irrelevant to his discipline of music because he only saw music scores in the secondary music classroom. John's belief that literacy consists of language-based reading and writing only becomes an obstacle for the teacher educators of content area literacy.

Current research on the chasm between teachers educators' and secondary preservice teachers' beliefs concerning content area literacy and effective teaching methods for each content area suggests a new direction for expanding the scope of literacy from language and print-text to multimodal literacy (Broomhead, 2010; Draper, 2008; Nardo, 2009; New London Group, 1996; Nolet, 2007). Draper, Broomhead, and Jensen (2010) incorporate the notion of multimodal literacy into a particular discipline in order to recognize the unique literacy practices found within the discipline. Specifically, they expand music instruction to include forms using a sound mode (e.g., audio recording) with a gestural mode (e.g., a conductor directing an orchestra or band).

I began to teach the LitMeth section as a primary instructor after a one-semester apprenticeship with Prof. F. While the other LitMeth sections included readings for more discipline-specific literacy, my section had few materials, because there is little academic literature on music literacy, and I needed to use a general reading list covering the four class themes of Text, Reader, Context, and Lesson Plan, since the preservice teachers come from disciplines using fewer language-based texts. When I realized that I was failing to reach these preservice teachers, even with well-developed information that presumably would help them to become better prepared, I began to search for a more relevant text for the Text Analysis

assignment. My discussions with John and other students motivated my exploration of the disciplinary and multimodal literacy practices in order to develop a curriculum which aligns with the discursive practices used in music education. This study describes my effort to close the gap between two disciplinary communities as the literacy scholars suggest (e.g., Draper, 2008; Moje, 2007, 2008; O'Brien, Stewart, & Moje, 1995; Shanahan, Shanahan, & Misischia, 2011; Shanahan & Shanahan, 2012; Shanahan & Shanahan, 2008).

I found few research studies on the potential disparities between the views of literacy and literacy discourses in the disciplinary programs of music, physical education, and school library media, and literacy education. Because literacy practices closely associate with particular disciplinary discourses, an attempt to examine the discourses in these disciplines is essential to understanding the particular literacy practices, be they language-based or multimodal (Barton & Hamilton, 2005; Moje, 2007; Wenger, 2007; Woolard, 1998). This study identifies the tensions which will close my student Ben's "huge disconnect" between literacy education and disciplinary-specific programs. I also hope to reify multimodal literacy practices to become more teachable and relevant to the LitMeth course and similar courses.

Problem and Focus of Study

Literacy has been perceived in diverse ways as educators have responded to the particular uses of literacy and its prevailing tools. Historically, orality was the dominant means of literacy, with written literacy reserved for the privileged and noble classes (Collins & Blot, 2003). With the invention in Europe of the printing press and the resulting mass availability of printed texts in the sixteenth century, educational reformers in European countries expressed fears similar to those of Plato, who thought that the cognitive and intellectual consequences of the alphabet would weaken the need for rote

memorization (Luke, 1997; Morrell, 2008). Many regarded the printing press as the work of the devil, because Holy Scripture could now be placed in the hands of common people, thus undermining the interpretive powers of the clergy (Luke, 1997).

Collins and Blot (2003), who traced the history of American education, identified the periods in which particular attention was paid to cultural literacy, moral literacy, and computer literacy. Each form of literacy could be seen as the consequence of a changing society and world outside of school, from politically conservative impacts (cultural literacy and moral literacy), or technology (computer literacy) (Gee, 2004). This century's ever-advancing technology has ushered in the need to expand our conceptions of literacy well beyond being able to read and write (Alvermann, 2001; Gee, 2002; Moore, Bean, Birdyshaw, & Rycik, 1999; New London Group, 1996).

In the United States, there is a new focus on adolescent literacy due to national concerns regarding adolescents' literacy competence. For example, the high ratio of incompetent to competent readers shows that many students are not attaining high levels of literacy competence (UNESCO Institute for Statistics, 2007), and that college freshmen are under-prepared for advanced reading and writing tasks (NCES, 2003). Much of the current research on adolescent literacy addressing the limitations of traditional views of literacy (i.e., only language and print-based text) have called for a different view of literacy, since a limited view of literacy hinders accurate evaluation of adolescents' literacy competency, specifically for those in low literacy competence groups, when taking into consideration their capabilities in reading and writing diverse texts associated with multimodal resources (Alvermann & Hagood, 2000b; Black, 2006; Chandler-Olcott & Mahar, 2003; Gustavson, 2007; Moje, 2000b). From this perspective, research concerning adolescents' out-of-school literacy practices has supported the urgent need

to develop new directions for in-school literacy competence within content area classrooms (Moje, 2000a, 2007).

In addition to the need to re-conceptualize literacy from diverse perspectives as proposed by adolescent literacy scholars (Alvermann, 2001; New London Group, 1996; Gee, 2002; Moore, 1999), it is also important to understand the essential role of content area literacy in adolescents' content area learning. Researchers often claim that teaching adolescent students' general reading and writing strategies is not adequate to learn the material in particular content areas. Each discipline has its own discourse that includes reading and writing practices in accordance with its own disciplinary purposes, and for this reason reading ought not be confined to language-based text (Fisher & Frey, 2008; Lee & Spratley, 2007; Moje, 2008; Shanahan & Shanahan, 2008). For example, Shanahan, Shanahan, and Misischia (2011) argue that "it is necessary for readers to not only construct representations of the prose elements of text but also likewise make sense of the graphical elements and, ultimately, to develop a coherent body of knowledge based on the text in its entirety" in mathematics and the sciences (p. 417). Although many adolescent literacy researchers invite content area teachers and teacher educators in content area literacy to participate in this newly conceptualized literacy and invite applications to particular content areas, tension exists between secondary preservice teachers and disciplinary literacy teacher educators in the conception of content area literacy and the usefulness of content area literacy courses (Blackburn, Clark, & Newell, 2010; Lesley, 2004; Siebert & Jo Draper, 2008). In particular, teachers' beliefs about content literacy affect their instructional methods and influence their pedagogical decisions, positively or negatively, in content area teaching practices (Kagan, 1992; Wideen, Mayer-Smith, & Moon, 1998). Therefore, I suggest that it is important to scrutinize teachers' discourses – the particular ways of doing, reading, speaking, writing, or

thinking in a discipline – on content area literacy and determine each teacher’s definition of literacy before emphasizing the role of literacy in learning of content area knowledge and before offering literacy strategies. For example, if content area teachers associate literacy only with language and print-based text competency, mathematics teachers may consider literacy an unimportant concept in improving their teaching practices, because they believe that mathematics only requires understanding graphs, numeric symbols, and formulas.

I have observed this mismatch between the beliefs regarding disciplinary literacy held by inservice teachers, preservice teachers, and disciplinary literacy teacher educators in the mandatory LitMeth course I have taught during the past five years to preservice teachers from the music education department. Most of them conceptualize literacy as the ability to read and write a language and print-based text, and consider music literacy as the ability to read and write music notation. This view of literacy is not surprising in light of a recent literature review on music literacy (Asmus, 2004; Waller, 2010), which found that most music educators share this same notion of literacy and music literacy. My own review of the literature identifies attempts to introduce a different view of music literacy as the ability to interact appropriately with musical texts through performing, listening to, contemplating, and creating music as well as creating meaning from musical texts, either music in the form of musical notation, or through multimodal forms of representation in songs and performance (Broomhead, 2010; Draper, 2008; Scott, 2007). This view of music literacy aligns with the goals of the nine standards for music education promoted by the National Standards for Arts Education, which primarily address the four areas of performing, listening to, contemplating, and creating music, although the term “literacy” is not used in this context.

As Shanahan and Shanahan (2012) have argued, disciplinary literacy practices should

align with how the experts in a discipline read, write, think about, and produce their particular form(s) of text by participating in the practices within their disciplinary community. Therefore, literacy practices are indispensable for supporting the common practices of the community (Barton & Hamilton, 2000, 2005; Wenger, 2007). Yet, lacking close studies of how literacy is represented within disciplines makes it difficult to support disciplinary-specific practices for learning content knowledge in content area literacy classes.

My study is guided by the following three research questions:

Research Questions

1. How do teacher educators and preservice teachers in a music education program define literacy in general and music literacy in particular and how do they perceive the teaching of literacies?
2. What music literacy practices appear in music education and music classes?
3. What do the findings from questions 1 and 2 reveal about the potential matches and mismatches in the design of a disciplinary literacy course that reflects an expanded definition of literacy?

Organization of the Study

The organization of this study is as follows:

Chapter 2 Literature Review: Chapter 2 reviews the literature on content area, disciplinary literacy, and multimodal literacy. I structure this chapter around three paradigm shifts of theoretical perspectives on literacy and content area literacy. The first paradigm shift introduces how literacy is viewed in general, the second shift focuses on music literacy, and the third shift reviews teaching content area literacy.

Chapter 3 Methodology: Considering the exploratory nature of my research questions, this chapter investigates the discourses of various concepts shared between the music education students and their professors and myself as a long-time instructor of LitMeth. I describe the literacy practices within music education gained from my examination of the triangulated data sources collected during one academic year. The remainder of this chapter describes the methods used to analyze the data. Chapters 4 through 7 discuss the results of my analysis.

Chapter 4 Views of Literacy and Text: According to my literature review, the matching and mismatching discourses between content area literacy instructors and secondary preservice teachers provided momentum for some researchers to consider reasons for students' resistance to material presented in the content area literacy course. Two reasons for the resistance were the beliefs and discourses associated with literacy. Chapter 4 examines the views on literacy and text held by preservice music teachers and their professors. The main finding aligned with previous research findings that mismatching discourses existed between the music education participants and LitMeth content.

Chapter 5 Teaching Goals: LitMeth uses a pedagogical approach based on the view of disciplinary literacy. Since this view is quite new to the fields of content area literacy and adolescent literacy, the PMTs who completed the LitMeth course I taught exhibited resistance to accepting the goals of teaching music from the view of disciplinary literacy. Chapter 5 explores the personal teaching goals of the PMTs and professors and their answers to the interview questions about what they thought they needed to teach to achieve their personal teaching goals.

Chapter 6 Music Literacy Practices: Based on Broomhead's classification of music literacy (2010), I structure this chapter around his four music literacy practices: Performing, Listening, Contemplating, and Creating music. With the exception of the section on the findings

from my interview data which discusses the PMTs' classroom music practices, this chapter discusses the findings from my classroom observation data. The most interesting finding is that almost all of the music literacy practices were incorporated into most classroom practices and activities. Furthermore, the role of multimodal literacy appeared to be the primary tool in communicative interactions and the constructing of disciplinary knowledge. Print text and language were not found to be the main modes of literacy in use in my observed classrooms, but in some situations they were used as one part of multimodal literacy practices.

Chapter 7 Perceptions Regarding Education Courses: Based upon the interview data from a representative professor of all LitMeth sections, my analysis of my LitMeth section syllabus, and my fieldnotes, this chapter presents the conceptual views on literacy contained in the teaching content of LitMeth. This chapter also presents my findings regarding the preservice music teachers' thoughts on LitMeth content and two other education courses mandated by the state.

Chapter 8 Conclusion and Implications: This chapter presents my conclusions based on the research described. I offer educational implications of the findings for teaching a literacy course for secondary preservice teachers. I discuss the limitations of this study and offer suggestions for future research directions.

Chapter 2: Literature Review

I. Paradigm Shift towards Re-conceptualized Literacy

Many studies (Alvermann & Hagood, 2000a; Gee, 1996, 2002; Jewitt, 2008; Kress, 2003; Luke, 2003; MacKen-Horarik & Adoniou, 2008; New London Group, 1996) argue that a conventional definition of literacy, which posits language as a dominant mode of representation and communication even in an era of advanced technology, needs to be reexamined and expanded. For example, Gee (1999; 1996; 2002) has explored both the potential of video games and the domain's applicability to learning and literacy (Gee, 2003). Kress (1988; 2003) believes it is important to consider multiple modes as essential elements for the literacy field as well as the meaning potential for representational and communicational actions (e.g., the notion of hypertextuality or digitaltextuality) in the new media age. Kress (1996) also has investigated a segment of new literacies resulting from advanced technology through his in-depth examination of a visual mode.

Conceptualizations of literacy by Scribner and Cole (1981), Street (1984), and Baton and Hamilton (2005) invite us to think of literacy as social practice and consider how these socially constructed literacy practices are situated. Reasoning that literacy practices are complex social phenomena, which include the larger social and cultural meanings (Reder & Davila, 2005), argue that the social practice of a particular community or social group requires a particular literacy to reify the process that serves to promote community sustainability and stability and embraces diverse modes to communicate, train, and pass on expert knowledge and skills. To this end, multimodal literacy scholars scrutinize a meaning-making process of each

mode to make them more teachable to the novice members in a community of practice (Kress & Van Leeuwen, 1996; Van Leeuwen, 1999; Wenger, 1998).

In researching what counts as text (Hodge & Kress, 1988; Kress, 2003), the occurrences of a variety of situated literacy practices (Heath, 1983; Scribner & Cole, 1981), and the connections between in-school literacy practices and students' daily lives (Gee, 1999; Moje et al., 2004; Moll & Gonzalez, 1994), scholars have come to view literacy as semiotic space (Kress, 2003; Lemke, 1996). In fact, Kress (2003) argues that text can be perceived as “the result of the social semiotic action of representation” (p. 84), and his definition aligns well with a general sociocultural perspective in which every experience can be textualized, since every experience needs interpretation. In other words, text always needs to be interpreted as a process of social semiotic action of representation, which encompasses modes including audio, visual, aural, gesture, alphabet letters, etc., and media including online, video, etc. Based on newer concepts of text and literacy, research on the out-of-school literacy practices of adolescents has explored “multiple forms of representation” (Eisner, 1994), in which adolescents produce their own variety of genres, such as online reading, multimedia text productions (e.g., video clips, blogs, homepages, fanfiction writing, etc.), and text messaging. Several adolescent literacy scholars (Alvermann & Hagood, 2000b; Gee, 2003; Leander & Lovvorn, 2006; Lewis & Fabos, 2005; Steinkuehler, 2007), who have explored literacy practices in both in-school and out-of-school settings, argue that their participants are competent in reading and writing in the out-of-school setting and beyond the print-oriented literacy practices in school. They emphasize the different roles of the various literacy practices mediated by tools, such as video games, instant messaging, and anime reading. Their findings provide evidence that the participants are actively and critically engaged in the community of practices which they have chosen voluntarily. It can even

be claimed that these adolescents are well aware of the specific discourses required for participation in online or multimedia communities. Therefore, multiliteracies can no longer be denied a place in the schoolroom, considering the need for multimedia competence in contemporary society. Gee (2002) argues that new literacies and new times have replaced the terms “old literacies” and “old times,” although the old literacies are still embedded in the present era as a form of academic language, which although compulsory, is not sufficient. Both Gee (1999; 2002) and the New London Group (1996) analyze a need for new literacies situated in this new era. The New London Group (1996) views schooling as a bridge to society rather than an institution separate from society, and asserts there is essential knowledge which students should learn regardless of its apparent disconnectedness from their daily lives.

In addition to the need to adopt expanded definitions of literacy, disciplinary literacy should be re-conceptualized, because each content area has its own discursive practices in addition to its own literacy practices. Disciplinary literacy scholars (Lee & Spratley, 2007; Moje, 2007, 2008; Shanahan & Shanahan, 2008) argue that teaching disciplinary literacy should include the manners of reading, writing, speaking, and thinking generally used by disciplinary experts. In other words, this methodological approach requires that content area teachers be equipped with specific disciplinary literacy strategies (Lee & Spratley, 2007). These strategies cannot be confined within the scope of print-and language-based literacy and its texts, since many disciplinary practices associate with multimodal representations, such as mathematical symbols, or musical symbols/icons, songs, and performance. If content area courses insist upon a traditional view of literacy, their curricula may become subtractive rather than inclusive, particularly for teacher interns from the disciplines heavily associated with multimodal literacy practices (Draper, 2008). The following sections describe the multimodal literacy practices in

music, including the definition of music literacy embedded in music education literature.

II. Paradigm Shift towards Re-Conceptualized Music Literacy

Although the word *literacy* is not found in the national standards of music education, music literacy may be assumed to be the ability to perform, listen, understand, and create music as Conway (2008) outlines in her article. Broomhead (2010), who redefines music literacy, benchmarks the following nine standards:

- Singing, playing, and reading music (*performing*)
- Listening to, analyzing and evaluating music (*listening*)
- Understanding music in relation to history, culture, and other disciplines (*contemplating*)
- Composing and improvising music (*creating*)

Based on Broomhead's standards, music experts (or musicians) must be able to perform, listen to, contemplate, and create music, all of which require interacting with the multimodal texts through which they create or interpret meanings. This required expertise then should be associated with musicians' literacy practices, meaning that performing, listening to, contemplating, and creating are all literacy practices within the field of music. Using the search term "music literacy" in the ArticlesPlus database¹, I found 435 articles, which represent a dramatic increase in the number of publications citing the term (e.g., 1 in the 1960s, 11 in the 1970s, 14 in the 1980s, 49 in the 1990s, 224 in the 2000s, and 118 from 2010 to 2013). I selected 16 articles that specifically discussed music literacy for review. What follows indicates the overall patterns I noted regarding the implied definitions of music literacy.

1) The traditional definition of literacy in music education: Almost all of the literature conceptualizes literacy as "*the ability to read and write.*" Here, reading and writing are limited to

¹ The ERIC database found only a few articles.

print texts (e.g., music notation).

2) The conflicting discourse in the music education field: There is a tension between two groups of music educators in terms of the teaching method valued (Asmus, 2004). One group believes listening skills should be taught before reading and writing notation, whereas the other group argues that these skills should be taught at the same time. Both groups' concepts of literacy are similar to the traditional definition of literacy.

3) Five of the sixteen papers view literacy as being multimodal. Their authors (Bartel, 2006; Broomhead, 2010; Draper, 2008; Nolet, 2007; Scott, 2007) share the same teaching methods approach and discourses on literacy, and believe that the ultimate goal of teaching content areas, including music, to young people is to help them to participate in literacy and discourse practices of the content area community primarily through reifying the community's practices. Therefore, due to the characteristics of music, diverse situations associated with music cannot be confined to print text. Rather, music text can be any form through which adolescents can make meaning including music as performance, songs, interpretation, or notation reading.

In this group, Scott (2007) identifies her working definition of music literacy as:

- The ability to understand a wide variety of music as it occurs within a broad range of contexts
- The ability to make meaning out of musical experiences and to use music as a means of personal expression
- To have formal and informal musical knowledge, impressionistic musical knowledge, and supervisory musical knowledge as musicianship (p. 22).

From Scott's inquiry-based music education perspective, the role of music teachers is to

model how musicians think and to give them tools to support the exploration of musical questions or problems. Scott's definition of music literacy aligns with the national standards covering the overarching categories. Draper (2008) and Broomhead (2010) share a similar view: music literacy is the ability to interact (perform, listen, contemplate, and create) appropriately with musical texts. Furthermore, musical texts are not confined to print text written in language, but "involve resources that are quite independent from written language" (Broomhead, 2010, p. 70). On the other hand, Asmus (2004) focuses on the conflicting discourse regarding teaching music in the secondary music classroom through the performance-oriented approach, albeit with the lack of music literacy competence. His concept of music literacy is the ability to both read and write musical notation. Asmus argues that missing the chance to enhance adolescents' music literacy may produce unbalanced musicians who can play, but cannot read or create music. By directly teaching how to read musical notation or by emphasizing audiation over reading, these approaches perceive music literacy as Asmus (2004) does. Other studies (Conway, 2008; Elkoshi, 2007; Gudmundsdottir, 2010) theorize that music literacy is the ability to read musical notation. Broomhead's expanded definition of music literacy (2010) has been published in the music education field, but it does not seem to be broadly accepted in the U.S. music education profession.

III. Paradigm Shift towards Teaching Content Area Literacy

In the previous section, I introduced the relevant literature to explain the need to re-conceptualize literacy in general and music literacy in particular. In this section, I examine the paradigm shifts towards teaching content area literacy.

Disciplinary Literacy Approach

The role of content area literacy has been debated By several researchers, e.g.,

(Alvermann & Phelps, 1998; Mraz, Rickelman, & Vacca, 2009; Vacca & Vacca, 2006) describe the historical background of content area reading, which originated in the early 1900s, whereas other researchers (who?) focused on the development of reading skills and pedagogy of content areas in the late 1980s. Since then, content area literacy has emphasized the role of strategic learning across content areas and a number of cognitive strategies have been introduced (Lesley, 2011; Mraz et al., 2009; Pressley, 2000; Vacca, 2002). Vacca (2002) addresses an interesting historical classification of content area reading paradigm. He argues that the reading and study skills paradigm developed between the 1960s and early 1990s influenced the studies identifying and developing study and reading skills in content areas; based on the initial studies, the cognition and learning paradigm began in the 1970s and 1980s. Vacca (2002) identifies a third view of literacy: the social constructivist view. The most important theory in this third paradigm is that knowledge is constructed and not simply transmitted. In short, Vacca (2002) explains this view by claiming that “teachers who hold constructivist beliefs recognize that students learn with text, not necessarily from text” (p. 193).

The limit of these pedagogical approaches for teaching content area literacy based on the cognitive reading strategies and learning skills has been challenged by a new approach to disciplinary literacy. Some studies (Draper, 2002; Moje, 2008; Shanahan & Shanahan, 2012; Siebert & Draper, 2008) invite literacy teacher educators to rethink the role of literacy in teaching content areas. For example, several content area literacy studies show reluctance on the part of secondary content area teachers to consider generic literacy strategies and reading/writing as their instructional tools (Bean, 1997; Draper, 2008; Lesley, 2011), because the strategies do not enhance content area learning. In addition, some studies point out that secondary preservice teachers face another set of challenges due to the irrelevance of literacy strategies with their

content area epistemologies (Begoray, 2008; Draper, 2002; Lesley, 2011). Specifically, these challenges are intensified by the fact that each discipline has “specialized genre, vocabulary, traditions of communication, and standards of quality and precision, and each requires specific kinds of reading and writing” (Shanahan, Shanahan, & Misischia, 2011, p. 395). To overcome the attitudes and reluctance of preservice content area teachers, scholars (Draper, Broomhead, & Jensen, 2010; Hillman, 2013; Johnson, Watson, Delahunty, McSwiggen, & Smith, 2011; Moore & Maton, 2002; Shanaha & Shanahan, 2008) have suggested a new approach.

For example, Shanahan and Shanahan (2012) distinguish disciplinary literacy from content area literacy by emphasizing teaching of the specialized knowledge and abilities and equipping disciplinary experts to participate in constructing and re-constructing their disciplinary knowledge. One research team (Shanahan, Shanahan, & Misischia, 2011), who compared experts’ and novices’ reading processes in history, chemistry, and mathematics, identified the experts’ common strategies during reading as sourcing, contextualization, corroboration, critiquing of the argument, use of text structure, and paying attention to visual or graphical information and equations. The experts’ different degrees and uniqueness of reading and literacy strategy represent each different discipline according to its unique epistemology, such as “fundamental purposes, specialized genres, symbolic artifacts, traditions of communication, evaluation standards of quality and precision, and use of language” (p. 395).

Fang and Schleppegrell (2010) conclude that content area literacy scholars need to understand the different discourse of language used in each discipline, because linguistic differences (e.g., points of view or passive and active voice inherent in a written text) are constructed by the uniqueness and nature of each discipline. In addition to discourse of language in disciplinary literacy, Moje (2008) suggests that content area educators should prepare

metadiscursive youth. Adapted from the multiliteracies view (New London Group, 1999), metadiscursive means that “people not only engage in many different discourse communities but also know how and why they are engaging, and what those engagements mean for them and others in terms of social positioning and larger power relations” (p. 103). Prior to becoming metadiscursive, secondary content area teachers and students need to understand each of the disciplinary discursive practices, or “ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing, that are accepted as instantiations of particular identities by specific groups” (Gee, 1996, p. 3). By engaging in these disciplinary discursive practices, secondary students can understand how disciplinary knowledge is constructed and act upon disciplinary identity while crossing the boundaries of the content areas in the courses they take. In other words, the students participate in discourse socialization in which they process, negotiate, and interact with disciplinary practices (Duff, 2010). This phase can be seen as disciplinary enculturation or socialization, when the novice grows to identify himself/herself as the expert through this process. In conclusion, disciplinary literacy as the new paradigm can help to narrow the gap between the literacy in a LitMeth course and the literacy of a secondary preservice teacher’s own discipline.

Multimodal Literacy Approach

According to Barton and Hamilton (2005), “the concept of reification in the communities of practices work is key to making the link with literacy studies” (p. 1). Thus, to maintain a community of practice, the members in a community must construct the conceptual and epistemological frames and structures in alignment with the purposes of their community. In addition, to establish stability and sustainability, the process of reification should be made known to both members and novice members. In this way, literacy becomes the essential tool to reify

the particular practices within the community. Simply stated, a particular discipline can be seen as a community of practice (Draper, 2008). Wenger (1998) uses the concept of reification “to refer to the process of giving form to [people’s] experiences by producing objects that congeal this experience into thingness. . . Any community of practice produces abstractions, tools, symbols, stories, terms, and concepts that reify something of that practice in a congealed form” (pp. 58-59). His concepts of community of practice and reification are comparable to that of disciplinary literacy. To maintain the particular disciplinary community, the members need to participate in constructing their disciplinary knowledge (Lesley, 2011; Moje, 2008). Literacy as the tool for reification, however, cannot be confined by the dominance of the single mode of language in content area learning and teaching, because “all interactions are multimodal” (Norris, 2004, p. 3), and the notion of language as the only dominant mode in human interaction cannot be convincing.

Draper (2008), who observed a music education methods course, realized that the main text to reify music practices was invisible due to the fact that the text is a sound mode. From that experience, she claims that literacy instruction in relation to teaching content areas must consider content-appropriate texts even with texts with multiple modes. As mentioned, the traditional concept of disciplinary text constrained by the dominance of a linguistic mode has been challenged by disciplinary literacy scholars (Begoray, 2008; Draper et al., 2010; Thompson, 2008; Wilson, 2011). Jewitt (2008) claims that “the choice of mode is central to the epistemological shaping of knowledge. . . .What can be done and thought with image or writing or through action differs in ways that are significant for learning. In this regard, the long-standing focus on language as the principal, if not sole, medium of instruction can at best offer a vary partial view of the work of communicating in the classroom” (p. 256). In addition, in order

to interact using multiple modes, the relationship between mode, thinking, the shape of knowledge, and the affordances and constraints of mode should be identified (Jewitt & Kress, 2003). While disciplinary literacy scholars advocate multimodal literacy, its application to teaching and learning is generally confined to visual mode. Therefore, this study was undertaken to improve teaching literacy in secondary content area classrooms from the perspectives of disciplinary literacy which more appropriately represent the epistemology of each discipline.

Working Definitions

Affordances and Constraints: Affordances and constraints refer to what is possible and not possible to express and represent easily within a mode (Jewitt, 2009). Therefore, each mode plays a particular role in terms of meaning-making. For example, image represents something which might take too long to read, and on the other hand it may be quite easy for writing to describe what might be very difficult to show using an image (Kress, 2009). Therefore, each mode has affordances to maximize effect and benefit along with the constraints that limit it.

Content Area Literacy, Disciplinary Literacy, and Literacy Course: Content area literacy refers to a view of literacy that focuses on reading and writing strategies to help students learn from alphabet language-based content area texts (Moje, 2008, 2010; Shanahan & Shanahan, 2012).

Disciplinary literacy: Disciplinary literacy is “an emphasis on the knowledge and abilities possessed by those who create, communicate, and use knowledge within the disciplines” (Shanahan & Shanahan, 2012, p.8). From this viewpoint, literacy becomes a reifying tool to help the novice effectively engage in the practices of his/her discipline (Barton & Hamilton, 2005; Moje, 2007; Shanahan & Shanahan, 2012).

LitMeth: LitMeth is a general content area course required for secondary teaching

certification; the course does not specify whether it follows the theory of disciplinary literacy, or the theory of the content area literacy.

Gesture and Movement: Gesture associates with a part of the body, such as hand movement, that indicates a tone (e.g., high or low) or other related musical concepts or techniques. Movement is the use of the whole body (e.g., dancing).

Mode: According to Jewitt (2009), a mode is when different communicative work happens. Its attached meaning is constructed as an outcome of the cultural shaping of a material. This study uses four modes: linguistic, visual, kinesthetic, and auditory.

Music Education and School of Music: Music Education is one of the departments in the School of Music, whereas music education refers to any music literacy practice or individual belonging to the Department of Music Education.

Music Terminology: The definition and explanation of each music term is defined in the relevant footnote.

Chapter 3: Methodology

Prologue

The room I entered on my first day of classroom observation is the largest in the Music Education building. It has audio and visual equipment, a piano, and a blackboard, and there are several musical instruments in a closet-sized room off the front. Prof. A, who teaches music education methods here, uses a semi-circular configuration to encourage discussion and kinesthetic activities. Based upon my previous experience with education courses including the LitMeth section which I teach, I was amused when Prof. A and her two teaching assistants invited the PMTs to introduce themselves by singing “My name is . . .” One teaching assistant began to play a Ghanaian percussion instrument to provide the rhythm. The preservice teachers introduced themselves and spelled out their names in song, followed by the rest of the class musically spelling out the letters of each classmate’s first name. We learned that this activity was originally developed in Ghana to promote literacy competency in elementary schools.

As an outsider to the community of music education, I relied on Internet searches to learn the meanings of the music terminology she used. I also watched video clips, which I recorded in order to understand these new disciplinary terms and diverse literacy modes. The more I immersed myself in this new multimodal world of music, the more complexity I encountered in the music disciplinary literacy practices. Soon, I realized that a deep chasm existed between my LitMeth section and Professor A’s class due to the different epistemological and pedagogical approaches.

Having grown up in South Korea, I came to the United States to pursue higher education.

In my Korean K-12 public education music classes, I sang and learned basic music theory and musical notation. Performance-related assessment in my Korean secondary school related only to vocal music, since few students played instruments and no musical instruments except a piano were available in our classrooms. Students who planned to pursue music in college were rare, although some from the middle socioeconomic status background took private piano lessons during their primary and elementary school years. Unless they wanted to become professional musicians, however, these lessons usually ceased due to the heavy academic pressure exerted by parents, families, and schools. Nonetheless, we all listened to Korean and western pop music, and enjoyed sharing information about our favorite singers. The way we “consumed” music was related only to our appreciation of popular music, and did not include musical knowledge, concepts, or theory.

Given my love of many musical genres and my American literacy education background, I am uniquely positioned between the disciplines of music and literacy education in both Korean and American cultures. I took on my current role of researcher partly from the etic perspective of the outsider’s view and voice (Rossman & Rallis, 2003). As an educator, however, I desire to know more about music literacy and music literacy practices as perceived and practiced by the music education community.

Overview

In the genre of ethnography research, the researcher need not be familiar with the culture or practice of the research site. Purcell-Gates (2004) claims that “Ethnography is not for researchers who already know what they are seeking or for those who have strong hypotheses to test” (p. 94). A researcher should enter the research site to observe and listen to the stories and events of the people there in order to make discoveries about the community. Thus, to investigate “social and cultural patterns and meaning in communities, institutions, and other social settings”

(Schensul & LeCompte, 2012, p. 1), this study is guided by known ethnographic methods throughout its project design and data collection. I want to answer the following research questions:

1. How do teacher educators and preservice teachers in a music education program define literacy in general and music literacy in particular and how do they perceive the teaching of literacies?
2. What music literacy practices appear in music education and music classes?
3. What do the findings from questions 1 and 2 reveal about potential matches and mismatches in the design of a disciplinary literacy course that reflects an expanded definition of literacy?

To find the answers, I spent the 2011-2012 fall and winter semesters observing one course each semester, and then shadowed selected preservice teacher participants during the winter semester of 2012. This chapter describes the two research sites, the participant selection process, and the data collection and analysis.

Data Collection

The following sections describe the procedures used for data collection and data analysis using the qualitative methodology approach and more specifically, the ethnographic approach (Purcell-Gates, 2004; Schensul & LeCompte, 2012). Considering the explorative research questions in this study, the ethnography research genre is appropriate, because it can yield more in-depth and diverse data sources.

Site of Study

The site of this study was music education and educational studies at a Midwestern university. I spent most of my time at the School of Music, where PMTs engage in coursework toward their degree with teaching certification, but I also spent time at my comparison site, a particular section of LitMeth for preservice teachers from music education, physical education,

and school library media in the School of Education.

1. LitMeth: This literacy course is a course for secondary teacher certification mandated by the state. The course section I used as a comparison site is required for preservice teachers from the programs of music education, physical education, and school library media. This section does not offer fieldwork, unlike other sections that do so for secondary preservice teachers of English, mathematics, science, social science, and foreign languages teachers. For this reason, a few assignments such as text analysis and school study are not quite feasible for the preservice teachers, so I modified the guidelines. Except for the lack of fieldwork in my comparison site section, all other LitMeth sections share the same curriculum, assignments, and a few essential disciplinary-literacy related class readings. The conceptual framework, curriculum structure, and the views of literacy from all LitMeth sections are described in Chapter 7.

2. Music Education: The music education program is in the School of Music. PMTs can apply to this program when they enter the university.

Participants

I selected 13 PMTs, 6 professors in music education, and Prof. F at the School of Education to participate. For the total of 74 enrolled PMTs during the academic year 2011-2012, I established reasonable screening criteria (Schensul, Schensul, & LeCompte, 1999). I developed two important criteria. First, I selected preservice teachers who had not already taken LitMeth, in order to prevent any influence on my participants. Considering that these preservice teachers must first complete two years of the music education program before taking the required education courses, it is common for them to take LitMeth in their junior or senior year. Second, because I would be asking them to talk about the teaching and music practices in their methods courses, I needed to select preservice teachers who had completed at least two music education

courses. Two of the ten participants agreed to let me shadow their classes for one week. I also invited two preservice teachers who had already taken my LitMeth class to participate in the class shadowing. I selected all four students for shadowing based on the classes they were taking in order to expose myself to many different literacy practices. Fortunately, three participants with vocal and instrumental specializations accepted immediately. One percussionist participant accepted after I met him during an interview. Table 3-1 describes the thirteen participants.

Table 3-1
Preservice Music Teacher Participants (See Appendix 5 for details)

Name*	Grade	Voice/ Instrument	Major
Mark	Sophomore	Voice	ME
Paul	Sophomore	Double Bass	ME
Lauren	Sophomore	Flute	ME
Ella**	Junior	Viola	ME & Biology
Emma	Junior	Euphonium	ME & Biology
Ruth	Junior	Piano	ME
Beth	Junior	Voice	ME
Esther	Junior	Oboe	ME
Cathy	Senior	Flute	ME
Ben**	Junior	Percussion	ME
Amanda	Sophomore	Bassoon	ME
Tommy**	Junior	Clarinet	ME
Danielle**	Senior	Voice	ME

* The participant names are pseudonyms.

** Indicates the students I shadowed for one week.

Table 3-2 lists the courses I observed with each participant during one week of shadowing. Due to the rigorous sequence imposed by the School of Music Education, all participants were taking the same course on teaching general music in the elementary school. Each participant took private and studio classes for his/her specialization. Other music school courses ranged from music theory to musicology.

Table 3-2 Participants and Their Courses for Shadowing

	Participants	Course
Music Education	Tommy, Ella	Elementary Conducting II
	Tommy, Ella Danielle	Teaching General Music in Elementary Schools
	Ben	Teaching General Music in Secondary Schools
	Tommy, Ella Ben	Secondary Instrumental Methods
School of Music	Ben	Concert Band
	Tommy	University Band
	Ella	Orchestra Ensemble
	Danielle	Chamber Choir
	Danielle	Opera Workshop
	Tommy, Danielle Ella, Ben	Private Lesson
	Tommy Danielle Ella, Ben	Studio class
	Tommy, Ella Ben	Elementary Conducting II
	Ben	Music in Political Film
	Ella	Musicology: History of Music
	Tommy	Music of Asia I (China, Japan, and Korea)
Ben	Piano 112	

Another important participant group was the Music Education faculty and a representative faculty member from the School of Education. I interviewed each of the professors for approximately one hour. Table 3-3 lists the seven faculty interviewed.

Table 3-3: Faculty Participants

Program	Name
Music Education	Professor A
	Professor B
	Professor C
	Professor D
	Professor E
	Professor H
School of Education	Professor F

Courses

PMTs are required to take courses from four different programs: Music Education,

School of Music, School of Education, and General Studies (Literature, Science, and Arts). As seen in Table 3-4 below, the course topics cover all music disciplinary content including performance, musicology, theory, history, and music teaching methods. The students come to LitMeth generally as juniors or seniors familiar with fundamental music knowledge (e.g., music theories, performance skills, and musicology) and they possess performance competence in their specialization area.

Table 3-4: Required Courses and Electives (See Appendix 1 for details)

Programs	Topics
Music Education	<ul style="list-style-type: none"> • Introduction to music education • Music technology • Choral techniques and methods • Instrumental techniques and methods • Fieldwork • General music education in the elementary and secondary schools
School of Music	<ul style="list-style-type: none"> • Musicology • Music theory • Ensembles: band, orchestra, or choral • Piano • Studio and private lesson • Conducting
School of Education	<ul style="list-style-type: none"> • Disciplinary literacy • Multicultural education • Educational psychology
General Studies	<ul style="list-style-type: none"> • Humanities • Natural science • Social science

Data

For this research project, I collected all data resources during the fall and winter terms, 2011-2012. I also taught one LitMeth section in each term.

Data Collection Methods

I collected multiple forms of data to gain an understanding of music literacy practices and

the view of music professors and students concerning important disciplinary literacy concepts. I used the following primary methods for collecting data: in-person interviews, course documentation, and classroom observation.

1. Interview: In a one-hour, semi-structured interview, I elicited information about how PMTs and their professors view literacy, disciplinary music literacy, and other literacy-related concepts (see Appendix 8: Semi-structured interview protocols). I intentionally spent more time with the music education professors to learn about their research interests and other music-related classroom practices. After I observed some classroom activities, I double-checked with the professors to be sure I understood the purposes for the activities during the interview. I observed each classroom in operation during the time I shadowed the four PMTs at the Department of Music Education and other departments of the School of Music. Finally, I conducted follow-up interviews to answer questions regarding my classroom observations (e.g., at least two one-hour interviews per student). Table 3-5 shows the overall data collection methods and their purposes.

Table 3-5: Data Collection

Data Collection Types	Participants & Sites	Purposes
Interviews	<ul style="list-style-type: none">• PMTs• Music education professors• Education professor	<ul style="list-style-type: none">• To understand their thoughts about key concepts related to disciplinary literacy
Observations	<ul style="list-style-type: none">• Two general music education courses per semester• The courses offered by the Department of Music Education and other departments of the School of Music while shadowing four PMTs each for a week	<ul style="list-style-type: none">• To understand the music literacy practices of PMTs
Documents	<ul style="list-style-type: none">• Class syllabi• Class artifacts	<ul style="list-style-type: none">• To triangulate the data
Audiovisual Materials	<ul style="list-style-type: none">• Videotapes of all observed classrooms• Photographs of some classroom artifacts• Images from video data• Audio-recordings of interviews and lessons	<ul style="list-style-type: none">• To capture multiple literacy modes which might not be represented correctly with fieldnotes• To triangulate the data

2. Music Education Classroom Observation: I chose one methods courses in the fall 2011 semester and one in the winter 2012 semester. After interviewing the PMTs, I studied the music education methods courses' syllabi. One methods course focused on teaching in the elementary classroom and the other on teaching secondary students. I tried to identify similarities in the two classes in terms of teaching purpose and content. I planned to observe other music education methods courses during the winter semester while shadowing the preservice teachers, because I needed to understand what to expect in those classes. I chose the two general music education courses addressing elementary and secondary school settings to observe as many teaching and music literacy practices as possible. Specifically, I wanted to compare the approaches to teaching music literacy in these two courses with the literacy concepts and practices taught in a particular LitMeth section. Follow-up interviews with students

and professors immediately after a classroom observation enhanced the observation data, because I sometimes had questions regarding terms and practices which I had observed during the class session.

3. Shadowing: I shadowed four PMTs with different specialization areas to observe the range of courses. Since all of the students were juniors and seniors, their music education courses overlapped with the required courses in the School of Education. The courses I observed included musicology, music theory, and studio/private lessons. Shadowing four students allowed me to observe different instrumental/vocal practices in the studio, private lessons,² and ensemble settings. Table 3-2 shows the specific classrooms I observed during the week I spent with each participant.

4. LitMeth during the 2011-2012 academic year and one class activity in the 2013 fall semester: I examined the section of LitMeth required for PMTs in music education, physical education, and school library media. Because this study is neither a design research nor an action research, I mainly analyzed the course syllabus and Professor F's interview transcript to investigate the particular views of literacy in general and the disciplinary literacy she adopted. Classroom content was not included, because I was the instructor of this section and as such did not want to introduce bias. I conducted a one-hour interview with Professor F as a representative instructor for LitMeth and analyzed the class syllabus for my LitMeth section. In addition, I included a class presentation by a PMT for a LitMeth assignment in the fall of 2013. She had not been taught how to construct a multimodal presentation in LitMeth, and it was her own idea to incorporate multiple literacy modes in her presentation. Her presentation was included in the dataset to investigate and understand how she used multiple literacy modes and created meanings

² Studio Workshop is led by the preservice teacher's performance advisor. All of the advisor's students have to attend this regular workshop.

through them – an understanding I hoped might help me answer research question 2.

5. Documents: I collected all classroom documents (e.g., syllabi, class readings, handouts, and PowerPoint slides) and classroom artifacts (e.g., preservice teachers' handouts for their project presentations). My primary documents were the syllabi for the shadowed classrooms, my fieldwork notes, and video transcripts. My fieldwork notes (see Appendix 7) were an essential data source to record important observations. From these fieldwork comments, I selected representative data for further analysis.

6. Audiovisual Materials: Since music consists of multiple modes (e.g., sound, movement/gesture, and language), language-based print documents alone cannot represent classroom practices. For instance, one of my fieldnotes (see Appendix 7) describes one activity as singing and movement to illustrate a performing music literacy practice in the Music Education class session. Although my written comments could have provided more detail about the motions and gestures used as well as some representation for the musical sounds, I was limited to using the written mode. Therefore, I relied on video- and audio-taped classroom data to give “an opportunity for participants to directly share their reality” (Creswell, 2003, p. 187). For the purposes of this study, their reality included multimodal literacy practices when they were engaged in both performing and listening. For these occasions, the video-taped data provided the elements missing in my written descriptions. The missing elements became the fundamental data resources I analyzed to learn how the participants made meanings of the modes and what meanings they produced. The visual aspects captured by video-taping data played an important role in my analysis of true classroom practices.

Transcription Conventions

I transcribed the interviews and classroom discussions verbatim, so that repetitions,

grammatical errors, and short or long pauses were kept intact. Table 3-6 lists the transcription conventions used.

Table 3-6: Transcription Conventions

. . .	Portions of speech or text omitted
(<i>indiscernible</i>)	Indiscernible portions of speech that do not affect interpretation
[in brackets]	Inserted words by the researcher when they are implicitly assumed
(in parentheses)	Descriptions of gesture or other multimodal practices
(♪ ♪ ♪ ♪)	Music played
<i>Italic and in CAPITALS</i>	Song lyrics
in <i>Italic</i>	Emphasis
Overlap	Indicated [by the left bracket

Data Analysis

As a recognized feature of an ethnographic study, the extensive data included 34 interviews (approximately 36 hours total) and approximately 40 classroom observation video clips (approximately 98 hours total). As Erikson (2006) claims, video records should not be used as a data resource, because they are time-consuming and tend to trap the researcher in unneeded details. Rather, the researcher should select the video data sections most related to the research questions and theoretical perspective. Hence, I selected observed class activities representing the four music literacy practices listed in Table 3-7. I was unable to collect representative data for creating music literacy, although two classes offered several examples of improvisation (Professor A) and composition of popular songs (Professor B). I discovered later that most of my audio-recording of these classes was indiscernible (see Section X for details).

Table 3-7: Selected Classroom Activities Representing Music Literacy Practices

Three Music Literacy Practices	Data Sources
Listening/ Contemplating	“Listening Map Activity” from <i>Teaching General Music in Elementary Schools</i> (Professor A) and Amanda’s mini-lesson in LitMeth
Performing/ Listening/ Contemplating	Four private lessons in the School of Music: Vocal, Clarinet, Percussion, and Viola

Typically, these music literacy practices are incorporated and embedded in routine classroom practices. For instance, when I observed classes for orchestra or band, the professor as conductor and the students as performers had to listen carefully to the ensemble sounds. The conductor had to evaluate whether the ensemble created the sound he desired as he interpreted the music piece. The performing students needed to know when to play their instruments. I observed several members of the ensemble take notes on their sheet music and review them while they played. It is obvious as well that a competent music score reading skill is required for the ensemble members. I concluded that the three music literacy practices— performing, listening, and contemplating – were embedded in the ensemble classes and in the performance-based classes (e.g., private lessons). Therefore, according to the most important criterion, I selected sessions from several classrooms I considered the most representative of each music literacy practice (see Table 3-7).

I categorized the data by the music literacy practice each class session represented (Barron & Engle, 2007). After reading my field-notes and comments (see Appendix 7), I categorized the observation data based on Broomhead’s four music literacy practices (2010) (see Chapter 2 in this study for a discussion). For the performing, creating, listening, and contemplating music literacy categories, I selected the classroom activity which most comprehensively represented each literacy practice. It was easier to perform the initial coding of

the interview data due to the nature of the semi-structured interviews. Because I used focused questions, Definition of Literacy and Music Literacy and Teaching Goals were already sorted. For this initial coding stage, I used the descriptive coding method for both the interview and observation data (Saldaña, 2009; Wolcott, 1994). According to Saldaña (2009) summarized this method, the codes used in this stage of analysis identify the topic. Table 3-8 gives an example of the coding used for the excerpts of my interview and observation data:

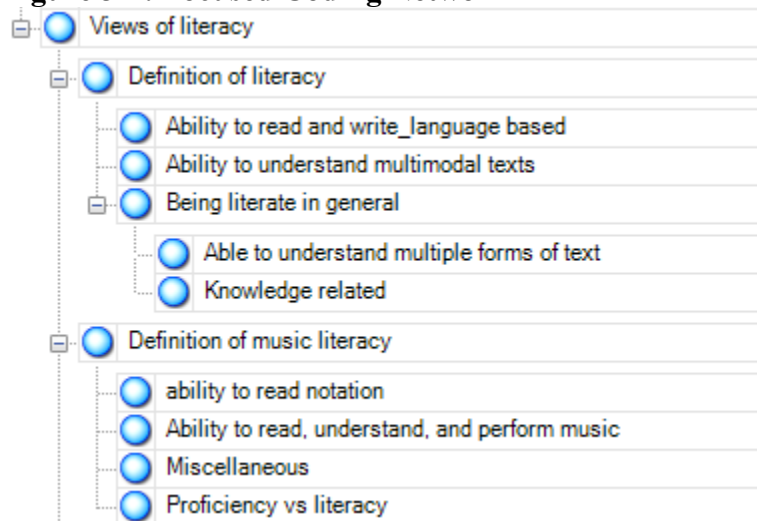
Table 3-8: Coding Example of Interview Data

Interview Transcription	Descriptive Coding
<p>HJ: Ok. So, then, What about the role of notation reading, is it important there? Or listening?</p> <p>Cathy: I think, in general, <i>listening is more important than reading notation</i>. Especially for younger students; they say we learn that reading music- or learning music is just like learning a language, and that it's- you hear it, you speak it, you read it, and then you write it essentially. So you can't really expect kids to just play an instrument, stick a piece of notation in front of them, and say 'Ok, this note's a G' or whatever, because it's like- it's kind of like putting a book in front of a student that has never spoken English before, or doesn't know how to speak English. Yeah, and you know, it's hard. It's just the same with music too, and I think- at least the way I was taught music when I was young was, they put a piece of paper in front of me and said 'This note is this, here's the fingering, go.' And I think- yeah. <i>So I think I'd like to approach that differently. But in high school, I think it's important to listen first and then- you know, notation is important too, but I think you need to get beyond the notation and hear</i>. Because that's when you really are making music, and not just reading off a page.</p>	<p>- Listening as the most important practice: What she describes here is quite comparable to the conflicting approaches of teaching reading: "Whole Language vs. Phonics."</p> <p>Views of Music Literacy</p> <ul style="list-style-type: none"> • Being literate in music <ul style="list-style-type: none"> - Being able to read notes - Being able to play music from the notes: The process of reading music notation is similar to the process of reading language. When Cathy said, "I think you need to get beyond the notation and hear. Because that's when you really are making music, and not just reading off a page," it means that reading and understanding music notation can't be considered the same as reading comprehension. As she said, 'making music' is the product of reading comprehension which is the essential skill of musicians. Quite interesting!

After this descriptive coding leading to a categorized inventory (e.g., Views of Music Literacy in Table 4) was completed, I moved to the second coding cycle, which identified the most meaningful initial codes for this study (Saldaña, 2009). As an adaptation of Axial Coding (Strauss, 1987; Strauss & Corbin, 1998), I chose the Focused Coding strategy (Charmaz, 2006) to develop the main categories and themes from the data to meet the goals of this methodology, "Developing categories without distracted attention at this time to their properties and

dimensions” (Saldaña, 2009, p. 20). Figure 3-1 illustrates this cycle of focused coding using the NVivo software program.

Figure 3-1: Focused Coding Network



I attempted to provide an in-depth description of the use of multimodal literacy techniques employed in the classroom interactions and activities following the analysis procedural example in Jewitt and Kress (2003). During the initial phase of the analysis, I identified the music literacy practices embedded in the classrooms. Again using Broomhead’s (2010) definitions of music literacy, my initial analysis goal was to code the classroom activities according to these four music literacy practices. I selected four classroom activities to represent each of the most frequent music literacy practices, although many of the classroom activities mixed two or more of the music literacy activities. For example, each of the four shadowed students had a weekly, one- hour private lesson with their School of Music professors. The music literacy practices observed most often during that hour related to the category of performing music literacy.

During the second phase of analysis, I analyzed each data unit in sequence and wrote detailed descriptions of the observed music literacy practices and the representational and

communicational modes. I then categorized each unit of analysis by a specified teaching goal. In Table 3-9 b, for example, the teaching goal is to correct Tommy's fingering on his clarinet. While a linguistic mode (e.g., speaking) is recognized as the dominant mode in classroom practices, reading, aural/listening, and gesturing are also essential for interactive teaching/learning. Jewitt and Kress (2003) have described the classroom in which multiple modes of literacy practices are embedded as "the orchestration of modes" (p. 286). As seen in Table 3-9, these multiple modes were perfectly coordinated to enable sharing of information and constructing meanings between the professor and the student with the aim of teaching and learning accurate fingering technique. I note that using only a written form of representation could impede this study from delivering clear meaning to the reader regarding my findings of multimodal literacy practices (see Chapters 4 through 7 for detailed discussions of this study's analytical results). In order to avoid incorrect analysis and interpretation, I used the member checking method of review (Seidman, 2012), for which purpose I met regularly with a student in the master's program of Music Education.

Limitations

This study has several limitations. Due to lack of time, I was not able to observe more classes offered by the Department of Music Education and other departments in the School of Music, or to interview more PMTs. In addition, four weeks of shadowing the four PMTs was not sufficient to cover all of the classroom content offered by the two programs. Although participation in this study was voluntary and the selection criteria were based upon guidelines in keeping with validity issues (Purcell-Gates, 2004; Schensul et al., 1999), the participants and the collected data do not perfectly represent the entire community of music educators at the Midwestern university or music educators in general. The selection criteria and the required sequence of the Music Education curricula prevented me from observing more diverse music education classes, although using the triangulated data collection from interviews, classroom observations, and classroom artifacts with syllabi somewhat counteracted this limitation.

Another limitation is the issue of reliability (Purcell-Gates, 2004; Schensul et al., 1999). Admittedly, one full academic year of observation is insufficient for a researcher to be fully exposed to the discursive practices of the community under study. In addition, because I was positioned as an outsider in the community of music education, I held the etic view (Rossman & Rallis, 2003). It might therefore be tempting to impose my own experience and theoretical views on the interpretation and understanding of the data. Finally, although some of my audio- and video-recordings captured group discussions, most were not discernible or meaningful for representing the *creating* literacy practice. I was also unable to observe groups which met outside the classroom. Finally, due to the effort to focus only on the research questions as the essential criteria for selecting the data sources to be used for the analysis, several important and

Music Education faculty, and the in-depth scrutiny of meaning-making processes of multiple modes observed in the music classrooms.

Despite these limitations, I acquired one academic year of valuable data. Follow-up interviews at the end of each shadowing day allowed me to interpret what I observed from shadowing. By inviting a student from the music Education master's program who had already taken LitMeth to assist me, I gained knowledge from her role as informant checking or member checking (Purcell-Gates, 2004; Schensul & LeCompte, 2012). She helped me to understand the musical concepts and theory embedded in the classroom practices I observed.

I believe that several elements within my data resources have the potential to expand the findings in this study. In Chapter 8, I suggest several ways to utilize the existing data and future research pursuits concerning disciplinary literacy and multimodal literacy.

Chapter 4: Views on Literacy and Text

The objective of this study is to examine the matches and mismatches in literacy discourses between two academic communities: literacy education and music education. To achieve this goal, the participants were asked a set of interview questions about literacy.

I. General Views on Literacy and Music Literacy

Nine of the eleven preservice music student participants defined literacy as the ability to read and write, or to comprehend and interpret a text. Before formulating an answer, however, a few participants hesitated to present their definition, as shown by Amanda's response: "I'm familiar with literacy, but I'm not. . . I'm not sure. I'm not sure if I know," and Ruth's response: "I'm not sure, actually. Because I'm not sure what that is really. Like how to read? Is that what you mean? . . . I guess whatever, if I hear that, I mean, how to read."

Language-based view: The participants' rudimentary definitions of literacy varied. For example, Paul first responded, "OK, literacy, I think, in general, I feel like the standard definition is the ability to read and write," and continued:

Paul: You probably want a better answer than that, but I think that, that's kind of what. That's what the term generally, I think, like when I see a literacy rate, I interpret that as the number of people who can read and write.

HJ: OK, so read and write what?

Paul: Generally if it's, generally it's specifically, at least in that case, words, spoken, written language.

Paul held the standard view on literacy based on the mode of language associated with "words, spoken, written language." This view was implicitly or explicitly embedded in the other participants' definitions. According to Mark, literacy is "the ability to express yourself with

language . . . is specifically writing and reading.” Mark was the only participant who directly articulated that literacy is associated with language, even though others alluded to it, such as Beth: “It’s the level, the level of ability at which people can learn to read and write.” Eight participants expanded their definition from to the level of understanding and comprehending beyond simple decoding:

Ella: I’d define literacy as both being able to read, but more importantly being able to *understand* what you’re reading and be able to connect it to other concepts, and other areas, and other things you’ve read.

David: I suppose I would define that as the ability to *read and comprehend* information. Whether it be in a, you know, reading of a textbook. . . I suppose it’s the ability to process and *interpret* information.

Emma: OK, so I think my definition . . . it would be being able to *read and comprehend* text.

Cathy: In general? I guess, the ability to *read and comprehend* what you’re reading?

Esther: Yeah, and- yeah. And, like, understand the meaning behind it. So not just seeing what’s on the page and copying it down, but seeing what’s on the page, *understanding* what it means, and being to *say, or describe, or articulate* that you understand what you’re reading.

Functional View: As part of his definition, Ben included “the ability...to participate in society:”

The ability to- I mean, on a base level, the ability to read, and write, and understand what you’re doing. So some of the classes we talk about what’s the purpose of education. So the purpose of education, at a certain level, is to teach students how to eventually become members of society as a whole. That’s very broad. So part of it- part of being literate, and part of being in literacy, is being able to *participate in society*. So to be able to participate in society, you have to read, you have to write, you have to be able to communicate. So literacy, as a broad genre, is the ability to communicate across a wide variety of forms, you know. And that’s how I see it.

Ben’s definition of literacy closely associated with literacy’s functional role – allowing individuals to fully participate in society. Ben also included “a wide variety of forms,” such as “emails and websites:”

Ben: Yeah. Emails, websites. I mean, they're still written letters. We still have written letters, but you have to be able to participate in all those different forms of communication because that's what we've decided, that's how we communicate now. And to be productive and know what's going on, you have to be able to do all that. So literacy, to me, is not necessarily reading and writing, but being able to participate through communication.

HJ: Participate with what?

Ben: Well, anything, you know. Reading, like- communication as in speaking, talking, writing. So kind of, to me, literacy is like a big heading for communication. So it's- all of this stuff about living in society and participating in society falls under that category.

Multimodal View: While Ben's wider view is anchored in "written letters," two other participants defined literacy based on the multimodal view. They emphasized the ability to read multiple forms of text as Cathy's answer demonstrates: "In general? I guess the ability to read and comprehend what you're reading? . . . Any kind of text. So it could be a magazine, a journal, even like a TV commercial or something like that, like, a visual form of text. Music. It could be Art. Really anything." Amanda also explained what she considered the various modalities of text forms:

Amanda: Yeah, what it means, or what it's saying. So I think being literate is the ability to have information *in front of you* and being able to understand what the information is telling you. Whether it's something written on a piece of paper, or a piece of music, or a piece of art, or anything.

HJ: Ok. Wow, where did you get that sense of literacy?

Amanda: I don't know, I just sort of- yeah. I don't know. Just, whenever someone is literate, they have this sort of- that they know a lot, or they understand a lot, if someone is literate. But I guess there's also, like, a- really straightforward people say that if you're literate, you know how to read.

HJ: Print-based text?

Amanda: Yeah. But I think there's sort of, like, a connotation to literacy – that you can understand a lot of things that are put *in front of you*.

Although Amanda was not able to quickly identify specific words for the object to be read and understood, she described the object as "information in front of you" and "a lot of things that are put in front of you." Cathy and Amanda did not define literacy using the multimodal literacy view explicitly, but their views were more closely aligned to it than the other

participants. They recognized that it was not simply reading and understanding language-based text, but could include information in any form.

In general, these PMTs considered literacy to be the ability to read, write, and understand a text. The type of text was not specified, but they implied it to be language-based, which may have been prompted by my follow-up question regarding the objective of reading. Two participants (Cathy and Amanda), however, noted that literacy can be associated with multimodal texts such as music and art.

Music Literacy

In answer to “What is your definition of music literacy?,” six participants said it was the ability to read musical notation or music score, whereas the other five included the ability to perform music. All participants considered the ability to read musical notations/music scores as the basic and essential element for being musically literate, but some expanded this reading/understanding of musical notations into multimodal literacy such as listening, performing, or communicating with music.

Musical Notation Based View: Basically, the PMTs responded that music literacy is the ability to read notation, but Cathy viewed music literacy as “the ability to read and understand musical notation in a variety of contexts.” Her contexts included the essential music knowledge for understanding the notation: “You could have a 4 / 4 meter, or a 7 / 8 meter. And to understand how the notes fit in either way. So, for example, in a 4 / 4 meter, a quarter note would equal one beat. In a 7 / 8 meter, an eighth note would equal one beat. . . Learning how the notes fit in either way.” Cathy emphasized the necessity for understanding the musical notes in a variety of musical settings, which she considered context, and she still associated literacy with the reading and understanding of the notes.

Ella defined literacy as the ability to read a printed text, but it seemed to her that the term music literacy was not a good fit with her concept of reading: “For music it’s a little bit harder since we don’t usually read. I guess in a general music class you could have the students read about music, but in general, it’s better to have the students experience the music rather than just read about it.” She added:

Ella: . . . So I guess it [music literacy] could be kind of two parts: literacy as in being able to read notation, and literacy as in being able- being familiar with different styles of music, different composers, different time periods, being able to kind of connect the story of music, and how it’s developed, and how this piece of music that we’re playing in band fits in to the general field of music, I guess.

HJ: So you mean it’s associated with a lot of background knowledge?

Ella: Yeah. It takes a lot more background to bring into it.

HJ: Would you try to make one or two sentences to describe your own definition of music literacy? You can use your own terms, like music knowledge.

Ella: Hmm. I’d say music literacy is being able to relate different concepts in music, including history and aural skills, and notational reading skills, and playing skills in order to create a cohesive concept of what the music is, and to enhance the notation with background knowledge so that the music can be performed as it’s supposed to be performed.

Ella’s understanding of music literacy as shown in the exchange above was based on the ability to read the notation, and required other fundamental knowledge to achieve the level of understanding which she claimed was required for music literacy skills. Later, she expanded her definition by using an analogy for reading a written text versus musical notation:

I guess, in reading notation, it is very different. There’ve been analogies made to learning a language. I feel like music is more related to spoken language than written language. There’s a lot of research that’s come out that listening to music and making music helps development of language in the brain, so I know they’re very connected, but the notation part, it’s another system that all classical western musicians have to learn. Not everyone learns notation. I guess the skills would be being able to identify the notes, the rhythms, understand the pitch system, be able to read it fluently. That’s- fluency is a big thing. . . Yeah, because you can read one note after the other, but it’s not music until you can read it as one line.

Her view was consistent with Mark’s notion of music literacy. He began, “Literacy? I mean, like I said, I feel like music can be its own language. You have the way that you read it,

you have your staff. And you have your notes on each staff, and if you can understand, you know, this is a G or this is a D – you know your lines and spaces on a music note – I feel like then you can define yourself as musically literate, I feel. . . The ability to read music.” To Mark, Ella, and Cathy, reading was not simply a decoding process. Using the analogy of language and music, they all tried to argue that decoding each word in a written text was not the ultimate goal of reading, just as reading each note without understanding the entire piece of music does not fulfill the purpose of reading music. Similarly, Emma defined music literacy as:

Emma: Be able to look at a piece of music and, like, understand musically what’s happened. So looking at music and being able to, like, hear what that music would be.

HJ: So you mean to understand or identify?

Emma: Yeah, so if you looked at the line, you would have an aural image or, like, sound in your head of what the melody would sound like. Or maybe being able to hear the style that it’s in, and the rhythm. . . So in high school, like, at my high school, were most people musically literate. I think going by my definition which was, if they see the music, can they- like sight-reading. And also, I forget it also goes the other way, if you hear something can you write it down? I think that there was definitely varying levels, because I don’t think through my districts’ music education we were taught in the process of hearing and understanding first, and then putting it on a page. Like, we were given music from day one. So that was- it became a crutch, and we didn’t really have to, like, understand how it was going to sound before we played it. So I think that some people were literate- like, music literate. And some were not.

Reading notation was fundamental to Emma, and she considered it a requirement for being literate in music. However, “reading music” implied a deeper meaning for the participants, because it was more than the ability to identify the musical symbol corresponding with the musical sound and was the same process employed by readers to visualize images or attempt to find hidden meanings in the text instead of simply decoding letters on a page. Beth stated:

Well, music has its own form of notation, so it could be sort of like a language, I guess. So, I mean, it comes to the same way. You learn basics, and then you grow. But it’s obviously not words, it’s notes. So I guess that could be music literacy. . . Yeah, that’s what I think of when I think ‘music literacy’. Because, other than that, I don’t know how regular literacy that’s related to language would relate to music.

Beth's notion of literacy in general was based entirely on the traditional view, i.e., she equated musical words with notes. In summary, the fundamental notion of musical literacy was based on the ability to read a music score or musical notes.

Multimodal View: Some participants, whose notion of music literacy associated with reading musical notes, implicitly assumed that reading the musical symbols required the ability to create imaginary musical sounds that corresponding to the symbols. Others expanded their understanding of multimodal literacy to include music practices such as listening, improvising, and performing. Esther began with, "It's reading, and it's also listening and hearing," and continued:

So, then, I guess I would go back and expand my definition of literacy in general, because my definition of music literacy didn't fit to the definition of literacy in general that I just said before that. So, going back on what I said, I guess literacy in general would be being able to understand the text, and just the things that are going on around you, I guess, in an organized way. Because music is an organized system. And being musically literate, I guess, is being able to understand and communicate within the music system and that whole organized structure.

Although reading occurred to her first, she recognized that her general definition of literacy did not fit her understanding of music literacy. She said that there was "an organized system" in music different from the typical language-based written text. David's concept of music literacy broadened from "On a really basic level, I would think of that as the ability to read notation and understand notation" to "Nobody wants to hear someone go on the stage and play notes off a page. They want to hear you tell a story. . . they really want to hear a very personal, a very artistic, you know, interpretation of that. And I think that's really important to teach people. Music goes very, very far beyond what's on the page in front of you." In David's view, being musically literate ultimately connected to artistic performance, not just the ability to read a score. Ruth also added performance to her definition of music literacy; "The ability to read, understand, and play or sing notes on a page. . . the playing and the singing. And – oh, and also reading and

notating.” Amanda’s notion also associated with performance: “But also sort of just playing music yourself, I think. Anyone has the chance to be musically literate.” Paul was the only participant who attempted to define music literacy based on the essential items of the national standards for music education:

Paul: I think you can say the same thing – that it’s the ability to read, speak, and write notes. But I think it goes a little further to include- because there’s the national standards for music education which have been indoctrinated into my brain. And so I feel like those are almost components of what I would consider to be music literacy- would be read, write, compose, improvise... Those are the main ones that apply.

HJ: OK, so when you said reading music, that means what? What kind of reading?

Paul: What kind of reading? I mean specifically being able to, on an instrument or via your voice, being able to see notes on some sort of notational system – whichever one is commonly. In the Western world we use five staves with (*indiscernible*) which, that’s not true everywhere. Because I don’t think music literacy should be defined just to being able to read what we consider standard notation. Because if that’s not the notation that you use, then I think being able to read that notation makes you just as musically literate as someone who reads what we call standard notation. So that would be the reading part of it. Then the writing part I think kind of goes along with improvisation. I feel like, if we’re to compare it to, like, non-music literacy the way I defined it, reading is still reading, writing is like how we physically write, and then improvisation is kind of like speaking. Because it’s more- it’s less definitive. That’s not the word I want. Structured. Whereas improvisation is more of a conversation. . . Or you make sound on your instrument. But I think- because writing it down necessarily isn’t improvising, if you’ve written it down. That’s what I would consider to be composing or writing. And so, like, if I- for example aren’t very comfortable improvising, so I take the time to, like, if I’m playing a jazz tune, to write out my own solo, I think that’s kind of composition and improvisation, kind of. The line between those two is incredibly blurred. . . Music literacy is the ability to read, write, and create music.

In other words, all of the component requirements of the state standards were multimodal elements including reading and writing musical notation, performing, and composing. Ben emphasized making meaning through music in explaining his notion of music literacy:

Looking at music, and then it’s also understanding music. You know, and I talk about literacy as in communication for normal- as in normal. Musically literate is, you know,

being able to play music and communicate music as an art does not necessarily mean you're musically literate. That's part of it, but music literacy can also be knowing how to enjoy music. So, just because that someone only listens to rock music, or hip hop – does that mean that they're not musically literate? Because they don't play music? That's not true. They understand a genre of music, and they are literate in that genre of music, so how can we say that they're not musically literate if they – you know, if they're not – just because they can't play music. So I think music literacy can go in so many directions, because you can't just say that just because they can't play an instrument, or they can't play music, or they can't sing, doesn't mean they're not literate in music. They know what music is; they can participate in music without being able to play it. . . Like, music just doesn't exist because someone wrote it on a page and said 'This has no meaning, just play it.' They wrote it for a reason, and that can be several different things to several different people. But 'musically literate' can also mean that you have the ability to establish meaning for music. So if you listen to rock, maybe you don't identify with what the composer or the band thought it meant. *But if you can draw meaning from it, that's literate to me.*

Ben's view belonged to the multimodal literacy view primarily because his definition did not focus exclusively on musical notation. Meaningful experience of music seemed to be more closely related to music literacy, and for Ben the meanings were personal and did not require professional musical knowledge. Therefore, he claimed that "music literacy can also be knowing how to enjoy music." Ben assumed that there was nothing mandatory that musically literate individuals needed to acquire, such as the ability to play an instrument, but that some knowledge was needed in order to make meaning through music.

Literacy vs. Proficiency: Two participants compared music literacy to proficiency. Ben argued that musically literate people could communicate with or talk about music, but that music proficiency related more to the level of professional knowledge and technique:

I'm musically proficient that when, if I'm listening to jazz, I can analyze that music. I probably know what they're doing, and I know how they're doing it. But I'm also literate in the fact that I can tell you what I think that means. What was the music trying to convey? Because music has meaning. It always has meaning. Like, music just doesn't exist because someone wrote it on a page and said 'This has no meaning, just play it.' They wrote it for a reason, and that can be several different things to several different people. But 'musically literate' can also mean that you have the ability to establish meaning for music. So if you listen to rock, maybe you don't identify with what the composer or the band thought it meant. But if you can draw meaning from it, that's

literate to me. Because you're listening to that, and just because you don't know the technical aspects of it like I do doesn't mean that you can't tell me 'Oh, that sounded good,' or 'That made me feel like this, because I heard this.' So, you know, we're both musically literate. I'm also musically proficient because I know what it all means, and how it's established, and created. But I'm literate, because I can communicate with music. And he's literate, because he can tell me- he can communicate with music. You know, he can tell me- he can share a piece of music with me and tell me his meaning of it.

Ben differentiated between music proficiency and music literacy in terms of professional level of understanding and performance vs. having the communicative skills to talk about music, or to find meaning while listening. Amanda, on the other hand, used the terms, music proficiency and music literacy, interchangeably, because she defined music literacy as the ability to play music: "Yeah, proficiency is sort of how- I guess how literate you are. Here in – not just in Michigan, but we have solo and ensemble where there's different levels of proficiency. . . . And so I think proficiency would fall with literacy in- if you're more proficient, yeah, you're more literate, and can understand more of what the piece is telling you, or what a piece of music is telling you." From my observation data, I found that some participants used the word, proficiency, to describe the level of accuracy of performing.

Unfamiliarity with the Term, Music Literacy: During our discussion of music literacy, Esther gave a brief historical background of how she came to understand the notion of literacy and music literacy in music education field:

Esther: . . . I know a lot of schools are becoming a lot more aware, and a lot more careful of literacy and assessment, and how to figure out how those things work in the music classroom. And it's a whole- it's a process that's being developed now, because before the 90s – I guess you probably know a lot of this – but the national standards weren't implemented until the 1990s, really. And before that there wasn't even a curriculum of any sort. And so the music profession- music teaching profession is still trying to figure out how to do all of this stuff, so I think I'll- as the years go on, it'll become more of a solidified process, and people will find out the best ways to do it. But for right now, it doesn't seem like anyone has the real answer.

She concluded, “But for right now, it doesn’t seem like anyone has the real answer [regarding music literacy].” I noted that all participants had difficulty clearly stating their definition of music literacy. Cathy replied, “never” when asked whether she had heard the term in her music education methods courses. She said, “I’ve never really heard- I’m trying to think. Like, it wasn’t completely foreign to me when you mentioned it. It’s not like I know. . . We don’t name it as literacy.” She ended up substituting “competence” for the term: “We don’t really talk about the art of reading music, I guess. Here, once we get to this point, because it’s all assumed that we can do it and we don’t really think about it.” When I asked about her music education courses, she could remember hearing the term, music literacy:

It wasn’t- like, when you said ‘music literacy’ I wasn’t like ‘What’s that?’ I kind of knew what you were getting at. I guess I have, yeah, I guess I have learned it in music ed method courses. I feel like I’ve had that mentioned, but I can’t remember specifically. Probably more in the elementary levels than the high school levels. But, yeah, I’m trying to think in what context. . . Definition of- in there [music education methods courses]? Hmm, let’s see. I guess in that class it was more of working on musical skills before music literacy, and musical literacy was probably used in the context of notation and reading notation. So, yeah. Whereas here, if we were to work on music literacy in the school of music, here for us it might be, like- we take a (*indiscernible*) theory class, where we read- like, we’ll just sight-read lines, we’ll just sing it in class. Or they’ll play something on the piano and we’ll have to write it out. So in that way, we’re developing literacy, but I don’t know if that answered the question. . . We don’t name it as literacy. In the music Ed, I think it has been mentioned, ‘literacy’ for notation. But here, it’s not really talked about as literacy.

During my interview with a professor in the Department of Music Theory, she offered a similar view, saying that “literacy” was not considered a music disciplinary term. The fact that the participants were unsure about their notion of music literacy was shown in the following exchange:

- HJ: So have you heard about the word ‘literacy’?
Amanda: I mean, I’m familiar with literacy but I’m not...
HJ: In music education or school of music?
Amanda: I’m not sure- I’m not sure if I know.
HJ: Ok, then can I ask you your own definition of literacy? You can make it up,

just on your own.

Amanda: Literacy, I guess I would define it as having a knowledge of...

HJ: Can I give you a prompt? 'Literacy means the ability to'

Amanda: Literacy... the ability to... That's a really good question.

As the interviewer, I had to prompt them by saying, "Literacy means the ability to," or "Being literate means the ability to do what?" Even so, some participants still hesitated, or mumbled as Amanda did: "Literacy... the ability to... That's a really good question."

II. Views on Literacy and Music Literacy of Music Education Professors

When I asked the Music Education professors to define literacy and text, it appeared that most had not thought much about the definitions. Some were surprised: "I guess it's pushing me out of comfort zone in a way." Considering that they were quick to answer my other questions, it seemed that they did not expect to define literacy and text. Some professors asked for clarification about what might be viewed as a text in order to understand the concept of literacy and text embedded in various disciplinary discourses. As a result, I realized that individuals name the same object or concept differently by using a more appropriate name within each discipline. The professors recognized this difference, and one even said that "literacy is a much more vague concept in music."

Literacy in general

Language-based View: Three of the six professors perceived literacy as basically related to the ability to communicate through reading, writing, or speaking:

Prof. E: I think literacy is tied to communication – being able to give and receive messages, whether it be through writing or through speaking. I guess that would be my definition as kind of the baseline.

Prof. H: Yes, and understand- in your mind, understand patterns of speech. But your whole life you've been learning patterns of speech.

Prof. D: But to me, literacy means the ability to speak, read, and write English. . . Right, I guess that's what I'm thinking. Yes, language-oriented literacy is, it

feels to me. . . Because we have this belief in X state that all teachers, regardless of what they're teaching, need to be aware of these particular skills. And I think it's a reasonable notion, it's just really hard for our students to figure out how to do it.

Like the PMTs, they held a similar view of literacy as a communicative tool to interact with other individuals, or objects such as a print text. Prof. D discussed the widely held belief concerning the role of literacy in becoming a teacher that “all teachers. . . need to be aware of these particular [literacy] skills.” In this context, literacy associated with language and ought to be integrated into all content areas including music. Prof. D also expressed concern for the PMTs' engagement in LitMeth: “. . . it's just really hard for our students to figure out how to do it [to integrate literacy into music curriculum].” Prof. D was not the only interviewee with this concern. As reported in Chapter 7, the preservice music teacher, Ben, complained about integrating literacy into content areas, saying, “We have English education majors – why am I taking a course to do it? . . . For math, and science, and history, and language arts, I could see the applications of reading and writing in the classroom. . . I always hated writing in math class, because I thought it was pointless.” I noted that he thought teaching literacy should be assigned to English teachers, but not to music teachers. This was not surprising, considering that his definition of literacy aligned with the language-based view.

Sociocultural and Critical View: Prof. B was the only participant who defined literacy based upon the sociocultural and critical view. Stating that “[Literacy is] the traditional, the ability to read and write,” Prof. B continued, “But, I would say in addition to that, to have a certain amount of world literacy – that means, understand the planet as a global society. . . So literacy, in a sense, is understanding of the way that culture operates around you.” Sociocultural literacy scholars have argued that literacy is conceptualized as a complex social practice (Scribner & Cole, 1981; Street, 1984), and that each sociocultural context contains its own

ontological and epistemological stances towards knowledge acquisition and practices, such that one way of understanding literacy cannot be forced in every unique situation (Lave & Wenger, 1991). In this respect, the meanings in a text are constructed by the interactions among reader, text, and sociocultural context (Moje, 2006). Thus, social experience shapes language and literacy capabilities (Franzak, 2006). Prof. B's connotative description of literacy as "world literacy" aligned with this sociocultural view. The following excerpt clarified his view:

I mean that we are actually connected with everybody. Even places that we're not connected to we are actually in some meaningful ways connected to them. Every place that we ever travel in our lives, no matter how foreign that place is, it kind of builds our own sense of literacy of the world. So there's *a kind of world literacy*. I also think that there's a *cultural literacy* that is very, very important. And for instance, our culture, to understand- And I am always- I'm very aware of this because we've done so much moving. You were surprise that I'd worked at so many different schools. Well guess what: every time we move, we don't know what the churches look like that those people go to, or what the people inside the church are going to look like, we don't know anybody's names, we don't know what day the trash goes out on the street, we don't know what the understood deadlines are for things, we don't know whether you're suppose to or not supposed to water your lawn or wash your car in the middle of the day. Virtually all the cultural rules are just not known. So literacy, in a sense, is *understanding the way that culture operates around you*. And then, of course, being a part of that. If I didn't know the cultural rules, but I started trying to break them, no one would tolerate it. But if I know the cultural rules really well and I try to break some of the rules and get other people to break them with me, then you're using your cultural literacy in order to institute change. So cultural literacy is really the answer to everything. You have to really understand a culture before you can try to make your own small changes in it.

His examples of cultural literacy were rooted in his experiences with the different cultural practices of the places where he had lived. He did not articulate how cultural experiences related to literacy practices, but when he said, "... literacy. . . is understanding the way that culture operates around you," I assumed that literacy became the tool he used to navigate the cultural practices in a new town. Prof. B expanded his view of literacy as the tool required to change a culture in his comment, "But if I know the cultural rules [literacy practices] really well and I try to break some of the rules. . . then you're using your cultural literacy in order to institute

change. . . You have to really understand a culture before you can try to make your own small changes in it.” According to the critical literacy view, facilitating social change is one of the important purposes in literacy education (Fairclough, 2001; Freire, 2000; Morrell, 2008). Although he did not use “liberation” or “social change,” it is clear that Prof. B’s views on literacy were embedded in those two literacy theories.

Music Literacy

Ability to make meanings of music: A few professors agreed with the majority of PMTs, who perceived music literacy as the ability to read notation. As an example, Prof. C compared music literacy to reading comprehension:

And it’s similar with music, I think. You might be able to read all the notes, tell me what they are. You might even be able to play it on an instrument, but you don’t know *what it means yet*. And so for being able to extract *the meaning*, I think that’s where you need to understand the style period, and the history, and the background, and the historical context on all of that. And that’s where- so I think that musical literacy is a combination of being able to read this, and then also being able to make sense out of it.

Prof. C did not consider that literacy was the simple decoding of music notation and playing it as musical sounds, but instead he emphasized the need for making meaning from a music text. Interestingly, he mentioned the disciplinary knowledge component of disciplinary literacy, which is an essential element required to participate in particular disciplinary practices (T. Shanahan & Shanahan, 2012). Prof. C noted that in order to possess meaningful understanding of the musical notes, the reader should explore a piece’s style, history, background, and historical context. In other words, simple decoding of musical notes and mechanically producing the sound of the notes did not produce meaningful understanding. This idea also appears in Chapter 6, when Tommy’s clarinet professor asked Tommy to “practice with purpose” and to “not go to lose sight of the big picture” while performing a particular piece. He instructed his pupil to “be very analytical about it [a musical piece].” Prof. C’s explanation of music

literacy aligned with the clarinet professor's view of adding meaning-making to reading music notation and corresponding performance. The following professors held similar views of music literacy:

Prof. A: To be able to connect with the worlds of music in personally meaningful ways, and to be able to not only connect with it, but to be able to *elaborate*, and *analyze*, and *expand*.

Prof. H: . . . Music literacy, in one way, in my opinion, knowing and understanding music through various means. Trying to figure out music notation, in one area, can be a form of literacy. But I also think a form of literacy in music can be the many ways that are able to know, understand, communicate music. So there are other forms of literacy as well, I believe, beyond music notation in music. So knowing how to sing and, internalize melodies and rhythms, and the kinesthetic understanding of music in general that can happen apart from the printed page – it's a predecessor, in so many ways, to what can happen. I mean, we in music talk a lot about (*indiscernible*) before note, meaning we want our students to experience music first, and then see it written on the page. Because without the experience, and without actually being able to hear music in your mind, just looking at the page is meaningless.

Prof. E Well, music literacy in its basic form is the ability to read music. So if I put a melody on a staff in front of a student, and they can read it – they can sing it back to me, for example, or they can play it on their instrument – then we call that being musically literate.

These professors perceived music literacy as the ability to make a personal connection to the music, as well as to reach a more advanced level of meaning-making through elaborating, analyzing, and expanding the meaning. Prof. H, who regarded the text of notation as a form of literacy for communicating within the music discipline, believed that internalizing musical concepts and kinesthetic understanding of music were important to music literacy apart from reading the music notation. In other words, both aural and performance competency were important parts of music literacy. Prof. H thought that without these literacy competencies, the simple decoding of music notation was a meaningless practice and could not be considered music literacy. As Prof. E concluded, making meaning by reading notation could be seen as the

product of understanding musical notations as well as the process of transferring the reading into the performing of music.

Comprehensive Music Knowledge and Skills: Prof. B ended his eloquent explanation of music literacy as follows:

Fuse together ideas that are present in a genre or a style, and make them your own, and move to the next level with them. . . Being able to listen in the environment, pick up things, fuse them together, incorporate them into your existing skills and sensibilities, and produce.

This explanation encompassed both comprehensive music skills and music knowledge. To emphasize creating music literacy in his music education class, Prof. B assigned songwriting as a group. Thus, his view of music literacy as a simple performance skill included a natural response to the environment, which is similar to his definition of literacy based on the sociocultural view. Beginning with listening and tuning into particular moments or things, the songwriter as listener needed some musical knowledge/theory in order to “Fuse together ideas that are present in a genre or a style.” Similarly, Prof. H stated that, “. . . in my perspective, being musically literate involves having the facility to engage in any of those forms of being musical. Composing, performing, arranging, improvising. Some of which may include notation as a facilitator, but they do not necessarily.” She did not see reading music notation as the only literacy practice to be found in the music discipline, but thought that the creating and performing components of music engagement could be considered music literacy. Although Prof. B and Prof. H did not clearly name creating or performing literacy, their definitions of music literacy were similar to Broomhead’s definition (2010). For these two professors, music literacy comprehensively included the diverse music practices in which musicians engaged.

III. Views on Text of PMTs

When the preservice teacher participants explained what literacy meant to them, often they referred to a text. I then asked follow-up questions to explore their thinking. I divided these questions into two categories: general text and music text.

Language-based Print Text View: Two preservice participants defined “text” as a printed document written with alphabetic letters or mathematical formulas. Mark said, “If you’re talking about...it could just be anything. Just like a book or a math problem or even music score. Like, anything. If you understand something on paper and you can understand what whoever wrote what was on that paper was trying to get, then that’s communicating. . . Well, I mean...yeah, printed text.” Although a text “could be anything,” Mark’s view of a text still associated with a written and printed form. Similarly, Emma considered a text to be “written and typed out words,” and added, “Text is language, or it could also be music notation.” As discussed in the section, “Definition of Literacy,” many of the preservice teacher participants considered musical notations to be music language, so Emma’s notion of text as language-based print text was not entirely unrelated to music notation. Ruth stated that a music text has “notation, and then words. Also for music there’s notation and lyrics. Yeah, lyrics count as musical text.”

Beth’s notion of a music text also related to the language-based print text view. She began by saying, “A lot of music, especially vocal music has language to it, has poems and text. And a lot of it comes from poetry. So I guess that would be text. Or the lyrics in the music.” It seemed mandatory to Beth that a text had language. She gave an example of lyrics as part of a vocal music piece:

HJ: One of the biggest assignments in my class is text analysis, so you have to choose one text for your assignment. Then what, just now – you don’t have to think for long, but just now – if I asked you to choose a text for analysis, what would you like to choose? What just occurs to your mind?

Beth: I would say, probably a music (*indiscernible*) piece that has poetry to it, and I could analyze maybe-

- HJ: The lyrics?
Beth: Yeah, the lyrics.
HJ: What about notation? That's what you said is literacy, right?
Beth: I guess you could analyze that, but that really isn't- I don't know.
HJ: Text analysis is for teaching. Teaching means what kind of text you can bring into your class – so it's more like your students learn to read a text. You know what I mean? What kind of text can you bring into your class?
Beth: Well, you could bring a lot of biographies of musicians, I think. And just articles and texts that have been written by musicians, or people who teach music a lot. But I think that a lot of classes in college teach that way – I have to read for a lot of classes, so I guess it's text based learning.

Her view was that language was an important component for something to be considered a text. Noting that she had given a different answer previously, I asked, “What about notation? That's what you said literacy is, right?” She was a little confused, but still claimed that the language-based text in relation to music could be considered music text, emphasizing that, “you could bring a lot of biographies of musicians, I think. And just articles and texts that have been written by musicians, or people who teach music a lot.” To Beth, music theories (musicology) or biographies of musicians were the texts that came to mind.

Multimodal View: Although the preservice teacher participants lacked a clear understanding of multimodality, three participants viewed music text as a multimodal form. Amanda claimed, “I think it [music text] could be a wide variety. It could be text – it could be English, written out. Paragraphs, or things like that. . . Or I think music as well – reading music, you can have the ability to understand what you're reading, as well as sort of just – if you're looking at anything, I think – I would think anything, even a piece of art, sort of looking at it and understanding what. . . what it means, or what it's saying.” Amanda could not articulate the multimodal forms of text, but she did glimpse the possibility that text could be associated with the text of art or music which required understanding by the audience. In her response, Cathy explained multimodal text more fully than Amanda:

- HJ: What could be a text, a musical text?
- Cathy: A musical text? Musical text could be the actual music score. It could be a harmonic progression that a student could improvise over, something like that. It could be definitions of musical terms or phrases.
- HJ: Printed text?
- Cathy: Yeah, like print text. Yeah, it could just be- it could have a symbol, and then it could define it or something like that. Or, like, a lot of music is written- musical directions are written in Italian, so you could have translations into English. It could be- hmm. It could be a CD or a recording you listen to. It could be a DVD of a performance or something like that.
- HJ: What makes you think so?
- Cathy: How could it be text?
- HJ: CDs and DVDs.
- Cathy: I guess, because it's something that you're watching, and you're interpreting, and you're understanding, and reading basically. . . Yeah, it's kind of like reading, except not with a piece of paper in front of you, really. So I don't know if that's really correct, but that's what I think. . . I mean, not really thinking about it [text], but- I mean, I can't remember if I ever had a class where we talked about what text was. But, I don't know. . . I just remember always thinking that music was text. And so, then, eventually just kind of branching out, I guess, into other things.

For both Amanda and Cathy, the representational form of text was not confined to language-based printed text; they considered art or CD/DVD as text or musical text. Neither was able to articulate a justification for why the multimodal channels³ could be seen as text, as evidenced in Cathy's comment, "So I don't know if that's really correct." According to their notions of text, however, anything that needed to be understood could be considered a text. Therefore, if the contents of CDs and DVDs required the listener and viewer to subconsciously or consciously make meanings or understand their contents, the CDs and DVDs could be texts.

Resource as Alternate Term: During the interview about a music text, Esther said, "It [text] hasn't been addressed as text" in her methods courses. She continued her explanation about "resource" as the alternate term for text:

- HJ: Have you heard the term, text, from your methods courses?
- Esther: No.

³ "Channel" means manner of transmission, physiological (sight, sound), and technological (concert hall, CD, computers) (Kress, 2001); Eisner (1999) calls it "forms of representation."

- HJ: Not yet?
Esther: It hasn't been addressed as 'text.' We've talked about the different resources you can use, and the different- we have talked about the capability to listen to music, having the capability to record yourself, those being the ideal things that you would like in a classroom. But we haven't referred to them as 'texts'. We refer to them more as resources.

To Esther, the two words could be used interchangeably, because "resource" could be the music itself, or music recordings. In her fieldwork, Cathy mentioned music texts from high school music classes including music score, notes about the score and the composer, informative handouts, and an image:

- HJ: So, according to your fieldwork what texts have you found so far in the secondary music classrooms?
Cathy: Oh. Mostly just music.
HJ: Actual music?
Cathy: Yeah, like music score. You mean at the high schools I was observing? Yeah. Music score. For the conductor, I guess, a score, and notes about the score and the composer, and things like that. And then, also, handwritten things. Things the teacher would want to write down or remember, like (*indiscernible*) in a score or something like that. So you see that. And then the kids write in notes in the music, so that's text I guess. I guess this isn't really music-related, but they'll get a lot of informative handouts about concert dates, fundraising, things like that. So, yeah. And then, I think on the board- or above the board at some of the schools, they had, like, musical term definitions. So they might have, like, a half-note – they'll write it, and then they'll say 'half-note'. Yeah, so an image, and then a word underneath so they can sort of recognize.

IV. Music Education Professors' Views on Text

Text

Language-based Print Text: Just as the definitions of literacy and music literacy were unfamiliar for the music professors, so was my question about what constituted text in the discipline of music. Generally, the professors shared similar views that literacy pertained to language, although at first they seemed to have difficulty with the definition of text. Their general concept was based on the language-based view. The following two professors used "the letters," "a book," and "words" to describe what text meant:

Prof. B Gee whiz, I don't know. I think just, like, a book, right?

Prof. D That's a hard one. Because the word 'text' makes me think of words . . . so to me, in some sense, musical text would be the lyrics, or the words that are part of a (*indiscernible*) piece. I'm not sure, as an instrumentalist- I don't know that I would look at notation and necessarily call that musical text. That's interesting.

Music Text

Music Notation: Just as Prof. H viewed "literacy" as a "vague concept" in music education, "text" also appeared to be used infrequently. In fact, Prof. B replaced it with "textbook." Differentiating a score from a text, he claimed that "a piece of music notation" was not a text, but a "score,"⁴ and that the two words were not interchangeable. Asked about her definition of music text, Prof. D initially stated that "...the word 'text' makes me think of words. . . I mean there's definitely words that are associated with music." However, she was still unclear about what a music text was, because she associated text with words, and could not immediately think of any music text with words. Nor was I surprised when Prof. E said, "The word 'text' doesn't really go with music, to me." She, too, did not consider "notation" as music text.

Multimodal View: Although Prof. A did not specifically refer to her definition of music text as based on the multimodal view, she described a text as something that delivered meaning to the reader through various symbols:

I suppose I come with that preconception of 'Text equals something verbal, or something that is *symbolic* . . . words, or symbols of a melodic contour. I think that is text, because it's read as low, to high, to low even though the words aren't there. So melodic contours. Listening maps, whether it's just words, pictures and words, instruments and words- yeah. And then the storybooks. . . Lots of different kinds of text. The scores- the very simple scores that you would find.

⁴ A musical score is written music that shows all instrumental (and choral) parts.

Here, she addressed the concept that music text included the diverse types of print materials used in the music classroom including listening maps, storybooks, and scores. She recognized her expanded view of text beyond language-based text.

Summary

Literacy in general was perceived by the eleven PMTs and six professors as the ability to read, write, and speak according to the language-based view of literacy usually associated with language-based print text. Sensing the need for a broader definition, a few participants said that literacy was more than decoding and required some comprehension of the text. Beyond this basic notion of literacy, Ben considered literacy as a tool allowing individuals to participate in society (i.e., a functional aspect of literacy). The definitions of literacy in general for both participants and music education professors were similar, but I observed that the latter group had given little thought in the context of their own discipline prior to being interviewed. As Prof. D said, “. . . it’s pushing me out of comfort zone in a way.” They knew that literacy was confined to language, but they had not thought about the applications of literacy in the music community. Although a few preservice teachers and Prof. B perceived that literacy extended beyond the language-based view, they did not define what that meant in the field of music. Their notion of literacy more closely associated with the sociocultural and multimodal views, because they sensed that the definition of literacy needed to accommodate multiple forms of text, such as music, TV, and online texts.

Both the PMTs and professors generally defined music literacy as the ability to read and understand musical notation, as well as the ability to perform in accordance with the notation. Perhaps due to their expertise, the professors gave more complete definitions of music literacy, such as the ability to make meaning from the music itself. In this context, making meaning

included the ability to develop a personal connection by elaborating, analyzing, and expanding upon the music genres to which people listen. Therefore, Prof. B emphasized the role of comprehensive musical knowledge and skills in order to achieve music literacy competency.

Regarding the definitions of text in general and music text in particular, I observed the same pattern when I asked the participants to define literacy. The majority of the PMTs viewed text according to the language-based view, but a few included other forms, such as music. Two participants held the multimodal view of music text, but were not very confident, because the discourses of literacy and text were rarely discussed in the field of music education. I observed this general unfamiliarity with the literacy and text in the professors' comments as well. Some replaced text with textbook and music text with music score, and literacy and text were not considered interchangeable. Table 4 lists the views of the participants and the professors.

Table 4: Participants' Views of Literacy and Text

	Preservice Teachers	Professors
Literacy in General	<ul style="list-style-type: none"> • Language-based view • Functional view • Multimodal view 	<ul style="list-style-type: none"> • Language-based view
Music Literacy	<ul style="list-style-type: none"> • Musical notation-based view • Multimodal view • Proficiency 	<ul style="list-style-type: none"> • Meaning-making • Music Knowledge & Skills
Text in General	<ul style="list-style-type: none"> • Language-based print text 	<ul style="list-style-type: none"> • Language-based print text
Music Text	<ul style="list-style-type: none"> • Multimodal view • Resources 	<ul style="list-style-type: none"> • Music notation • Multimodal view

Chapter 5: Teaching Goals

I. Teaching Goals of PMTs

To investigate the matches and mismatches of pedagogical approaches between the two disciplines (i.e., music education and literacy education), I interviewed the eleven preservice teachers and their professors about their goals for teaching music. Defining teaching goals can help to better understand the pedagogical orientation. Based on the teaching goal, the teacher selects the essential elements for each lesson such as text, topics/concepts, required disciplinary knowledge and skills/techniques, and finally instructional strategies. Therefore, in order to identify the matches and mismatches between the two disciplines, this study explores the this topic of teaching goals. Based on my findings, the majority stated that their goals connected to their teaching of music appreciation.

Appreciating Music

In delineating their teaching goals, the preservice teacher participants cited “to love music,” “to inspire students,” or “appreciate music.” Cathy assumed that “probably most of them [her future students] will not go into music or continue playing on a daily basis when they graduate high school or whenever,” and she wanted them to retain some “an appreciation for the arts.” She hoped that her students would attend “a classical music concert” and “sort of know what was going on to some extent.” Nine other participants mentioned something similar, but used different examples or approaches. Ben’s passionate explanation began with the word, “inspire:”

I mean, before I was an education major in college, I could go- could I go teach a percussionist? Yeah, I could teach him what I know. But there’s more to teaching than

just teaching an instrument, you know. It's- you have to... And even outside music, you have to inspire a student to want to grow. . . But especially for students, like, one percent, two percent of your musicians might go on to study further. So when they finish high school- when they finish high school music, it's likely- it's not entire impossible- they may continue a little bit, but that could be the end of them playing their instrument. So I think it's important that we instill a love for music that can continue. Because if they just come to high school, and they play their instrument, and they stop, and they never go to a concert again, we haven't really done our job, because we want them to like music for what they want.

Ben hoped that his future students would learn better performance techniques with their instruments, but he thought they might not be motivated to play after high school graduation. He stressed that music teachers had to “instill a love for music that can continue” and blamed teachers if students never attended a concert after graduation:

. . . So, whether or not they continue to play their instrument, that's fine. You don't want to play the trumpet after school? Fine, don't play the trumpet. But appreciate music for what it is, because there's a certain aspect of our lives that has to be filled by some creative force. So if you don't feel that you're just kind of going on about your existence with, just, you know, and you would think that, after spending seven years playing music, that someone would have taught this child how to appreciate music. And I think that's something we have to do – we have to realize that we pursued music, but we are rare. There's twelve hundred students down there, out of the whole entire university of fifty five or- fifty five thousand. That's tiny, a little tiny bit. And then, we all came from the one or two of a hundred to two hundred. So what happened to the other two hundred, you know? So as music teachers, we just have to- we have to realize that they're not all going to continue music. But if we can instill in them the importance of music, and the importance of supporting music, we've done our job. It's- it's not about playing music, it's about enjoying music. So you can't- you can't expect them to want to play all the time, but you can teach them to enjoy music.

He elaborated upon his teaching goals by saying, “But if we can instill in them the importance of music, and the importance of supporting music, we've done our job. It's- it's not about playing music, it's about enjoying music.” Amanda, who shared Ben's goal for teaching music, said: “My main goal is just to have them love music. Yeah, and have them enjoy it, and have them enjoy each other – like, everyone participating in making music. I would rather have a student that maybe isn't so technical- like, isn't so advanced. I'd rather have someone love

music and have such a passion for it, than someone that does everything right but has no passion, and isn't inspired by it. So I guess my main goal would be to sort of inspire kids to have a passion for music, and to love music." It is quite interesting to hear words such as "love" and "enjoy" from Amanda and Ben, although I was not surprised by this response mainly because I have heard those words from my other previous students quite often. It is, therefore, noteworthy that their teaching goals aim at the learning aspect of emotion rather than that of cognition.

Similarly, this pattern appears in the following four other preservice teachers:

Ella: . . . Yes, for students to be interested in school, enjoy being at school, and *enjoy music to-* because music is something that's applicable in school and in the real world further. *So I hope it's something they can take and carry with them through the rest of their lives.* But also, for a lot of students, music is what keeps them in school if they don't like academics, or they don't do well in it. So giving them a reason to enjoy school and like learning.

Paul: . . . And then the most important thing, I think, for them [future students] to just take away from music class – for non-music purposes, I think – is just *the appreciation of music as- as a part of life* necessarily. So even if a kid joins orchestra, never listens to (*indiscernible*) the rest of his life, that's fine. But if they're- if they just gain *a greater appreciation for where music has come from*, necessarily, I think that's really the most important part. As- I feel like an orchestra class or a band class should be part band, part theory, and then a lot of it combined should be like a music appreciation course.

Lauren: I suppose my ultimate goal would really be to – kind of how I said before – just *to make them [future students] love music.* . . . You can do your best to make them see how great music is and that sort of thing, but a lot of that – the ability to create meaning in music – comes from an individual motivation. Like, you know, what do you feel about music? And sometimes it's hard to get, especially young students, to really feel anything. They just, you know, they play their flute and that's it. Why did you do that? 'Because you said to.' But, you know, *it should be 'Because I love to.'* . . . So that's another thing that I'll have to really figure out how I want to do- is to get that, you know. To be motivated, to improve, and to find some sort of connection to music in themselves. So that's- that's where teaching music is not like teaching English or teaching math or anything like that. Because it's so- it's so individual and so personal to each student, it's very hard to teach that on a large scale basis.

Emma: . . . I wouldn't really call, say, listening to music as being a musician. But I still- I would want that to be something that [future students] would *want to*

do, continue to listen to music.

In Lauren's case, she appealed to music teachers to motivate their students to play music with passion and to develop a love for music, but not by compulsion. She hoped to hear her future students tell her that they played flute, "Because I love to." She compared teaching music to teaching other subjects, assuming that students might not be personally connected to them, and acknowledged that teaching music should be "so individual and so personal to each student." For these study participants, the goal of teaching music was not limited to inspiring a large group of students to pursue music professionally, but to inspire them to appreciate music as part of their lives.

Becoming an Independent Musician

Three participants wanted to see their future students take ownership of the music when performing it. According to Mark, every musician played differently because they interpreted music differently. He said, ". . . everyone performs things differently and has their own interpretation. And just to be able to – if you can teach how to get them to feel what they're doing and to show it, that is such an important thing." He understood that it would not be easy for his future students, but he thought, "I mean, if anything, it's hard to get the student – the person that you're teaching – to get over that. To get over, you know, 'I'm afraid of what people might think of how I'm singing or what mechanically I'm doing.'" Mark wanted to pay more attention to his students' confidence in their performance, whereas Paul saw that confidence developed from taking ownership:

I think I want to teach kids *the ability to take ownership of the music*. And so there's ways to do that through composing, improvisation. But at the same time, even if they didn't write it, *I'd like them to be able to take ownership of their performance*, and know that's what they can, like- and just know that music is a way that they can communicate with the world. And so- . . . that music is a valuable way to communicate ideas. Not necessarily specific ideas, *but music can convey emotion, and it can be an outlet of*

emotion. Like I know when I get stressed or upset about something, I go practice, and I practice something that's loud and angry-sounding, and I feel better. And so I'd like to be able to show students how much of *an expressive tool* music can be, and how much it kind of help delve into who they are at the same time, and kind of add it to what they know about themselves already.

Paul's idea of ownership related to music performance, which required confidence in personal interpretation, and using music as an expressive tool to communicate to the world. Emma's response restated Paul's idea clearly and directly by saying, "I think that I just want them to be able to continue making music throughout their life, like, without me. *I just want them to become independent musicians*, and if I have to be there for them to understand how to make music, then I won't have been successful." Emma's teaching goal more closely associated with students becoming musicians rather than simply enjoying music in the future. She wanted them to continue taking pleasure in playing music and then ultimately "to become independent musicians."

II. Teaching Goals: What to Teach for Achieving Teaching Goals of PMTs?

I asked the participants to tell me what needed to be taught in order to achieve their teaching goals. Two common responses predominated. The first related to music theory and fundamental musical knowledge, in that teaching musical theory was considered essential for their future students' performance. Others said that they would teach aurality,⁵ because, as Emma explained, "...most of it [music] is dealing with, like, sounds and knowing what I want to play. Like, knowing what I want it to sound like."

Music Theory

In order for future students to understand music, Ben stated that "I mean, theory is the basis of what we do, so being able to talk about what you're doing on the page is just as

⁵ Ability to recognize (and reproduce in some cases) intervals, cadences, rhythms, intonation, different instruments, etc. ("reproduce" could be sing or play back, or write down for example) as well as the listening skills required for playing/singing with others. In my opinion, actively listening is the most important part of playing music.

important as being able to play it.” In other words teaching music skills and techniques were essential in music education, and music theory was the foundation for performance. Ben said:

. . . Especially for your student, because to establish for them what makes it up is better than just playing it for them. So if you can say ‘This is this chord’ and you’re playing the notes of this chord, or you’re playing the notes of this scale in this tonality,’ that’s- you know, that’s really important. So being able to- being able to tell them- I mean, it’s just kind of like compared to English, right? So you have pronouns, and adjectives, and adverbs, and verbs, and nouns. It’s the same thing, but we have, like, notes chords, rhythms, intonation. You know, it’s the same thing. So reading music is like reading a book. You have to know how to put sentences together, and sentences equal context and phrase.

Notably, Ben compared music theory to English language, because he thought being fluent in English (e.g., mastering grammar, vocabulary, genres, and so on) was essential to better performance in the English Language Arts class. Similarly, he claimed that music theory was the unique grammar/system of language in the music field, and therefore he intended to teach his students to understand music comprehensively. He strongly advocated the importance of teaching music theory:

Ben: You [music teachers] need to have that [the knowledge of music theory], because if you don’t understand it, you’re not going to be able to teach to your students. And whether or not they appreciate it for what it is, it’s something that they need to know if they are going to continue to pursue music, right? So eventually they’ll understand that it’s important. And if you can convey that to them, even better, but they’re going to be ‘Oh, chords and scales, fine, whatever.’ But, as teachers, that’s something we need to realize that is structurally important. *It’s the English to music.*

HJ: I see. So it’s really, really basic, we cannot ignore it?

Ben: Yeah, because everything that they’re doing is made up of that. So whether or not- if we don’t teach it, then it’s like we’re teaching- we’re teaching Shakespeare without teaching them how to, like, read.

Ben was the only participant to think about the analogy between teaching music and teaching Shakespeare’s works as tasks that could not be accomplished without enhancing students’ fundamental knowledge of music theory in music classes, or teaching reading in English classes. He was confident about the role music theory would play in guiding his future

students to comprehend music after his music class was over. Ruth also placed high importance on teaching music theory. She supported her claim by emphasizing the role of music theory for enhancing performance and aurality in the ensemble or orchestra. She believed that if her students did not have “advanced music concepts,” they might be unable to “*fit their part into a context*” in an orchestra:

Ruth: But if its – let’s say a high school orchestra – music enjoyment for one, of whatever repertoire we do. Hopefully they improve their skills, their playing skills and their listening skills. It’s hard to, like, explain without a context. But just. . . More advanced skills, so being in orchestra gives you a chance to practice. And playing with others, listening to others, so at the same time being able to gain those skills where you can hear what’s going on and fit your part into a context. And that comes with more music understanding. *I would be teaching more advanced music concepts that would relate to the things, and I would hope that things would connect.* Like sometimes, students see things like ‘this thing is this, and this thing is that’ they don’t relate when they’re really-connect it. . . Like, sometimes they understand something in one place, but not the same thing somewhere else. So, to create some sort of understanding of things and making connections.

HJ: So, comprehensively?

Ruth: Exactly.

Thus, music theory was the knowledge that gave her students the ability to see the big picture of the musical piece. Each player had to carefully “listen to others,” and “be able to gain those skills [playing with others harmoniously] where he/she can hear what’s going on and fit his/her part into a context.” For these reasons, Ruth wanted her students to acquire “advanced music concepts.” Similarly, Cathy thought that she would teach “the role and function of music:”

Cathy: This is going to be hard to explain, I think. But I think the most important thing that *they need to do is understand the role and function of music.* So, I guess if you’re playing a piece of music, to kind of figure out a story of what’s going on, or why a composer would write a certain thing, or what intention was behind a certain motive. Because, especially in society today with media, and computers, and commercials, and everything, music is used a lot. Also, in movies. So I feel like having a greater understanding of- how should I say it? Musical purpose, if that makes sense. So, to know- be able to understand movie scores better, commercials, propaganda, all sorts of things from a musical standpoint as well. I think they would get more out of it. . . You know, when

we're playing a piece of music, I think it just goes- playing beyond the notes, and the dynamics, and the rhythms, and things like that, to see- ok, that's one layer, but what does the composer intending here. What is the purpose-

HJ: Historical background?

Cathy: Yeah, *historical background*, exactly. And even tapping the current events now, or countries that are hot in the news, like, you could- (*indiscernible*) many Russian composers. You could tie into many things with that, and yeah, just going beyond what is written in the score, to figure out why it was written and what goes behind it.

Cathy's teaching goal was for her students to be lifelong music learners. In order to achieve her goal, she claimed she needed to teach the context of each music piece, such as historical background, or the composer's original intent. She also thought this type of musical knowledge would help her future students appreciate music, such as "movie scores, commercials, propaganda, all sorts of things from a musical standpoint as well." Cathy pursued a deeper meaning of music beyond written music score by incorporating various types of musical knowledge, because equipped with such knowledge, her future students would continue to discover deeper meanings in the diverse musical forms encountered in their daily lives. Cathy's account aligned with one of the goals of disciplinary literacy which is named discursive practices in a discipline (Moje, 2008).

Aural Skills

Emma, on the other hand, focused on teaching aural skills rather than theory:

Well, just because- they [secondary school students in music class] are still experts in understanding music in (*indiscernible*) and sound production, and I'm sure they all have expert, like, ears and aural understanding. *But, like, theory is a lot like math. And I think a lot of people just don't enjoy it, so they- they understand music on more of like a feel-feel, understanding than the labels. . . and they understand- they- all of them- and I may be selling a lot of them short. I know, like for me, I'm not that excellent at music theory, so I'm just sort of transferring this to other people, but they can listen to music and hear the sound of chord progressions and everything. But I don't know that they're not necessarily interested in breaking it down and labeling it and figuring it out in the same manner that others do. . . because it's [music] dealing – most of it is dealing with, like, sounds and knowing what I want to play. Like, knowing what I want it to sound like. And I think that most people understand that. Very few of it is very, like, you know, special*

jargon that only music students would know, I think. . . Like, *most of it is sound related and music related.*

She thought that her future students might already have an aural understanding of music, and that the theoretical labeling of each sound, or offering special jargon for the sound, did not apply to her music class. Although she acknowledged the role of theory in understanding music, she doubted it would be necessary for her future music students. Similarly, Mark described his own experience in the advanced music theory class:

HJ: So do you think that might be enough for them [future students]? Or do you, as a music teacher, want your students to articulate how musicians might say it [talking about what is heard].

Mark: Ok. Well, *the thing is, it's so subjective. You can't say anything is wrong, like-to somebody.* Like, you can't be like 'No that's not right.' I'm actually- it's interesting because I'm in this class right now. It's an upper level theory class called 'Sound and Response', and all we do is talk- we listen to music and talk about our responses to it. And so it's interesting how, you know, there's some graduate students in the class and there's some undergraduate students in the class. *And obviously the graduate students- I feel like they just have more words to use.* You know, it's kind of an experience thing. It's another thing where you have to- I mean, I can- there's definitely a level of, like, as someone who studies music can most times speak more specifically about what the music is doing than someone who does not study music. And so it's a point of- just a point of exposure and experience to that sort of language, I guess. . . I feel like it's great to be able to- yeah, that'd be- *I mean, it's [theoretical knowledge] not necessary. They don't- I know that the students are still responding to the music and getting something out of it, despite their ability to articulate it. I mean, it's just like- it's just like feeling, a feeling. Anyone can- everyone feels feelings.* But some people are better at expressing that feeling, you know. If I took someone, like, someone who doesn't write a lot and asked them to write about a time they felt sad, and I took an English major and asked them to write about a time they felt sad, there would be a very- a varying range of how they- but that doesn't mean that this person felt less sad than this person. And so, like, it's the same thing with music. Just because they can't say that- they can't particularly say like 'Oh, this was soft and it was nice,' when some person was like- who studies music (*indiscernible*) at this part, and the different instrumentation and, you know, the (*indiscernible*) flow of this line, like- just because they've been exposed to that sort of language or they haven't doesn't mean-

Responding to my follow-up question about his teaching goal (to help the students to be independent musicians who "best express"), Mark thought that expressive communication with

music was “a personal thing.” While the level of appreciating musical performance did not need to be well articulated by the audience, Mark emphasized individual feelings about a performance, by saying that “the thing [appreciation of music] is, it’s so subjective.” In his musicology class, he noted that the graduate students had “more words to use” than the undergraduate students when sharing their thoughts about a piece they listened to in class; Mark considered that knowledge of the particular musical language (e.g., music theoretical terms) was not vital. He concluded, “I know that the students are still responding to the music and getting something out of it, despite their ability to articulate it. I mean, it’s just like- it’s just like feeling a feeling. Anyone can- everyone feels feelings.”

Diverse Music Genres

Ben wanted to “bring in a multitude of resources” to achieve his teaching goal. Instead of offering a specific method, he talked about promoting diversity in selecting musical pieces. Ben was hoping to “find something for each student that they can appreciate” and to develop this idea into an instructional approach considering his students’ interests. To expand their interest in a music genre, he claimed that “everything” could be introduced to his music class:

You know, bringing into the classroom different aspects of music. Or, you know, a lot of people are doing- there’s tons of new music out there that’s classically based, but not a Beethoven symphony, you know. It might be really hard for a high school student to appreciate a Beethoven symphony, but I can go show them classically trained musicians that are doing crazy new stuff, and it doesn’t have to be like a rock band. You know, *there’s tons of new music out there now. Tons. So, just finding something for each student that they can appreciate- you asked me what I have to bring in, but... everything, you know.* And that can depend on- depends on the students. Depends on where you are, what they appreciate. And then in turn, really focus on the students. That can also garner our instruction, because if they completely refuse to enjoy something that we want to do – depending on the situation – yeah it might be inherently good for them musically, but let’s find something else to do so that they stay and they learn to appreciate it.

Hospitable Environment

Instead of offering a specific teaching approach or content knowledge, Esther wanted to offer “a more hospitable environment for exploration, musically and personally.” She considered the space of a music classroom a place where the students could “explore their own identity [as instrumental players]” and explore “how they interact with each other and what makes them what.” Esther hoped to become a music teacher who “facilitates that kind of environment:”

I’m trying to figure out how to say it. I think, because I know that music is a way that people and students – especially in school – can communicate with each other. And, I mean, it’s a whole different way to interact with your peers. And especially in middle school, high school, elementary school – any school age, time. When you’re with your peers all the time, in a classroom, walking through the halls, the music classroom is new and exciting place to be, I guess. It’s a different way of interacting with your peers, and I like being in that environment. And I think it would be really great *to be the one who facilitates that kind of environment*. And also, when you’re in – especially in high school – the kids who are in instrumental music generally- I’m not sure how it works everywhere, but in general, it becomes like a part of their identity. And I think that it’s a really important place for children and students to explore their own identity, and how they interact with each other, and what makes then what. And music is a good place to do that, because you don’t really have to worry about getting the right answers or getting a good grade on a test, anything like that. *It’s a more, I guess, hospitable environment for exploration, musically and personally.*

Difficulty with Teaching Music

Two participants mentioned the ambiguities associated with teaching music. Mark and Beth believed that people responded personally to music, and that each individual could have a different interpretation or feeling about the same composition. Mark described the difficulty in teaching music due to its subjective nature:

HJ: So if you want your students to reach that stage [appreciating music], what do you have to teach prior to that stage?

Mark: I mean, I feel like at that point, it’s almost a sort of lead by example kind of thing. If they see you as a teacher, you have to show them how it is for you, and then they will – I mean, hopefully – make it their own. You know, I can play a song, and I could have a very emotional response to a song because of, you know, (*indiscernible*) how the instruments are or a personal connection I may have with the song. But I could play that exact same song for somebody else, and they could have a completely different interpretation. Maybe they heard that song and they had a bad day. It could mean something completely different, but

that's- it's- it's just all about honestly and that sort of connection with music and what it- it's such a personal thing. *It's such a subjective thing. And, yeah. . . And it's hard to teach that.* It's hard to teach it, you just have to-. . . Yeah, it's hard to teach that because it's hard to teach somebody to think. Because I don't want to say 'teach' because you don't want to teach something like that. Because that's something that- it comes naturally. You just have to really, kind of just, free it from them, you know? Yeah, it's something that's already there. . . Yeah, it's- it's something that's there. It's- it's there, you just kind of have to draw it forth from them. Everyone has a connection to music, but-

Mark thought that a personal connection to a particular piece depended on both listener and performer. Therefore, a topic with such diverse and subjective interpretations might be very difficult to teach. In his opinion, it was like teaching "*somebody to think.*" In addition, the ability to appreciate music through expressing, performing, or listening was "*something that's already there.*" In other words, the ability seemed to be inherent in people, and being truly personal and subjective, he could not express how to teach it in our interview. Beth also could not articulate a teaching method to achieve her teaching goal of appreciating music:

Beth: A lot of it, I think, is just how much music helps them with different things that just round out their entire life, and not just being able to perform, or read music, or compose, or do anything like that. It's just that music in general helps them with social skills, and working in groups, and helps them have better study habits, and keeps them out of trouble in school. And just making it so the students realize how important it is – they would never have that opportunity unless they experience it with a great teacher who knows how to show them what being in a music class and being involved in music can help with everything else that they do.

HJ: So do you have a clear teaching method about that?

Beth: Not yet, no. I just think that music does that on its own. I think.

She argued that it was the teacher who would model the appreciation of music. Without having a clear method to achieve her goal, she thought that "music does that on its own." To Beth, therefore, her teaching goal relied on her ability to become "a great teacher" and upon music's inherent characteristics.

Different Teaching Goals between Elementary and Secondary Class

When talking about their teaching goals, the PMTs appeared to differentiate them according to grade level, particularly between the elementary and secondary levels. The following explanations give the details.

Elementary: In general, the participants believed that elementary music teachers needed to enhance musical foundations. Cathy mentioned examples of what should be taught: “I think, for the elementary level, you have to focus a lot on developing their musicality, and getting them to feel a steady beat, and learn tonal patterns, and rhythm patterns, and things like that.” In the following cases, the participants expressed their goals for the elementary level:

Lauren: Yeah, that- that gets tricky because in an ideal world I’d love to make them the most amazing artistic musicians by fifth grade. (*indiscernible*) not realistic, you know, in a public school setting. So basically, what I would really like to do is just create that foundation, so when they grow up then they can have the ability to express themselves in a mature musical way. So, yeah, I think my job will really be, you know, to lay down a good solid base of really basic music. You know, here’s how you read music, here’s how you play music- kind of thing. And then as they develop further musically, then they’ll be able to use that, you know, as they learn more skills and that sort of thing. . . Yeah, and you know, you do need to have that- that sort of knowledge before you can, you know, become artistic and become expressive.

Although Lauren hoped to prepare her elementary students to be “the most amazing artistic musicians by fifth grade,” she knew that it was not a realistic goal. Instead, her goal was to establish the musical foundation through teaching how to read and play music. Similarly, Ruth’s teaching goal associated with “laying the foundation for kids” and “teaching them the basic skills.” Emma elaborated on what she thought should be taught in the elementary school:

I probably wouldn’t give music notation to a younger grade, because I don’t think you would really need to. There’s no- like, that would just be confusing to them. So I do think that you maybe could- well I’m not really sure how the development of children is, and when is way too early to give them notation. But I think if you’re a music teacher and you know that they’re not understanding the relationships between pitches and, *by working with them and singing, and if they can’t sing back the pattern or something, then you know they’re not ready for it.* So I wouldn’t necessarily put an age level that it’s like they’re going to be ready here, or give the notation to them here, but it’s more- are they at that point in the process where, like, they’re prepared to take it?

She emphasized the elementary students' lack of readiness for learning how to read notation. Instead, she wanted to build their foundation of basic musical knowledge by involving them in actual listening and singing. Her main focus on teaching music to elementary students is tied to understanding how prepared the students might be.

Secondary: The preservice teachers assumed that secondary students might already be prepared for learning higher levels of music theory and musical techniques. For instance, Mark gave this reason on why he would prefer to teach in high school, "Well, I would very much like to teach at the high school because, I mean, I guess at that point it's really not so much teaching and it's more the making music. And so I guess it's not really a part of music literacy [e.g., reading notation]. Like it's not really like teaching kids how to read music at that point." Mark claimed that the secondary choir teacher would "not teach music," but help the choir members "perform to their optimal level" and "make music." He did not consider directing the choir to be teaching:

Like it's not really like teaching kids how to read music at that point. Which- and like, especially at the higher level, it's like- and that's why eventually I would like to get to the (*indiscernible*) level because they're serious about it. It's about making the music, and it's no longer just about the notes and the rhythms and learning how, because that's already happened before. I mean, as much as I would love to teach an elementary music class, that would also be very- be very- not be fun. Because, I mean, it would be fun but I would feel myself wanting to- wanting more than just teaching-. . . I would want a choir to help make music, and not teach music. . . Yes, like helping them perform to their optimal level, and helping them make music.

Cathy's teaching goals for the secondary level involved "a lot of score study, a lot of conducting practice, and really nitpicking in getting the musical line out of things. Phrasing. More, I guess, advanced concepts." Unlike Mark, teaching music theory was still part of her plan for the secondary music class. Ruth notion of teaching at the secondary level was similar to Cathy's:

Whereas in high school – depending on what level the group is – you’re mostly refining or you’re talking about more advanced concepts. Things like that. It’s not like ‘This is how you hold your hand’ I mean, you’re still obviously refreshing all those ideas. . . But we don’t have to teach them how to play the instrument from scratch, so you get to talk about more, like, advanced musical concepts.

Again, Ruth did not mention the performance component of the secondary music class.

Like Cathy, she talked about advanced musical concepts, but did not specify them. In the same fashion, Esther said she would teach “the notes, and the rhythms, and the band pieces, and perform a good concert” and teach about “music in general.” She introduced the ideas of taking field trips and teaching about different composers: “Maybe take field trips to hear professional orchestras, maybe have a time where we listen to famous works and study different composers, just so they get a broader understanding of what music is and feel more comfortable with all types of music.”

III. Teaching Goals of Music Education Professors

As expected, all of the music education professors easily discussed their teaching goals for the music education courses and what should be taught in secondary music classes. The following section presents the details.

Teaching Goals for PMTs

Competent Musicianship

Prof. D’s comment was an example of the importance of competency: “You know, you can love kids, but if you can’t sing in tune and move to a steady beat, you shouldn’t be a music teacher. Here we don’t have to teach that part so much, because they [PMTs] have it.” She described the essential disciplinary knowledge and skills (e.g., musical competency) and emphasized that without them it would be impossible to teach music, regardless of the instructor’s passion.

1. Comprehensive Aural Skill: Competency in a specialized instrument or voice was not sufficient to become a good music teacher. Prof. D addressed other important musical knowledge and skills as follows:

I mean, narrowly, we can define [musicianship] as the ability to perform on one's instrument or voice. So if I'm a _____ player, and I can play (*indiscernible*) on _____ that means I'm a good musician. And actually, one of the things we do in our program is help them realize that's one aspect of musicianship, but *every music teacher has to be able to sing in tune*. So even if you're teaching band, you still have to be able to sing in tune. *You have to be able to use your voice and sing*. And you have to be able to move, you have to be able to – not just conduct – but move in a musical kind of way. You have to be able to *compose*, and *improvise*, and often these are things that they have not done. So they come in with one level – the ability to play or sing really well – and then we have to help them understand that there's a lot more to it than that.

She wanted her preservice teachers to include the sounds of music in their teaching and learning practices and to be well prepared to use their voices as an essential medium to represent the correct sound. I observed that four music school professors teaching private lessons used their voices to correct their students or to indicate the note they wanted to hear. In this particular context, language itself did not afford that music practice – only the sound mode could accomplish it. Expanding upon aural competence, Prof. H and Prof. D wanted their preservice teachers to be competent at internalizing music sound:

Prof. H: . . . those are the ability to internalize musical sound. . . But I think across many different philosophies, we all generally think of that internalizing or inner hearing of music as something important. And the way I would describe it is, if right now I were to ask you to sing. Think of a song from your childhood that you knew well. Without actually making a sound, you could hear that in your mind.

HJ: And then I just replicate that melody.

Prof. H: Yes, but you have to know it first.

Prof. D: To me, it's the ability to hear music in your head. The ability to look at notation and know what that music sounds like from looking at that notation without having to play it.

Prof. B also wanted students to develop “aural acuity” and referred to his own research:

Well, again, based on my research they need to be able to- there are some skills involved, and one of them is *aural acuity*. They have to notice differences in sounds, so part of it is perceptual. They also have to make some discriminations – that is, hearing that certain aspects of the music can and should go, say, faster, or louder or whatever. And making those judgments can be a cognitive task as well. But then, you have to train the muscles to produce those sounds either with your voice or on an instrument – so there’s a psychomotor aspect as well.

In this comment, he categorized aural acuity as a cognitive aspect and performance as a psychomotor one. Again, although aural acuity is an indispensable requirement for musicians, it is insufficient for competent musicianship, which requires that one’s correct perception of sound be transferred into the correct production of the sound with voice or instrument. These two skills were considered to be of high importance for the PMTs.

2. Comprehensive Music Knowledge: All of the music education professors stated that a large amount of music content knowledge should be accumulated by their preservice teachers, and listed the categories of music knowledge they believed were important. Because music is expressive, several claimed that the preservice teachers should be able, in the words of Prof. B, to “communicate with their expression.” He then explained that “one of the things that they can communicate is simply the meanings of the words [lyrics]. . . emphasizing certain words, or articulating, blending together your performance of the words” and added:

So there’s kind of a literal meaning that can be expressed in musical expression. But you can also express other kinds of things. Like, for instance, as you pointed out, moods and emotions. Those things- And it’s the same thing with language. . . Well, I think ultimately what you end up expressing also is *your knowledge of the music itself*. Like, for instance, if you hear someone sing “Whose fleece was white as snow,” slowing down at the end. When people do that, what they’re saying to you is “I know this is the end,” right? So expression can also communicate structural aspects of the music.

According to Prof. B, a competent vocal musician must understand both the meaning of the lyrics and the music structure, and be able to communicate both meaning and structure to the

audience through musical expression. Prof. B clarified the different types of music expression specifically:

There's lots of different things that they [musician] can communicate with their expression, and one of the things that they can communicate is simply *the meaning of the words*. You know, songs tell stories, and you can elaborate those stories just like when you're reading a text – emphasizing certain words, or articulating, blending together your performance of the words. So there's kind of a literal meaning that can be expressed in musical expression. But you can also express other kinds of things. Like, for instance, as you pointed out, *moods and emotions*. Those things- And it's the same thing with language.

Equipped with comprehensive knowledge, a vocalist could interact meaningfully with music and audience (see Chapter 6 for more discussion). In the four different private lessons I observed, all of the four professors used their voices to correct their students' music sound. In particular, these professors asked their students as performers to be fully analytical and knowledgeable about a piece, but more important, to produce its sounds according to their own interpretation. (i.e., “knowledge of the music itself”). Prof. B concluded by saying that the competent musician should “be involved in music – *thinking, doing, feeling* – basically.”

3. Comprehensive Performance Skills: It was obvious to me that musician and musical performer were interchangeable terms when Prof. D was defining musicianship as “the ability to perform on one's instrument or voice.” He enumerated the performance skills needed, stating that “a musician is someone who, like, actively consumes, creates, produces music, and does so with a high. . . always increasing levels of sensitivity to expression. . . someone who is always practicing.” Therefore, the musician continually developed his/her level of performance competency through “practicing in terms of scales, practicing but practicing as in doing it, making music, practicing the skills and performing the skills. . . [and] creating music.”

Competent Music Teacher: Musical competence was also associated with a teacher's disposition and pedagogical knowledge. Prof. E wanted her preservice teachers to have “passion”

and be well equipped with “teaching techniques.” She also wanted them to develop “professionalism” and “interpersonal skills” and emphasized that “[those] are really, really important” in her classes. Prof. A also cited “professionalism. . . because there is a license coming with this degree program,” whereas Prof. H emphasized the use of diverse pedagogical approaches to engage students in learning music::

And I also want them to be aware- even though I teach primarily about teaching performance ensembles, so teaching band in high school and- *I want them to be aware that there are many ways to know music.* And performing is one of them, and that performing is one of them, but that we as music educators can offer a variety of experiences. We don’t have to just be constrained by the traditions of what’s already in place. That they can be inventive, and creative, and try to *think outside the box* to find new ways of engaging their student population.

Teaching Goals for Secondary School Students

After discussing the professors’ teaching goals for their music methods courses, I asked about their teaching goals for secondary music classes.

Life-long Appreciation of Music: As addressed above, Prof. D said, “I want to see student- I mean, I believe in a high level of performance skill on instruments, so I like to see them playing well.” Yet, it was not the ultimate goal for teaching music in the secondary school, because performance competence in her view was a means by which secondary students could pursue music appreciation as a life-long experience:

I think the goal is for students to walk out knowing enough about music to be appreciative of music later on in life. And that’s, to me, where this kind of interaction comes in. They can’t be passive recipients of what the conductor is telling them to do, they have to be given the opportunity to say ‘How should that phrase go?’ and ‘What do we want to here?’ and ‘What literature do you want to play next semester?’ and, you know, ‘What historical background do we know about this composer’ and that sort of thing, which doesn’t always happen in schools.

Prof. D acknowledged the role of performance competency in helping secondary students to become life-long music appreciators, but she was also concerned about the traditional

teacher-directed band and orchestra curricula. She wanted secondary music students to ask, “How should that phrase go?” by which she meant that students should develop the analytical skills of the music structure just as competent musicians did. Her ultimate goal for teaching secondary music students appeared in her comment, “so our job [secondary music teachers] is to create audiences and create music lovers.” Prof. E. added to performance competence, “enough knowledge of music” as another requirement, stating that “the [secondary] students who leave my class will have *enough knowledge of music* to be life-long music appreciators, music performers, music critics, music- you know. I hope that once they leave the public school experience, that they would seek out other opportunities to be involved in music.” Both of these professors balanced competence in performance and music knowledge as indispensable to developing a life-long appreciation for music.

Comprehensive Music Knowledge: Critical literacy builds “an understanding of how knowledge is produced in the disciplines, rather than just building knowledge in the disciplines (E. B. Moje, 2008, p. 97),” Prof. D claimed that there were passive recipients among the secondary music students and others who thought critically in her band/orchestra and choir classes. As for her teaching goal for the secondary music class, she stated:

That I want a high school to know more than a third clarinet part for the whole second (*indiscernible*). And sometimes that’s really all they know; the notation in front of them, they’re covering their part. But I want them to know, if you’re doing the whole second (*indiscernible*) and why did (*indiscernible*) write this piece, and at what time, and culturally what did that mean – and you’re playing the third part, but what does the flute part sound like? You know, it’s bigger than just the part that’s in front of you – and again, that’s hard because kids are very happy to just sit and play their line and be done with it. I want them to have a more comprehensive understanding, so that they can translate that to convert - going or whatever they might find in their adult lives. Too many adults say ‘Oh, I don’t know anything about music.’

She preferred that her students learned to think critically about how music was written and the cultural background implicitly portrayed (e.g., about how the knowledge embedded in

the music piece was produced). At the same time, she wanted them to be aware of instrumental parts other than their own. Prof. D believed that the thinking process required “a more comprehensive understanding of a music piece” and argued that such understanding or musical knowledge was essential in order for secondary music students to develop and maintain a life-long music appreciation.

Disjunction between Teaching Goals in Music Education and Secondary School: While discussing teachings goals, a few professors expressed concerns about the current state of music education in the nation’s secondary schools. They believed that secondary music education as practiced did not align well with their expectations. In particular, they discussed the actual classroom practices in which some secondary music teachers delivered curriculum in their music classrooms. Prof. H explained:

. . . we [she and her preservice teachers] do tend to visit school sometimes, that are so focused on having a performance that’s rated highly at music contests and festivals, that students are all pushing the right button, and they’re all playing at the same time, and they’re all doing things, but it lacks a sense of expression or musicality. And so we are concerned about that, and we want students to be more- less in the business of replication of what’s on the page than they are in the business of creation.

As part of the fieldwork for their methods courses, the music professors visited nearby secondary music classes with their PMTs. A classroom practice they observed was when secondary students attempted to replicate musical notations without attempting to attach their own interpretations or personal expressions to make meaning of the music as they performed it. Prof. C explained that this disjunction between the teaching goals of each different community (e.g., music education professors and the secondary music teachers) was due to the “performance pressure” exerted on the secondary music teachers: “In a lot of schools there’s tremendous pressure to always be preparing for performance.” Talking about national performance standards (see Appendix 9) he said, “I think that, while perhaps the spirit of the standards is to include all

nine standards in all areas of the curriculum, the reality of it is – when you look at the research, the survey research that’s been done on what teachers actually do – that it’s numbers three and four, the improvisation and composition, that tends to be omitted from secondary instrumental and (*indiscernible*) curriculum.” His concern about the lack of improvisation and composition curriculum specified for creating music literacy (Broomhead, 2010) was reflected in other interviews with the professors. All agreed, however, about the important role of performance in teaching and learning music in secondary music classes. Prof. D elaborated:

I don’t disagree with the concept of focusing on performance. . . So the focus on performance, to me, isn’t the issue. . . I feel like I do want to see strong performance programs, but less focus on competition, and less teacher-directed instruction than we currently have. . . We’re looking really hard for classrooms where kids are interacting with one another, and they’re talking, and the teachers are asking questions and not just ‘Louder, faster, slower’ you know? And it’s hard, because the large majority of what you see in performing ensembles is very teacher-directed and very- kind of performance for the sake of performance, instead of performance as a vehicle for learning.

Performance practice, in the secondary music class setting was not merely a matter +of performance-driven curriculum, but rather of teacher-directed instruction, according to Prof. D. As Prof. H stated earlier, Prof. D did not want secondary music students to passively follow their music teachers’ direction. He wanted them to give input about their interpretations of a piece, which he considered an activity analogous to critical thinking in a music classroom. Finally, according to Prof. B, another concern about performance-driven curriculum was the availability of appropriate resources. He pointed out that financial cutbacks often prevented secondary students from choosing their favorite music, or accessing more diverse music genres for performance, because so few materials were available in today’s classrooms:

. . . this idea of democracy in education. The idea that students should be able to come to school and develop their musicianship, and not have obstacles to doing that. And one of the obstacles has long been that the teacher has a method which requires a certain teaching process which requires certain materials for them to play certain instruments only. . . Yeah, and perform in certain characteristic and traditional ways. Think about the

performances that we had in this class: not all of them were traditional. In fact, very few of them were traditional. But that's, I guess, my philosophy – just to kind of make music education more accessible, more gratifying, more available to everybody.

Like Prof. D, he wanted secondary students to “develop their [personal] musicianship,” and acknowledged that it required a higher level of thinking and having the autonomy to select pieces for the performance repertoire. According to my observation of Prof. B's classroom, his view was reflected in his teaching of secondary general music. He allocated more than thirty minutes out of three hours in each session to teaching guitar to his PMTs, because he wanted them to embrace diverse instruments and bring them to their future music classrooms. I watched him encourage his students to use diverse resources, such as pop songs, for class projects. But the music education professors understood the problems within a larger context as in Prof. D's comment:

. . . I mean, when I go out and do in-service workshop with teachers, they'll always say 'We wish we knew how to do more composition' or 'We wish we could do more improvisation but we weren't prepared to do that.' And schools aren't spending money to help those in-service teachers get the skills that they don't have, for the most part. . . And they're not really getting information about how to be better music teachers necessarily.

Everyone noted that lack of funding was a common reason for not implementing some of the more creative aspects of the secondary music curriculum. Reflecting later on Prof D's comment, I remembered that “the cry that ‘the arts are being pushed out’ has been around for a long time, so it's hard to get your head around how much is it- and I think it goes like this with the economy.”

Summary

Both the PMTs and their professors had similar teaching goals for secondary students. They wanted them to become life-long music learners and music appreciators. Although it was accepted that the majority of secondary students would not continue to play music or become

professional musicians after high school, they believed in encouraging life-long music appreciation. To meet this goal, the preservice teachers planned to: (1) teach music theory in order to enable a deeper understanding of music, (2) teach diverse music genres, and (3) create a hospitable environment in order to offer their students the opportunity to better their social skills. Similarly, Prof. D wanted secondary students to leave high school as life-long music appreciators. No one wanted to see the nation's youth step into the world and leave all of their music learning behind. Both preservice teachers and their music education professors stressed the importance of performance competence and the need to teach students to appreciate music and to achieve some analytical, critical, and theoretical knowledge of music. Preservice teachers like Mark explained why it was less important to teach music theory in secondary classes, such as choir, since aural skill was more valuable in music learning, and music appreciation was subjective. These themes of subjectivity in making a personal connection to music and of ambiguity in explaining how a listener felt about a piece appeared often in my classroom observation data.

The professors also discussed their teaching goals for the preservice teachers. It was interesting to learn that they provided more specific teaching goals for the preservice teachers than they had for the class the students would eventually teach. The professors wanted to prepare the preservice teachers as both competent musicians and as music teachers. In fact, some studies (Johnson et al., 2011; Moje, 2006) have found that secondary preservice teachers viewed themselves only as teachers in their own fields and not as content experts. On the contrary, the professors and preservice teachers I interviewed self-identified as competent (e.g., expert) musicians. As evidence of this expected competency, the preservice teachers participated annually in School of Music ensembles and gave recitals. The School of Music had rigorous standards in comprehensive aural skills, music knowledge, and in performance skills. Finally, all

participants asserted that passion, professionalism, and diverse pedagogical methods contributed to improving music education in the secondary classroom.

Table 5-1: Teaching Goals for Secondary Students

	Preservice Teachers	Professors	LitMeth*
Teaching Goals	<ul style="list-style-type: none"> • Preparing students to appreciate music • Preparing students to independent musicians 	<ul style="list-style-type: none"> • Preparing youth to appreciate music 	<ul style="list-style-type: none"> • Preparing metadiscursive youth
What Curriculum Should Include	<ul style="list-style-type: none"> • Music theory • Diverse music genres • Providing hospitable environment 	<ul style="list-style-type: none"> • Comprehensive music knowledge • Promoting a student-centered approach 	<ul style="list-style-type: none"> • Music discursive practices • Comprehensively in four music literacy practices

* See Chapter 7 for a discussion of the findings regarding LitMeth.

Table 5-2: Teaching Goals for PMTs

Teaching Goals	What Should Be Taught
Competent Musicianship	<ul style="list-style-type: none"> • Comprehensive aural skill • Comprehensive music knowledge • Comprehensive performance skills
Competent Music Teacher	<ul style="list-style-type: none"> • Professionalism • Passion for teaching • Teaching technique • Diverse pedagogical approaches

Chapter 6: Music Literacy Practices

I. Music Literacy Practices in the Private Music Lessons of Voice, Clarinet, Percussion, and Viola

PMTs are required to take a private lesson class each semester and a studio class in their instrument or voice. Private lessons usually last from a half hour to an hour. These lessons include student performance, professors' evaluative comments and demonstrations, and re-play the same part or progress to the next section of a piece. This chapter describes the constructed elements and specific literacy practices I observed in this context.

Text in the Private Lessons

As Kress (2003) has argued, text can be perceived as “the result of the social semiotic action of representation” (p. 84). His definition aligns with a sociocultural perspective on text in which every experience can be textualized, because every experience needs interpretation/meaning. Thus, text always needs to be interpreted as a process of social semiotic action of representation, which comprises a variety of modes (audio, visual, aural, gestural, alphabet letters, etc.), and a variety of media (Internet, TV, video, etc.). Within the private music lesson settings, I noted the use of both print and non-print texts.

Print Text/Music Score: Preservice teachers Danielle (voice), Tommy (clarinet), Ella (viola), and Ben (percussion) each brought his/her own music score to the lesson. Danielle used a musical theater score of “How Could I Ever Know⁶” from *Secret Garden*.⁷ The other three students used instrumental music scores they were preparing for a competition (Tommy) and

⁶ “How Could I Ever Know” is a song by Lily’s ghost in attempt to convince Archibald to return.

⁷ *Secret Garden* is a musical based on the 1911 novel of the same name by Frances H. Burnett.

enhancing instrumental techniques (Ben and Ella). Interpretations and meanings were constructed by both students and teachers throughout the lesson.

Non-Print Text/Conductor/Professor: Broomhead (2010) believed that a conductor can be considered a text in the setting of ensemble performance, because the conductor's interpretation and reading of a score is conveyed to the performers through his/her directions. The performers interpret the directions (i.e., follow the score as written or follow the conductor's interpretation, etc.) or Image 6-1 shows that Tommy repeatedly wrote on his music score, even when performing or listening to his professor:

- Prof.: [He keeps snapping fingers or conducting and gesturing in order to indicate rhythm and tone.] Two piano should be *softer, more intimate*. And...[Demonstrating. ♪ ♪ ♪ ♪] is one sound. [Demonstrating. ♪ ♪ ♪ ♪] Do you want that softer or louder?
- Tommy: Softer.
- Prof. : Ok. Again, listen to the quality. [Demonstrating. ♪ ♪ ♪ ♪]
- Tommy: [Takes notes on his music score.]

Image 6-1: Taking a Note during the Private Lesson



- Prof.: For me, the second one's *more intimate*. I think you could make more out of that. Then, [Demonstrating. ♪ ♪ ♪ ♪] Then you can grow a bit more up into that if you want. [Demonstrating. ♪ ♪ ♪ ♪] Ok. So, really, keep the core of the sound so it'll project, but it can be softer than that. Ok...

As Tommy played a short piece, his professor interrupted and directed him to play "*softer*" and "*more intimate*." The professor demonstrated how to improve a particular sound. He wanted Tommy to color his performance by adding intimacy to the sound based upon Tommy's

interpretation. I noted in this context how the role of the music score and that of the professor as the main text switched.

During Danielle's vocal lesson, her professor continually corrected her diction. Because Danielle had listened to, "*How Could I Ever Know*" as sung by a British singer, she unconsciously reproduced the singer's accent. The issue of her accent was the main topic for her lesson:

Danielle: *HOW COULD I KNOW I WOULD HAVE* ♪ ♪ ♪ ♪
Prof.: 'How could I' what?
Danielle: KNOWWW
Prof.: Slang. Your granma's gonna say, what is she doing?

It was essential for her professor to check the correctness of Danielle's diction, because meanings are made not only through musical sound, but also through diction. The professor wanted Danielle to make the meanings of the song accessible to the audience, so that they would join in the meaning-making process provided by Danielle's performance. The literal understanding of music score as a main text did not guide Danielle to produce better sound and diction – it was her professor who re-created the non-print text for Danielle:

Prof.: Not just pretty. Some people can't sing it. You can sing it. So, *why the English accent?*
Danielle: I've heard it sung with an English accent. So, just based on what I hear.
Prof.: Is it "*Secret Garden*"? But.
Danielle: I've never heard it without one, so that's probably why I'm doing it. I mean, I can do it without one (*indiscernible*). [Laughs.] I'm from Michigan so I can do it without one.
Prof.: *Michigander.*
Danielle: Yeah. I know.
Prof.: *It just sounds affected to me.* And they're already- This is a classical singer who's singing music theater. So, I can speak like normal English.
Danielle: I can. I'm so used to hearing it.

The vocal professor stressed that appreciating the audience was more important than musical quality. She did not want Danielle to alienate herself from her audiences as a professional musician. My follow-up interview with Danielle elicited this comment on her lesson:

You can stay more true to how you speak [when a singer sings popular songs]. That's why when I was singing that song in my lesson, I was going, '*How could I know I would* [English accent].' And she [her voice Prof.] was like, '*How could I know I would never leave you?* [Speaking normally]' Like, you don't say all the 'D's. She was like, 'No, Danielle. You don't say, '*How could I know?* [English accent]' You say '*How could I know* [speaking normally]?'

The professor told Danielle that singing was not supposed to exaggerate emotion or to mimic other singers, but to convey the singer's own understanding of the lyrics with honest emotion and expression: "Now I'm starting to feel like you're singing to a person. . . It's got to be honest. . . And I think you're not giving yourself enough credit for how personal you can make it. It's just simple – yeah, we worked out some technical things. But after that, then the real work starts – of how do I make this really a personal statement. . . And every time I ask you a question at the end, that's when you answer very honestly. 'How Could I know?' Well, and you answer the question." This statement seems to reflect the professor's own purpose, (i.e., making a personal connection to a song by giving one's own interpretation of the music). In the one-hour lesson setting, the vocal professor became a text for Danielle. The theme of "Conductor/Professor as Text" also appeared in Ben's private lessons. After playing the vibraphone, the percussion professor asked Ben to play differently based on his own interpretation of the music:

Oh, that's just fine, not a Coda. Ok. I would say, when you come back to the beginning, go for more flow. Not like you're dashing through it like, you know, it backwards and you're just kind of running through it to see if you still remember it. *Because there's that sound.* You hear that, when you hear the, when Gary Burton⁸ does an intro-unaccompanied Vibe solo intro to a tune. Just kind of whizzing through the tune, [Humming and gesturing by shaking his hands, and his hand movement looks smooth.]

⁸ Gary Burton is an American jazz vibraphonist.

and counts off the band. And it's- *To me it's amazing to see him work, but it's not particularly musically satisfying to hear a fly-through.* So, short of doing that. It would be more like, instead of, instead of [walking to the instrument and pointing to the musical notes of the music score] pondering and lingering here and here, [Humming while continuing to finger-point to the notes as seen in the Image 2]. Not lingering. [Humming.] You know what I mean?

Image 6-2: Vibraphone Lesson



The percussion professor pointed to the music score.

After the professor's comment that "you're just running through it [music score] to see if you still remember it," Ben made an effort to create correct sounds based on his music score, but he did not attain a high quality of sound according to his professor's evaluation. For him, mimicking the music score and producing the instrument's techniques were not sufficient. Instead, he wanted Ben to construct the artistic quality of sound through "short of doing that [a fly-through]." Finally, the percussion professor asked Ben to play without the score, saying, "It's too much to try and read and play expressively." It was a recurring theme in the private lessons that the students reconstructed a score based upon their professors' interpretation and direction as another main text. One preservice teacher described the relationship between the music students and their professors as apprenticeships: "Because if that professor (an audition reviewer) doesn't like your mentor, they're not exactly going to like your style either, because you've been learning from that professor." Each music student therefore became a representative of the music professor who taught them and the professor became the influential text for making-meaning.

Incorporated Music Literacy Practices

During these four private lessons, I observed three of the four music literacy practices (Broomhead, 2010): performing, listening, and contemplating. Due to the characteristic of these lessons, performing literacy predominated. All interactions between the professors and the students used multiple literacy modes, such as aural, gestural, sound, and physical movement. All of these modes assumed important roles in the teaching and learning interactions as well as in constructing meanings through the particular affordances of each mode as described next.

Performing Literacy Practice: The dual aims of the private lessons were to enhance musical techniques and to prepare for performances. Most of the lesson was devoted to performance and professors' demonstration. Therefore, a common teaching pattern appeared:

Ella's Viola Lesson

Prof.:	The first C was sharp, and the second C was flat.	←Guided Instruction: Comments
Ella:	♪♪♪♪	←Playing
Prof.:	Good. Also, what will help you, if you find some consistencies. Put errors. So maybe you're hearing ahead of time and you're adjusting ahead of time. That was pretty good. [Humming notes, progressively higher pitches.]	←Comments
Ella:	♪♪♪♪ [Ella begins playing progressively higher notes.]	←Replaying

Ben's Percussion Lesson

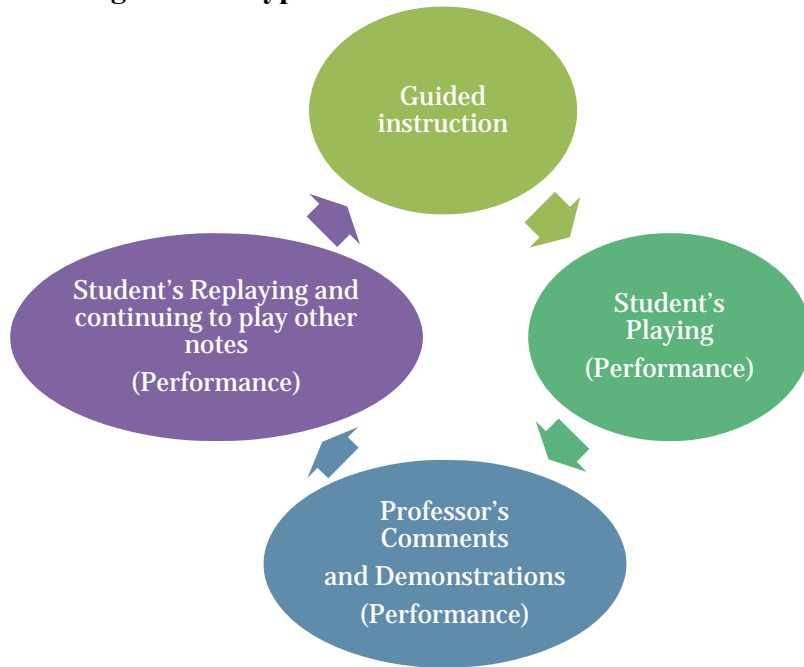
Prof.:	You're planning to come down here and play so that these are easy to grab. It's perfect. Can you make the switch? [Demonstrating]	←Comments & Demonstration
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Image 6-3: Demonstration of the Percussion Professor



Ben:	♪♪♪♪	←Replaying
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Figure 6-1: Typical Lesson Structure of the Four Private Lessons



Listening Literacy Practice: As a multimodal literacy practice, performance incorporates modes such as gestures and sound in the production of music. Therefore, listening was an essential literacy skill. The four professors continually listened to their students' music sounds in order to point out inaccurate musical features or misunderstandings of the score. It was also necessary for the students to recognize and reproduce the exact sound demonstrated by their professors for the reason that in general, music professors in this context did not assume that an accurate mental image of particular music sounds automatically produced an accurate performance. The listening literacy practice was embedded as shown in one of Ella's viola lessons:

Ella:	♪ ♪ ♪ ♪		Listening
Prof.:	That's a little <i>shady</i> , there. You practice with the string crossings? You practice double-stops ⁹ ?		
Ella:	I haven't yet.		
Prof.:	That would be really helpful. [He takes out his viola.] So you'll have smoother string crossings. How about this. [♪ ♪ ♪ ♪ playing music.] Like this. [♪ ♪ ♪ ♪ playing music.] What are the notes, ok? Where did you study- did you play that one?		Listening
Ella:	Yes.		Listening
Prof.:	Can you do it like that?		
Ella:	♪ ♪ ♪ ♪		Listening
Prof.:	It's really bright. [Demonstrating playing.]		

Listening to Ella's performance, the viola professor gave a specific instruction to practice double-stops, and gave a demonstration. Listening to his instructions and demonstration, Ella tried to produce a similar sound. This type of listening practice also predominated in performance-oriented classes, such as music methods and band/orchestra/opera rehearsals.

Contemplating Literacy Practice - Knowledge of Music Theory: I observed that the professors' comments were replete with music theory terminology, and as an outsider in the music community, I was unable to follow the lessons without a music dictionary. There was no discussion of music theory, since both student and professor assumed prior knowledge. In addition, it is one of the essential contemplating music literacy skills to understand "certain musical characteristics by connecting verbal description with learning experience" (Broomhead, 2010, p.75). In the following excerpt, the clarinet professor contextualized words or phrases in italics (e.g., music theoretical terms) should be understood within this music lesson context:

Prof.:	So why would trying different <i>slurring</i> help here?
Tommy:	I guess maybe because when I <i>articulate</i> there's more <i>air</i> at the front of the note, so when I <i>shifted up</i> I'll get more <i>slur</i> and all the <i>air</i> going.
Prof.:	And you naturally put in more weight, just in terms of... (Humming.) It's a natural saying to lean on the first note of the <i>slur</i> . We learned that from beginning band on. Sometimes we have to get rid of that habit, actually,

⁹ Double-stop: Two or more notes bowed simultaneously on a stringed instrument.

because we don't always want that. But it can be a valuable practice when the problem is that you're not digging into the lower notes enough. Ok, start on the *high F* one more time. Do this passage in *tempo*. I think you got it.

♪♪♪♪

Tommy: *Smoother, coming out of the fifth partial.* [Humming.]

Prof.:

.....
♪♪♪♪

Tommy: That's ok. So that bar needs to be *isolated* as well. Alright, so again, you

Prof.: sound good. If I had you play the piece from beginning to end at this point, it would be good. Wouldn't be great yet. So the difference between getting from where your baseline of good playing is to that next level is, *you have to obsess over the vexatious minutia*, alright?

Yeah.

Tommy: You really have to *isolate things more*, like we've just done. It's time

Prof.: consuming, and sometimes it's easy to lose sight of the bigger picture when you do this. But as long as you keep in mind where you're going with everything, and you practice with purpose. Ok? "*Purpose-filled practice*," my new saying of the day. So, practice with purpose, and then you're not going to lose sight of the big picture. But you do have to focus on the little details more. And *you have to be very analytical about it*. You have to be *scientific*, in a sense. Why is this not working? This is a physical correlation to what you're doing every time that something is not working, ok? Alright.

The three literacy practices I have discussed were well incorporated and interrelated in the lessons. To perform well, the students needed to be fully engaged in the listening and contemplating music literacy practices.

Multimodal Literacy Practices

In the LitMeth course, oral and written language was the main communicative mode. But the mode of language alone could not sufficiently represent musical sounds, which was one of the main texts in the classroom context. Even when a theoretical concept was mentioned, a language mode alone was unable to afford full meaning, because all of the music concepts or techniques were associated with musical sounds. The concepts could describe a music structure or feature, but the mental image of a musical concept by itself was not sufficient to represent the corresponding sound. In this music education context where multimodalities are embedded in every practice including the communicative interactions, no single mode appeared to dominate.

Rather, various modes were efficiently incorporated into the interactions between the professors and their students and optimized to make better and clearer meanings. I will describe the specific modes which were observed during the lessons in the following section.

Gesture: The vocal professor and Danielle began her lesson by shaking their bodies to loosen up. Danielle's Professor instructed, "Just shake and see what wants to let go. It's very basic from your ankles. Just let everything feel like it's falling and where doesn't it want to fall." However, her verbal instructions were not sufficient for Danielle to understand what to do. Therefore, the professor demonstrated by shaking her own body as shown in Image 3. Next, she guided Danielle to exercise her voice by instructing, ". . . and then start shaking more vigorous, see what wants to move and what doesn't want to move and then start making some noise with it. [In upper register head voice with hand shaking above the head.] Ah, ah, ah." Kinesthetically orienting herself with the music's key, the professor led with the notes she wanted Danielle to voice.

Image 6-4: Body Movement

(Danielle mimicking in upper register head voice with hands shaking above her head.)



Vocal Professor

Danielle

As athletes have to fully understand body structures and their unique functions, vocalists should be knowledgeable about how vocal sound is made through their body structures. To get ready each part of her body for the mechanics of singing, Danielle first loosened it and at the same time warmed up her voice with some melodies guided by the piano notes her professor played. The sounds she sang were



not harmonious to the ears of non-musicians and did not mean anything, but they were the purposeful and meaningful sounds the professor directed Danielle to vocalize during the warm-up session.

- Prof.: Just feel that low drop.
 Danielle: (♩ ♩ ♩ ♩ 1-8-7-6-5-4-3-2-1¹⁰) oo-ee-ee-ee-ee-ee-ee-ee-ee-ee.
 Prof.: Good. So that's E. That's how that should feel in that upper passaggio¹¹.
 Danielle: That's a D or an E?
 Prof.: Yeah, D. Up there it's thin or lean, I should say.
 Danielle: (♩ ♩ ♩ ♩ 1-8-7-6-5-4-3-2-1) oo-ee-ee-ee-ee-ee-ee-ee-ee-ee.
 Prof.: Gentle slide. You can't slide holding on to that little [*Indiscernible*].
 Danielle: (♩ ♩ ♩ ♩ 1-8-7-6-5-4-3-2-1) oo-ee-ee-ee-ee-ee-ee-ee-ee-ee.
 Prof.: That's so nice.
 Danielle: (♩ ♩ ♩ ♩ 1-8-7-6-5-4-3-2-1) oo-ee-ee-ee-ee-ee-ee-ee-ee-ee.
 Prof.: [oo-ee-ee Just check any place where you want to go er-er-er. It's just sliding. Thinking of spiral might help rather than just 'er.'
 Danielle: (♩ ♩ ♩ ♩ 1-8-7-6-5-4-3-2-1) OK. oo-ee-ee-ee-ee-ee-ee-ee-ee-ee.
 Prof.: Make sure that tongue is stretched.
 Danielle: (♩ ♩ ♩ ♩ 1-8-7-6-5-4-3-2-1) oo-ee-ee-ee-ee-ee-ee-ee-ee-ee.
 Prof.: Good.

To help Danielle feel a particular music sound such as “low drop” or “upper passaggio,” the vocal professor asked her to reproduce the piano sound. I observed that the professor often included a gestural mode to represent a particular sound. For example, when she said, “Just check any place where you want to go er-er-er. It's just sliding. Thinking of spiral might help rather than just ‘er,’” she used the imagery of a spiral drawn in the air with hand motions above her head. Danielle then adopted the gestural mode into her own performing practice using the same spiral hand motions. Each of the modes used met the different demands of meaning-making during these communicative interactions. After the warm-up described, the professor pointed out how Danielle compartmentalized the sounds of the notes. She asked her to vocalize

¹⁰ Numbers indicate a musical note. In this context, the vocal Prof. indicated specific notes by playing the piano.

¹¹ Passaggio: The pitch ranges in which vocal registration events occur.

legato¹² and suggested she use hand motions to feel and visualize the legato sound: “The notes are not compartmentalized. It’s total legato. . . Use a finger just to get a fish tail sort of thing.”

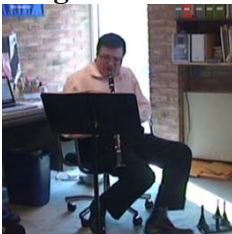
Image 6-5 shows Danielle making the fish tail hand motions while singing.

Image 6-5: Fish-Tail Hand Motions



Similarly, Tommy’s clarinet professor used gestures to represent the shape and feelings of fingering on the clarinet (Image 6-6) to supplement his verbal instructions:

Image 6-6: Demonstrating



Prof.: Make more out of the descending interval. (Demonstrating ♪ ♪ ♪ ♪)

Tommy: ♪ ♪ ♪ ♪

Prof.: Ok, and feel each one – the tension growing through the phrase.

Tommy: ♪ ♪ ♪ ♪

Prof.: Really- Try to use the legato fingers to lift a little more and then squeeze. That should help.

Image 6-7: Fingering



Tommy’s clarinet professor used the three different modes, verbal language, sound, and gesture, throughout the lesson. After giving a comment on Tommy’s descending interval, the professor played what he had verbally described. When Tommy followed by playing the same notes, the professor used a gesture to represent his verbal comment, “the legato fingers to lift a little more and then squeeze.” These uses of multiple modes repeated (i.e., student playing,

¹² Legato: Without breaks between the successive tones.

professor comment, demonstration, and gesture, student re-playing) in a pattern throughout the lessons. Image 6-8 shows how the professor continued to direct the appropriate tone, rhythm, or key by using hand movements.

Image 6-8: Conducting while Listening to Tommy's Performance



This gestural pattern was embedded in all four of the private lessons, but with some differences. All four of the professors offered verbal comments on their students' performance, but differed in the amount of time demonstrating to play accurately or used in gesturing to represent sounds while watching and listening to their students' performances.

Music Sound: It is obvious that music sound is an essential mode in the private lesson class since the main purpose of the class is to improve the skills and techniques of the students' performance. As mentioned in the Text section, all other modes are supplementary to reify the production of the correct musical sound. The printed text of music score, verbal interactions, and gestures were optimally incorporated to represent particular music sounds. If this sound mode is excluded from this class setting, accurate and clear meanings in the communicative interactions between the professors and their students would be impossible. All true meanings of the interactions, therefore, would have remained as ambiguous mental and abstract images alone.

II. Teaching Listening Literacy with Multiple Modes in Two Classroom Events

The topic of how to teach listening was discussed in the general music education classes for both the elementary and secondary classroom settings. The secondary class included the assignment, "Music Listening Project." In my observation data, listening was embedded in different classes offered by both the music education and the music programs. Listening was an essential music literacy practice in performance-oriented classes, such as Opera Workshop or

Rehearsal and Band/Orchestra rehearsal. Based on my two semesters of observations, the two general music education classes contained many multimodal literacy practices which aided music teaching and learning.

Teaching Listening in the Elementary General Music Class

Visual Mode: The session I observed focused on “Active Listening in the Music Classroom” for the elementary level. Prof. A used three phrases to introduce the history of teaching listening:

- (1) 19th century: Singing
- (2) 20th century: Music appreciation as a new part of the curriculum
- (3) 21st century: Listening with technology.

For example, Prof. A addressed the role of technology in teaching listening as well as a multimodal approach towards “engaging children while listening”:

- Prof. A: . . . So this whole technology revolution has also changed the form of the ways we teach, and how we are using listening in the classroom. So when I say, “the many ways of engaging children,” what- based on your reading and just on your common sense – what do I mean by, “the many ways of engaging children while listening.” What might those ways be?
- PS¹³: Using your other senses. I mean, there’s what we did today with phrasing and stuff.
- Prof. A: Ok, that was an example.
- PS: And then there’s the visual- I mean, there’s so much music, I don’t know if they still watch Loony Tunes, but things like that that help to express music, because the music helps to express the cartoon. So, visual. . . I don’t know how that would work, but using what they know with their other senses, and not making it so absolute and isolated.

When Prof. A asked about ways to engage children while listening, one student said that using different senses, such as the visual sense, could help children engage more in listening. His example was Loony Tunes, an animated TV show with background music and other modes.

¹³ PS is the abbreviation of preservice teachers.

Continuing to discuss this visual mode as a supplementary tool to enhance children’s listening skill, Prof. A introduced the visual representation shown in Figure 6-2.

Figure 6-2: Listening Map of “The Aquarium from The Carnival of the Animals,” Saint-Saens (Predicting Strategy)

- Music starts
- Music Contour¹⁴
- Small Fish: Small little movement¹⁵
- Repeat Signs
- Big Fish: Bigger movement
- Music ends

Figure 6-3: Guided Reading Visual Strategy (Predicting Strategy) in Elementary Literacy Methods Course

My Friend Rabbit

4. What do you think might happen on the next page?

1. What do you think Rabbit's idea would be?

Book: *My Friend Rabbit*

My Friend Rabbit
ERIC ROHMANN

3. What do you think happens on the next page?

Rabbit

2. What do you think Rabbit is doing?

¹⁴ Contour is the shape of a melody as it rises or falls.

¹⁵ A movement is a section of a more extended work that is more or less complete in itself, although occasionally movements are linked either through the choice of a final inconclusive chord or by a linking note.

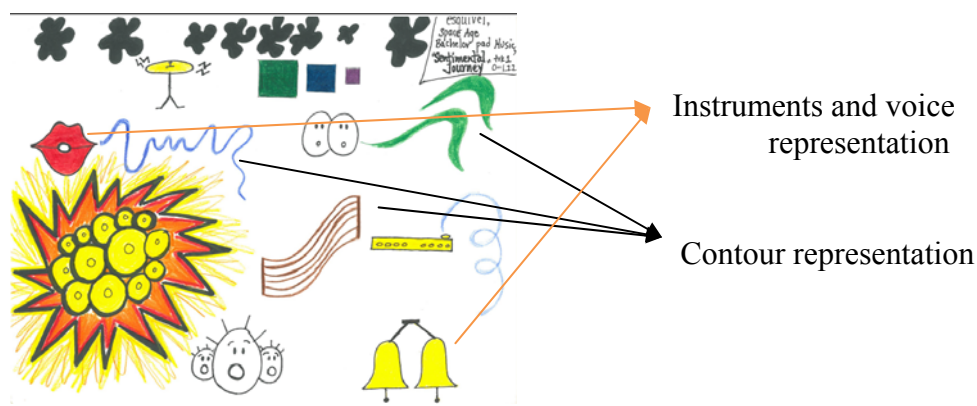
The symbolic images of various fish and their size or contour had meanings representing the sounds in this piece, and children could follow along by matching images with musical sounds.

The listening map in Figure 6-2 also represented musical notation. Similar to a score, this particular listening map has a repeat sign that cannot be replaced with any other image. This listening literacy strategy is similar to the guided reading strategy (Figure 6-3) which I constructed for my lesson plan assignment of an elementary literacy methods course. Here, the children are guided by four questions which help them read “*My Friend Rabbit*” independently. While they read, the questions help the children focus on the content by asking them to predict what might happen. Reading the next pages supplies the answers.

Similarly, music as a sound mode alone with no visible content is difficult for children to make meaning from if they are only focused on listening, particularly if the music has no lyrics. Therefore, using this complementary mode of a visual representation of sound can keep the children engaged in listening and help them to make meaning of each part of the music as expressed by the aquarium images in sequence. The size of a fish represents “small movements as sounds of short duration like small fish and bigger movements as sounds of larger duration for big fish,” according to Prof. A. Therefore, each of the iconic and symbolic images offered a meaning attached to the sound and invited the children to recognize the sounds represented by the images. Amy emphasized using a visual image, such as a listening map, by saying, “It is something you can create, things that will really provide quality, quality moments in your classroom that come from you.” As a music teacher for ten years, she had found that this type of multimodal literacy tool was an essential channel through which children could understand

musical expressions (e.g., little or big movement of sound); Figure 6-4 shows how she constructed a listening map. She identified each instrument's sound for the children to follow, saying, "Specifically meaning, um, pictures or forms to represent sections of songs, or to represent musical instruments, or what have you [the PMTs]. Contour illustrating the movement of music in the way it goes up and down, loud and soft, those sorts of things that you saw in the maps that we saw before. . . Anything else that you can predict that you're going to hear." Combining the modes of musical sound and visual image seemed quite approachable and accessible for teaching younger children to understand music.

Figure 6-4: Listening Map of "Space Age Bachelor Pad Music"



Kinesthetic Mode: Another prominent mode discussed was gesture/movement. Exposing children to musical sound without any guiding instruction or clear purpose does not provide them with a meaningful experience of music. However, at this developmental stage of learning, children with little experience of music, musical concepts, or notations, have difficulty making meaning through sound or images without some prior music knowledge. Prof. A also demonstrated a tool, "feeling through music" that incorporated multiple modes into teaching and learning for the purpose of understanding music from diverse perspectives:

PS: Movement for children is a natural- it's one thing that's reliable. I noticed from reading my fieldwork response that it's genuinely reliable to, when *they're listening to music, is easier for them to move than to verbalize how*

they feel. That's what I got.

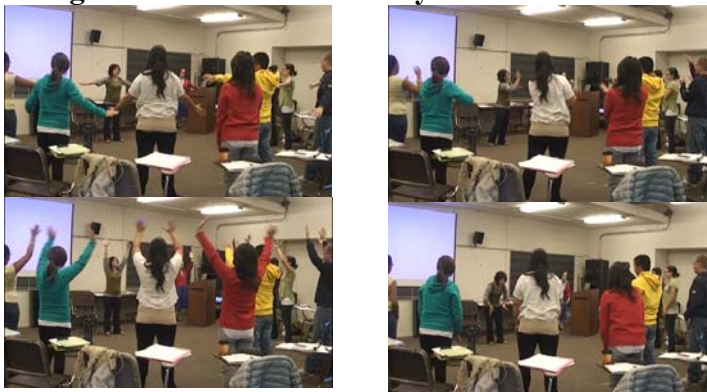
Prof. A: Yes, it's a natural response for a child to want to move. Exactly. They might not always want to get up, but once they're up and engaged, believe me, you won't get any sad faces after that. Ok, any other reasons why you might want to integrate movement into your general music lesson?

PS: It's a good way to build coordination for just their physical coordination, and rhythm. They can't really just understand rhythm *without actually doing it.*

Prof. A: Doing it. So the kinesthetic knowledge that comes through movement for whatever patterns that you want to (*indiscernible*). . . Channeling energy, and coordination, and it's natural to the students. And they can actually *see* musical elements. You can see rhythm, you can *feel* it. You can see form, if you do a dance maybe. A piece of maybe form, and you do different movements for the beat. It consolidates that concept.

Here, both Prof. A and the student used words to explain listening. In the context of listening to music, “doing and seeing” are incongruent with the task of listening. However, the excerpt above indicates that a gestural (movement) mode can be an alternative tool, because children “can't really just understand rhythm without actually doing it,” and they “can actually see musical elements” through participating in movement. While making simple kinesthetic movements, as shown in Image 3, children can see and feel a particular beat, tone, or rhythm. By moving their bodies, children understand that their physical movements correspond to the rhythm, beat, or dynamics, thus enabling them to construct a particular meaning of musical elements.

Image 6-9: Movement Activity



One teaching assistant used the following terms to describe the outcomes of using movement to engage listening:

I think that they [her previous elementary school students] responded better when I did it. But as far as your observation, I found that to be true as well, especially, [humming while demonstrating movement], Really feeling that *completion of the phrase, and feeling that expressive quality of the music*. And the student really responded to that. There's a couple of pieces on the DVD that include other types of phrasing and movements that emulate dance. Emulating modern dance and looking at your movement, looking at your hands, and that being *a source of expression*. It's very compelling to see the students feel that, because I think sometimes that's not as accessible if they're creating- even though you want them *to make sense of the music* themselves, but when they feel that, something of the phrasing as somebody else is illustrating it, it can definitely be- I found the same thing, yeah. . . And what I'm hearing you say in that, too, is that *it provides them access to the music*. So then they're able to maybe look at that type of music from that springboard of saying, "*Okay, I've moved to this, I own the music, now let's look and see what this music all about.*" Maybe in the professional realm, or the role of a conductor, because then they've got the music here.

In her experience teaching listening skills, the teaching assistant explained that she invited her students to use their bodies to express themselves. Each part of the body, therefore, became a tool for expression, and the body movements became a representative mode through which they produced the meanings gleaned from listening. This multimodal activity, she said, allowed her students "*access to the music*" and to "*own the music.*" Sharon described this moment of embodiment of music as the "*quality moments*" of teaching and learning in this particular classroom context.

Teaching Listening with Multiple Modes

An assignment for LitMeth requires the music preservice teachers to break into groups, and each group must present a short lesson about listening with the use of multiple literacy strategies. Amanda, a member of one group, created a video podcast to teach the concept of intervals, and the group analyzed it for the LitMeth class and the invited middle school students.

Visual Mode: Amanda’s video podcast comprised the following three modes. (1)

Indicating Topic: One image introduced the content to be taught. Amanda selected the colors shown and used the contrast of colors (black background vs. orange written words) shown in Image 6-10 to capture attention and guide the audience:

Image 6-10: Podcast 1



Phase 1: Introducing lesson
Visual: Contrast of colors (black vs. orange)
Written Language: “Identifying Intervals”
Music: Classical



Phase 1: Introducing lesson
Visual: Contrast of colors (black vs. pink)
Written Language: “Easy Tricks for Success!”
Music: Classical

(1) Indicating Topic: Amanda used popular film music, such as the *Harry Potter* and *Star Wars* theme songs, as examples of intervals to connect with middle school students. Hearing the *Star Wars* theme song, the students were easily able to identify the song and to remember its interval in use. She used the Darth Vader image to conclude her lesson after the *Star Wars* theme song and image.

Image 6-11: Podcast 2



Phase 3: During lesson
Visual: Star Wars logo
Graphic Overlay: Indicating the name of the music sound
Music: Star Wars theme music
Verbal Comments: “The other song is the Star Wars theme, where the first two notes are a perfect 5th apart.”



Phase 4: Concluding lesson
Visual: Darth Vader
Music: Star Wars theme music
Verbal Comments: “Not even Darth Vader will be able to stop you from identifying intervals with these tricks.”

(2) Representing Intervals: Amanda did not neglect the text of musical notes; she showed images of notes for the targeted intervals during the lesson. An inserted graphic overlay, “Perfect

5,” made the interval which the notes represented clear to the students. She used black on white contrast to make the image attractive.

Image 6-12: Podcast 3



Phase 3: During lesson

Visual: Musical note

Graphic Overlay: Indicating the name of the interval

Music: N/A

Verbal Comments: “Our next interval is a perfect 5th. I, again, will tell you two songs that include a perfect 5th, and you can decide which song you want to keep in mind.”

Auditory Mode: Music was the dominant mode she used either as background music (Image 6-13), or as corresponding music to highlight an interval (Image 6-14). Amanda rarely explained a concept without illustrating it with actual music. When she taught the intervals with their corresponding musical notes (Image 5), Amanda played a digital piano she brought to class. She did not miss an opportunity to connect her students with the corresponding modes for meaning-making. In this context, multiple modes closely interwove to stimulate better understanding by the students.

Image 6-13: Podcast 4



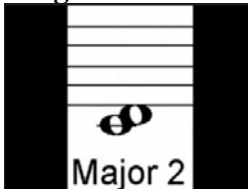
Phase 2: Before lesson

Visual: Playing flute

Music: Classical

Verbal Comments: “It is important to know if, and how, your note is different than what is being played by others.”

Image 6-14: Podcast 5



Phase 3: During lesson

Visual: Musical notes

Graphic Overlay: Indicating the name of the interval

Music: Corresponding piano sound accompanied with the interval

Verbal Comments: “a major 2nd”

Linguistic Mode: Music teachers know that teaching the concept of intervals is difficult, even for middle school students who play instruments. To optimize her teaching with the Podcast,

she used the language mode to define an interval and explain its challenging concept. As shown in Image 6, the score image represents a variety of intervals, but simply showing the image does not guarantee understanding if students lack knowledge of the concept. Amanda pointed out, “There may come a point where you hear these intervals and instinctively know what they are, but trying to identify them for the first time can be difficult. The key to your success is to relate each of these intervals to something you are familiar with, such as a song.” As complementary features, here chosen language and image modes assisted the listening mode.

Image 6-15: Podcast 6



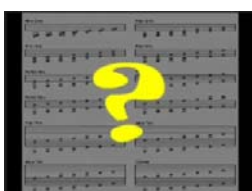
Phase 3: During lesson

Visual: Musical score

Graphic Overlay:

Music: N/A

Verbal Comments: “There may come a point where you hear these intervals and instinctively know what they are, but trying to identify them for the first time can be difficult.”



Phase 4: During lesson

Visual: Musical notes

Graphic Overlay: Question mark

Music: N/A

Verbal Comments: “The key to your success is to relate each of these intervals to something you are familiar with, such as a song.”

Complementary role of multiple modes: Multimodal literacy practices were evident in all of the classes I observed. Particularly, Amanda’s group was the best example of a method for engaging secondary school students by using multiple modes. According to my fieldnotes, the invited middle school students, who had just completed sixth and seventh grade, told me that they had understood intervals clearly from the group’s presentation.

III. Music Literacy Practices from the Interview Data

To examine the music practices in which the preservice teacher participants were engaged, I interviewed them about their music practices in three institutional contexts:

high/middle school music classes (choir, band, or orchestra), music education methods courses and other music courses. Since the participants had not yet taken LitMeth, they did not mention the concepts of literacy in general and music literacy in particular.

Music Practices in Music Education Methods Courses

This section describes the preservice teachers' perceptions of the music practices taught in the classes offered by the two programs. Most of their comments related to the methods courses' goals for teaching music.

Instructional practices

(1) Teaching notation reading: Esther mentioned an interesting practice for teaching how to read music notation. She compared notation reading to reading in general: "We learn in our classes that you just- you spend a lot of time, like with learning a language, how you listen to it first, and then learn to speak it, and then learn to read it." Esther introduced how she was taught the process of teaching how to read notations:

We learned to spend a lot of time just by rote before introducing the notation. Really getting kids to understand the relationships between some of the different notes. And then taking the- like, putting the notation up on the board, and having them sing a pattern, and the pattern is written up on the board. Having them sing a familiar pattern that they already know by ear, and then just pointing to it on the board as it goes by so they start to recognize, 'Oh, what I'm singing looks like that.' So they know how to sing it without the notation, but then they can see the notation, and it's just kind of another way of understanding what they already know. And then, as they get good at seeing what they already know, then you can start introducing new material with the notation instead of just by rote.

Before introducing the symbols of music notation to young children, she noted that most children already listen to music, singing along until they have memorized the melody. Through this process, they become familiar with musical elements, such as rhythm, beat, and tone by rote. Then, the children are taught the visual symbols that represent the music. I observed this instructional approach in Prof. A's elementary general music class. She presented diverse

instructional activities (e.g., movement, dancing, and improvising with percussion instruments) to help the music preservice teachers learn to guide elementary students to experience music in these diverse modes? She also introduced how to teach music notation with the assumption that elementary students needed to be sufficiently exposed to music prior to notational instruction. Although I observed teaching notation reading in Prof. A's class, some student participants told me they did not have an opportunity to learn specific instructions for teaching notation reading. Mark was surprised at the fact that he had not learned about it: "Well, really, like- I don't- it's really- it's striking me right now that it's [teaching notation reading] not there." Similarly, Ruth explained her experience in the methods classes in terms of supporting struggling music readers in secondary school:

Ruth: . . . That's actually one of the things I have trouble with too, kind of how to teach notation. I'm kind of struggling with private students, because I have a couple kids on piano that just don't really know how to read. I'm trying to think of ways to help them with that. So yeah, that's definitely something I have to be able to do, is teaching reading. . . In high school, you have to read. I don't think anybody disagrees on that. Nobody wants high school kids to just do things by ear.

HJ: Because it [music in high school] is quite advanced or it's too complex?

Ruth: Yeah, no one expects you to go into advanced music half doing things by ear. You should have a good ear, a really good ear, and be able to understand things well and hear things well. But you have to be able to read, and that's really important.

HJ: Ok. But you feel like you have not been so well prepared to teach notation?

Ruth: Yeah. I guess, something to mention at some point. We don't really know how to.

Mark and Ruth noted the absence of notation reading instruction. Both thought that analyzing a score prior to practicing the music would be important in the secondary music class due to the complexity of the music given to the students.

(2) Modeling as a main teaching practice: As Mark said about his methods classes, ". . . those were like teaching how to teach instruments specifically," they focused on preparing

preservice teachers to teach many of the musical instruments used in band, orchestra, and choir classes as well as other necessary instructions, such as class management and curriculum design.

The teaching practices cited most often were *modeling* and *repeat after me*. I observed these instructional practices when professors taught how to play instruments. As Mark put it:

And, so in my strings methods class, I have to learn- I had to learn the violin. And then we kind of learned how to teach it. . . well it wasn't really a text. It was more *doing it ourselves*. And so we all had our own instruments and we learned how to *play* them. . . *Show* how to *sing* correctly and you would- you would use the same things that they're teaching you to do in your actual practice.

His comparison between learning with a text and learning by doing emphasized the multimodal characteristics of teaching and learning practices by employing the action verbs, doing, play, show, and sing. Although they are anchored in the invisible text (e.g., music or musical concepts and techniques), experiencing music through doing counted as the most essential practice considering the performative characteristic of music learning. Ella explained how the beginning and advanced methods courses enhanced the technical skills of the preservice teachers:

The ultimate goals would be *to be strong on the technical skills* so we can teach those. More importantly, to have the tools we need to teach the musical skills. To know about the different resources that we have and can use, and how to evaluate them. To be comfortable in front of a classroom. To be able to design a lesson plan with concrete goals, and objectives, and assessments.

Other preservice teachers also emphasized learning technical skills. For example, Ruth stated, "We learn teaching skills also, but a lot of it is for us to just learn each instrument so we know how to teach it. Like, we literally go through every instrument in those classes."

Confidence in playing all kinds of instruments found in the elementary and secondary music classes was the unique requirement that differentiated the music preservice teachers from the music school students.

(3) Teaching music concepts through listening: Before explaining her method for teaching musical concepts, Beth set forth the importance of teaching musical concepts through listening: “I know that just listening, just exposing and having the students experience lots of different music- so maybe start off every single class with a listening example that’s something different, and you talk a little bit about it in addition to what you’re doing for the rest of the day is really good, I think.” She repeated this view of her teaching approach as follows:

HJ: Ok, when you said about different cultures, or different ethnic music, or any kind of musical genres, what I want to ask you is about how to teach. For example, there are two performances recorded in the actual, professional concert, and the other one is the same song, but performed by a high school orchestra. So, what do you want to ask your students to focus when they compare – you know what I mean? How do you bring that activity into your class?

Beth: I might tell them to pay attention to the differences, but I think that a lot of motivation and interest comes out from just starting a class with music instead of what you would usually- especially in a non music class, just starting out music really catches- it catches attention right away, because that’s not what they’re used to hearing. Even in a music class that is focused on singing, they don’t really listen, I don’t think, as much as they should. So starting off with music early, right away their attention goes straight to it and they listen. And I think that-

HJ: So, like, comparing and- what do you think the listener should know about to compare the two music performances? I mean, I’m really curious when you guys ask us, the audience, to share with you what we learned from listening to music. But what kind of knowledge you expect to see from us?

Beth: Well, you have to have experience already hearing. Because a lot of times I feel like people in our music Ed class, in their listening examples [in the class of Teaching General Music in Secondary Schools], they ask ‘What kind of instruments did you hear?’ And if you’d never heard a violin before, you’re not going to know what it sounds like. So you have to have already had that background. And the difference between, like, a professional ensemble and a high school ensemble, they’d have to know what the two of them sound like already. Because it would be obvious to somebody who’s a professional musician, because they could hear that ‘Oh, the high school, they’re not as together – their tempo isn’t as clear and their pitch isn’t clear.’ But if you’re not used to hearing correct pitches or correct tempos, then you won’t notice the difference as much. So I guess in order to hear the differences between that, you’d have to already have that knowledge, all of it, already.

HJ: Interesting. So those concepts, musical concepts, how are they usually taught? Or, I mean, how do you know? How did you know about the concepts?

Beth: I learned through experience, I think.

HJ: Through performing?
Beth: Yeah, performing.

Beth held a strong belief that listening was the most important skill required for music students and assumed that the secondary students “would have to already have that knowledge, all of it, already.” She said that learning music concepts could be taught through experience, performing, and listening. She even claimed that giving a lecture on music concepts would bore secondary students: “As opposed to if you just were like ‘Let’s have a lesson about tempo today,’ they might be kind of bored. But if you directly related it to something that they just heard, then you could ask questions and kind of lead into the lesson, as opposed to just telling them about.” With a similar approach toward teaching musical concepts, Esther emphasized the importance of enhancing listening skills before teaching the concepts:

In the secondary level, if the students have had a lot of listening background, then you could start talking about forms, and key centers, and changing them and things around. But I think if students haven’t had a strong listening background, that’s a little over their heads. So if you start with just listening and talking about the basics of the piece, like does it sound happy, or does it sound sad, or what kind of instruments do you hear – just basic characteristics of the music that you’re playing – and start out with that, then students will start to train their ears and listen more carefully. Because at first they’re just going to hear the melody. If you keep asking, and keep probing them for more questions and more answers, you can get them to hear some of the different harmony parts and different things like that, and hear the different instruments. But I think it takes a lot of developing of the ear and of the mind to be able to pick out the different parts of music before you can start talking about ‘This is the A section, and this is what the A section sounds like. And this is the B section, and this is what the B section sounds like.’ And getting into the really analytical parts of listening like that.

Like Beth, Esther made the argument that the students must have “a lot of listening background” prior to introducing musical concepts. Esther thought teachers should “start with just listening and talking about the basics of the piece,” because the students need to “train their ears and listen more carefully.” To both of these participants teaching musical concepts related to the students’ empirical experience of music sound rather than their intellectual knowledge of

musical concepts. Mark, however, had a different point of view, based on his experience in music education courses: “We never really had a class on how to teach music theory.” Because he was only in the second year of his music education program when I interviewed him, his experience of music education courses was limited, yet his view was still worthwhile:

Right. We have that. We never really had a class on how to teach music theory, because I- which is interesting, because I feel like that’s a very important thing. Other than, like, teaching how to play instruments or teaching- yeah, we really haven’t had a class on how to teach theory. But I feel like we all have such a- such a deep understanding of it that we could form- we could start from the basic level and just build up from there. Because, you know, it’s easy to- you sit with somebody, you write down the notes, and you say ‘Ok this is where this is.’ But we’ve never actually had a specific class on how to teach theory. Because I feel like the reading of music with the notes on the pages, that’s music theory. And so we haven’t really had a class on how to teach music theory. . . Which is weird. Which I find- actually, I’ve never thought about that. Like, that’s odd that we don’t have that. . . Well, really, like- I don’t- it’s really- it’s striking me right now that it’s not there. Because that’s- that’s kind of like the basic- that is almost like a music literacy thing. But like I said, I feel like everyone who’s in the music school here has a very, very solid understanding of theory, and can teach basic theory very easily. And so maybe an entire class on how to teach people, you know, where the notes are on the staff, it would be nice but- but I feel like you could teach it so many different ways, there’d be so many different ways to do it that, you know, a teacher can do it on their own. There’s- I mean, there’s all these- there’s methods out there that are prescribed. There’s like the Kodaly method.

Mark concluded that the absence of instruction might be because “everyone who’s in the music school here has a very, very solid understanding of theory, and can teach basic theory very easily.” His conclusion seemed to be associated with his assumption that a teacher having a solid understanding of theory could teach basic theory (e.g., teaching notation) well enough, although he/she might never have been taught specifically about how to teach it. In an interview with Esther, I noted a similar pattern: “...we haven’t spent a lot of time on how to teach concepts and ideas. I mean, we do, but usually they [music education faculty] – as far as learning how to play the instruments, they taught us like we should teach our students.”

(4) Listening for learning and teaching: Listening was a prominent teaching practice in the music education courses. When Beth was asked how her professors taught their students about teaching music, she replied:

How they teach us? Well, music is mostly in auditory experience, so, yeah. And Dr. A with the listening map (*indiscernible*) is having us use that a lot. Using the auditory teaching style. So we- I mean, a lot of people incorporate visual into that, too. Like the last lesson that I did, I showed posters that had to do with (*indiscernible*) music. . . But I think the overall thing comes from the music itself, listening. And there's no way that you can really experience that music without listening. I mean, to see it on a page, the musical notes, is a lot different than hearing it. Because- unless you can audiate very well and be able to hear all the music from just looking at it. But, it has to be taught like (*indiscernible*) And that's the only way.

She explained the listening map activity in Prof. M's class, "saying that Prof. M made sure that the activity was incorporated by visual image to help the listener to visualize music, but still "the overall thing comes from the music itself." To Beth, visual representation such as the musical notes is still "a lot different than hearing it [music]." As for Esther, she expressed her learning experience in how to teach listening in a slightly different way:

In the school of music classes- well, because the school of music classes, they were teaching us as advanced musicians, and in the education classes they're teaching us to teach non-advanced musicians. So when we did listening – which we don't do very much of in education classes, actually, because they just kind of assume that we'll take what we learn from school of music listening and apply that to our students when we get out there, but tone it down a little bit, make it a little bit easier, because the students that we'll be teaching aren't as advanced as college music majors.

Her music education classes mostly focused on how to teach listening, assuming that PMTs would learn essential music theories to refine their listening skills and analyze actual music. Due to this assumption, the preservice teachers only needed to apply what they learned from music school to their teaching of listening by simplifying the process. As for listening practices in music education, Esther said that, "the listening that we've done has mostly been for us to- the listening that we did most recently was of a bunch of different middle school and high

school bands, so we know what to expect when we go out into the field.” In the secondary methods classes, the PMTs listened to recordings of secondary school ensembles. Esther explained that, “based on what we heard, we would talk about how we would run the rehearsal. So they would play a piece from one high school band that sounded not very good, and we would go around and talk about what we would do to fix it. Yeah. So, I mean, that’s a way that we used listening in the classroom.” In other words, the music of the secondary school ensemble became an important text for the preservice teachers to learn about their future students and to assess and analyze it for the next step of teaching effectively.

(5) Teaching composition: One preservice teacher participant specifically described what she learned about teaching composition as follows:

HJ: What about music education?

Esther: In music education, we talk about that as well. Composition as one of the national standards, and how we can get our students composing. Actually we spent a lot of time on that. And so we just learned about different activities we can do with kids to get them to compose. And it has to do with a lot of- the easiest way that they’ve taught us to do it is to present the kids with a theme, one musical idea, and have them write and come up with variations of the theme.

Esther continued her description of the process of teaching composition by saying:

So teach them about different ways that you can vary a theme. Like put in- make more notes, and put them in between the basic notes of the theme so that it makes a different line that sounds kind of like the other line. And so then they can change the theme to be kind of their own variation, so it’s a personalized composition process, sort of. But it’s based- if you give them the theme, they have something to come from, somewhere to start out with, and so it’s easier for them to figure it out. . . We did it with middle school. Last semester we did that project with a middle school strings group with seventh graders [in the string method class] . . . I mean, we have to- we worked in small groups with them, so we would say ‘Today we’re doing an (*indiscernible*) variation, so take this theme and add notes to it. Add notes that are next to it, above or below it, fill in a jump, make it a scale – we gave them some tips of what they could do, and then they’d take their instruments and play a little bit, play the theme, play what they thought they could do to change the theme. And then as long as they have the notes of the theme in the places that they occur in the theme – like, on the first beat or the third beat or whatever – and then if the other things around it are different, it still sounds like the theme if the main aspects of

the theme are in the right place. . . So then they would write it down, and we would check to make sure what they wrote down made sense. Because sometimes it doesn't. And then they could play it – play their own composition from what they wrote, which was really cool.

Esther did not mention any prior teaching of notation, but moved directly to talking about composition. She provided a specific activity in her class when a middle school strings group was invited to help. They worked on the composition project with the PMTs in small groups. Later in this interview, Esther confirmed her assumption: “Because they’ve been reading notation since fifth grade, I think. So they had over two years of reading notation behind them.” While adding notes to the composition prompts, the middle school students were guided to play their instruments, because they could “play a little, play the theme, play what they thought they could do to change the theme.” She continued her description of the class activity:

So then they would write it down, and we would check to make sure what they wrote down made sense. Because sometimes it doesn't. And then they could play it – play their own composition from what they wrote, which was really cool. . . We did- this was in the string method class that we did it with, Dr. D, last semester. And he introduced each step to us as if we were the students, so he gave us ideas of how to teach it based on how he taught it, so we could do what he did when he did us. So there were ideas. But if we didn't do it that way, it wouldn't have been a problem. But we all did it that way. Everybody played the theme together. We play a variation and say ‘This is kind of what you're going for.’ Give them time to figure out a variation on their own. And then have them write it down. And then we'd just walk around and make sure that they were writing down what they wanted to.

The preservice teachers checked the writing of the middle school students at the end of the composition activity. If their writing made little sense, they asked the students to play their composition. Esther liked learning how to teach composition in her string methods class, saying that her professor “introduced each step to us as if we were the students, so he gave us ideas of how to teach it based on how he taught it, so we could do what he did when he did us.” Instead of explaining how to teach composition, she learned through her professor's modeling.

(6) Other Teaching Practices: When I asked the preservice teacher participants to talk about the teaching practices in their methods courses, Beth and Esther replied:

Beth: Well, I think it's – we did a lot of that in (*indiscernible*) like when talking about (*indiscernible*) different methods like that. *But they're not as specific*. So it was just not something I was really familiar with enough to be able to talk about it or use it when I was explaining teaching.

Esther: They [music education faculty] really encourage us in the method classes to take what we know as musicians, and what we have done in our lessons and in our classes where we learn all these history and theory concepts, and just take and teach it. Like, *they don't give us specific ways to do these things*. Right. They show us how to teach music, and how to rehearse and ensemble, and how to sequence a rehearsal, and how to organize chamber groups, and coach a small ensemble, and things like that. But they just kind of leave the rest up to your good and smart students, and you'll know how to do it when you have to do it.

Both participants thought the teaching methods they learned were not specific. As Mark also mentioned, Esther said that preservice teachers took many of the musicology classes.

Although music education professors did not teach her specific ways to teach those musicological topics, it is assumed that PMTs are capable of teaching what they had learned. She continued to describe what she learned, explaining that first she learned how to teach playing the instruments “by being the students in the class, by doing it.” Second, she mentioned about her fieldwork experience that she had several opportunities to “teach these [musical] concepts and ideas that we know from being musicians.” Her teaching was videotaped and her professor's feedback was, “This was good, this was bad, maybe try this next time.”

- Learning how to play the instruments as if the preservice teachers were actual students.
- Going to field work and teaching a class which gets videotaped.
- Attending a conference with the professor about the videotaped teaching demo.

She concluded her description of classroom practices by saying, “But there's never really been a specific ‘This is how you teach this sort of thing.’ We just – we know the information and we know how to teach in general. And so when we get into our own classrooms, we'll figure out

how to present the information that we know to our students.” She continued her thoughts regarding the secondary school music curriculum:

HJ: Do you think you may have to teach those [musical] concepts, very specific features or characteristics- musical characteristics, as well as the background history? Do you think you have to teach that in the secondary school?

Esther: I think so. Yeah, I don't- I wouldn't have to. The thing with music classrooms is there's usually not a set curriculum in place in a school. Sometimes there is, but a lot of what you teach day to day is really up to the teacher. So I wouldn't have to do anything, really, other than put on performances.

HJ: Although you have standards.

Esther: We have the standards, yeah, and it's wonderful. But that's not, like- you don't take your music teacher certification away if you don't do it. So that's like the national standards are more like guidelines. Some schools put the national standards into their curriculum, and then teachers do have to teach it. But that doesn't happen all the time, so I don't 'have to' do anything, really. But I would like to. Yeah, I would if I were to teach jazz and have a jazz band maybe. Then I would teach them the different aspects of the different styles of jazz, if it was a jazz band setting, so that we could play in the different styles. And then, by learning about the different aspects and the different characteristics, they would be able to identify the different ones and play in the different styles, and I think that would be important. I would do that.

With respect to teaching music concepts in the secondary school, Esther mentioned an interesting fact about current public music education. She observed during her fieldwork that the secondary music curriculum varied according to different music teachers. Therefore, she thought that teaching musical concepts or theories in the secondary music class was optional. In addition, her tone became more cynical when she talked about the national standards and she argued that they are well established and embraces diverse music practices beyond performance. It seems to her that she was determined to bring her secondary music curriculum in more alignment with the national standards. Then, she continued to explain about her future music class:

I mean, I think it'll depend a lot on what job I actually get, on what I teach. And I think it'll depend on how long I stay there too, because if I'm going into- the thing that they [music education faculty] teach us a lot about our first job is that we need to fit- music class is kind of different than being a math or English class as far as being a new teacher, in that usually the person who is in the music department who leaves before you come as a new teacher, has been a legend, has been the leader of this whole music department and

community forever. And so if you're stepping into those shoes, you have to do exactly what that person did until you are also established in the community and there- so three or four years down the road. And then you can start doing your own things, putting in your own stuff like that. But, if you get a program that's really small and dead, and the person who just left was really awful and nobody liked them, then you can start off kind of doing your own thing, and doing analyzing music and things like that. But I think it'll take a few years, for me at least, to develop exactly what I'm going to do with the students each year.

Esther's view on her first year of teaching was probably shaped by her music education class experiences, considering that "they teach us a lot about our first job." She compared the PMTs' situation to those of math and English teachers, where the standards and curricula are well established.

(7) Pair Work to Correct Performance: For my follow-up question about how to help struggling students in a secondary music class, Ruth described something she learned from her music education classes: "We've talked about things like having other students help each other. So while you're working, maybe, with somebody you can say 'Talk to the person next to you,' or 'You guys talk to each other about this,' or 'So and so help this person play this,' or things like that. Then also, it has to be done in a way where it doesn't make the student uncomfortable, too." Beth learned how to form and allow pairs of students to comment on each other's performance, in order to manage individuals with diverse abilities in the setting of large secondary ensembles.

Music Literacy Practices in Music School

I also asked the music preservice teachers to talk about music literacy practices in the classes they had taken from other programs of the School of Music. Although their descriptions of these classes do not represent all of the class sections, their views were useful.

Analyzing Music:

It was apparent in my observation data that quality of performance was measured by how well the students read and understood scores. Although some relied on their listening skill

without knowing how to read notes, the majority of the students read and took notes on their scores while performing in various classes. Ruth mentioned the mandatory course of conducting that requires preservice teachers to have an advanced level of reading and analyzing music:

Ruth: . . . I definitely had to go through and analyze it. We have a format of how to analyze music and kind of make a chart.

HJ: What kind of format?

Ruth: We learned it in *conducting class* also, because conductors have to constantly- they have to really know their music inside out. In order to conduct this, they have to be prepared for this. . . There's, like, knowing the time signature, the key signature, how many measures, and getting an idea of the form of the piece – things like that. And then going through and – for education purposes – going through and looking at possible difficult spots and how address that. Thinking of ways and how to practice that.

Because secondary music teachers have to teach orchestra, band, or choir, they take on the dual role of music teacher and conductor. Ruth pointed out that conducting required them to analyze the music in order to direct the performers in the ensembles. Mark commented that PMTs needed to have analytical skills for conducting and for performing:

I guess, like, our ensembles. That's [music reading and analysis] a requirement, always. You have to sing in a choir or you play in a band, and so that requires you to learn and practice music. Learn your text, learn everything- I guess those don't really require you to know, like, chord structures so much. But in my theory classes, we have to know whole structures and whole pieces. . . I have the ability to go into the piece and *look and analyze* the structure.

My observation data also showed that contemplating music literacy practices (e.g., reading/comprehending, analyzing, and interpreting a score) were embedded in all performance-oriented classes including private lessons, ensemble, and methods classes. As a vocalist, Mark did not emphasize the advanced skill of analyzing music structures, claiming, “But in order to really perform, it's [the advanced analytic skill] not super necessary. . . I feel like those [theory and performance] are very separate things.” This comment is similar to that of other vocalist, Danielle because she told me during the interview that some professional or highly skillful

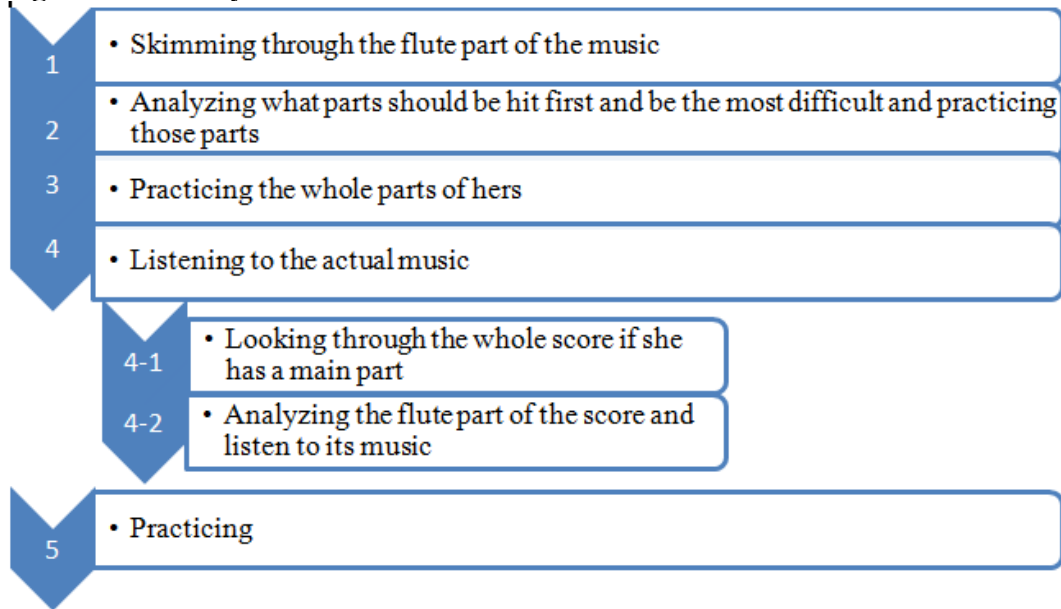
amateur vocalists, including pop singers, who were not able to read notations and scores, relied on their aural ability instead. In the opera workshop and choir rehearsal class, she and her colleagues constantly analyzed and took notes on their scores when they were not singing. Since music performance is a multimodal practice, I noted that theoretical knowledge is already embodied in the preservice teachers' performing practices, something that Mark failed to realize. The following excerpt with Cathy supports the claim that analytical skills are essential for the music students to participate in ensemble classes:

And then typically I'll go look at, kind of skim through it, see what parts I should hit first that are the most difficult. And I'll do that, and then hit the easier stuff too, so eventually I will play through the whole part before the first rehearsal. And then, a lot of times, the conductors will post a recording of it on CTools¹⁶ or something like that, so I'll download that and see how my part fits with that. And if it doesn't, I'll just listen to it online or something. Sometimes if it's really complicated, or if I have a main part, I'll look at the score for the whole orchestra in the library, so you can see how your part fits in with everybody else visually, and then you can listen to it while you're watching the score, and things like that. And just check for- you know, there might be a note error or something in your part, and make sure it's consistent, and things like that.

Cathy described the process of preparing for a new song in her orchestra class. As an independent flutist, she skillfully and strategically incorporated listening into analyzing the score, because she wanted to “*see how her part fits with that* [the whole music].” Figure 6-5 illustrates how she embedded reading and analyzing in her practice routines to understand her part in the complete score.

¹⁶ “CTools” is a set of tools designed to help instructors, researchers, and students create sites on the Web (excerpted from <https://ctools.umich.edu/gateway>).

Figure 6-5: Cathy’s Music Practice Routines



Apprenticing:

I was interested to hear Amanda say, “I still – especially for an undergrad, I still need someone to watch me.” When the secondary students learn English in English Language Arts classes, they can read their teachers’ comments on their writing assignments. In music classes, professors or doctoral students listen to the students’ music, as Amanda describes:

Yeah, I would rather have someone sort of supervising me and watching me. I don’t think I’m at the level, yet, to sort of teach myself, I guess. But the- my teachers sort of help me with style things on the piano. Like, there’s a lot of piano music that I don’t really know how to play it. I can get the notes all right, but I don’t know, like, the correct style, and phrasing, and things like that. So I have a teacher to help me with that. And then, same with bassoon; I have a professor that- I go to lessons every week, and he teaches me the different styles of different pieces that I’m working on. And we try to go through a lot of repertoire.

As a bassoonist, she could read piano notes well enough to transfer that knowledge into her own piano performance, but she was not confident in her interpretation of the music and representing it with actual sound. In her bassoon private lesson her professor continued to teach about “the different styles of different [music] pieces” and check her performance. When Ella’s had “different interpretations” from her viola professor, she told me that, “he’ll guide me toward

his interpretation or- yeah, I'd say it's generally in the form of 'This needs to be better,' and I have to figure out how. With more specific instances of how to do it better." Because the students have to integrate into their performance the interpretations their professors bring, it is natural that they become representatives for their professors. As shown in Chapter 5, Amanda viewed this apprentice relationship as a connection: "So they're- it's a lot about- a lot of music is about connections, and who knows who, and what style- who agrees on style, and things like that." Through four years of interaction with their professors as mentors in the music program, the preservice teachers grew to represent the unique style and interpretation of the professor who trained them.

Contemplating and Listening:

Music preservice teachers are required to take four basic music theory courses and four basic musicology courses, as well as one upper-level class for those courses. A total of nine theory and musicology classes are required for graduation. With the exception of discussions about performing and listening practices, the preservice teachers rarely mentioned creating and contemplating music literacy practices in their interviews. For example, when I asked Esther about her music theory courses, she answered with a surprised tone, "Theory? Music theory is a different sequence, a whole different department. So that's when you learn about- music theory is kind of, like, more mathematical rather than history. And so that's where we learn about chords, and chord structure, and harmony, and how one- how a five-chord precedes a one-chord, and how that sounds, and what that's called. And like technical aspects of music." To her, learning music theory associated with naming each musical element and analyzing the elements from a mathematical view. These practices, on the surface, do not seem similar to other practices (e.g., performing, listening, or creating), but as the previous chapters show, the theoretical

knowledge of musical elements and contextual background of music is embedded in the other music literacy practices. Esther described what she learned in her analytical history of jazz class: “...we’re learning about the different forms, and the different jazz structures. And, like, our tests- so they’re like theory tests, so the analytical part of the history of jazz.” Esther then raised an interesting point regarding the role of listening in learning music theory in her jazz theory class:

We’ve done *a lot of listening*. There’s a big part of pretty much all of the courses at the school of music. So for the musicology classes, we listen to different pieces throughout that are characteristic of different time periods to learn about the characteristic sounds of different times. And we have to be able to identify different pieces based on what we hear. So it’s a lot of listening to the piece over and over again, and memorizing the information that goes along with that piece. So you have the, like, the year it was written, and the composer, and things that are- that knowledge gets triggered by the sound that you hear. Which is pretty cool, I think. So we *listen a lot*. We have to- in theory classes we have to write about the music that we hear. So we write about the form. Learn about basic forms, listen to music, and write about when, and where, and how the music fits into the form that we know, and where it’s different, and write about why it’s different, and why that makes it special. So we get into talking about how composers subvert our expectations, and that’s what makes music interesting. But we have to learn about the expectations first, listen to them, be able to identify them, and then pick out when they do something different and talk about why that’s special.

In her jazz theory class, the main text was music sound. Therefore, it was impossible to separate the different music literacy practices, because contemplating literacy practice (associated with theory and contextual backgrounds of music) had to be understood through the view of multimodal literacy due to this deeply interwoven characteristic.

Writing and dictating music:

In her jazz theory class, Esther had to represent what she heard with notational symbols. As the following excerpt shows, this practice assesses a student’s understanding of the melodic and rhythmic elements of musical sound. Esther did not consider the skill essential to music literacy. According to her, other channels of understanding music sound could compensate. In

the case of composition (e.g., writing music), however, I concluded that it was an important skill for understanding musical concepts. Esther disagreed, arguing that music students were able to internalize the contents of music theory. Therefore, composition skill might be considered analogous to writing skills in other content areas in which secondary students must write what they understand about a topic. According to Esther:

. . . We had to in aural theory, which I guess is a whole different thing, when we had to- it is developing the ear, and singing, and understanding the relationships between different notes to each other. We had to dictate melodic and rhythmic things, which I think is fine. I don't think it's crucial to music literacy. I think it's helpful, but it's hard. It's hard to do, so if students don't get to that point, I wouldn't call them musically illiterate. I would still consider them musically literate. That's just a part- yeah. If they've mastered the other parts, I'd still call them literate. But the composing part, what we did in music theory classes at school of music was, when we were learning about different concepts and different- yeah, just different concepts. We would have to write, like, three or four bars of music that showed that concept. So it's just another way of internalizing the content, to be able to write it and produce it yourself.

Performance-driven assessment:

In most of the performance classes, it is obvious that the assessment is seen to be a highly performance-driven format. According to Lauren, there were “no printed tests at all”:

There are no printed tests at all, no. You know, the real test we have, we have juries every- once a year. And then we go and play in front of, you know, however many faculty members. Do you get to keep being a music student, is essentially what it comes down to. Yeah, so that's our really actual test, I think. But, yeah, it's a lot more self-motivated, I think, than other classes. You know, maybe in theory you're trying to get an A, but in flute there's no A, you know. Just be better. That's your evaluation.

I noted that the format of the assessment was based on performance, which associated with multimodal literacy practices. The students had to represent performing, listening, creating, and contemplating through their performances. It is obvious that this form of assessment cannot be compared with the mode of writing or speaking. It is obvious that the constraints the language mode has cannot fully afford music sound. In alignment of assessing the sound mode, its

corresponding assessment should be different from the typical literacy assessment which is generally language based.

Summary

This chapter discussed the findings from two data sets: interviews and classroom observations. In their interviews, the preservice teachers were asked to discuss the practices of music and music teaching in their classes. Overall, the music practices aligned with Broomhead's four categories of music literacy practices (2010), listening, performing, contemplating, and creating. It is difficult to categorize the classes representing each practice, because nearly all of the class practices strongly associate with at least two music literacy practices. For example, Ben's musicology class is assumed to represent the contemplating music literacy practice considering that it includes the practices of understanding and appreciating social characteristics by connecting verbal descriptions with visual image or understanding certain musical characteristics by connecting verbal descriptions with listening experiences (Broomhead, 2010), but because the essential text within the music discipline consists of an aural mode, listening music literacy practice is also embedded in the class. In private music lessons, aural skill is required for the preservice teachers to participate in the lesson activities. If they have a low level of aural acuity, they cannot follow their professors' directions. The contemplating music literacy, part of theoretical knowledge, also plays an important role in terms of the ability of preservice teachers to learn from the lesson. The professors' feedback on the preservice teachers' performance contained theoretical concepts and vocabulary that I did not see the professors directly teaching about. I assume that the professors take it for granted that the PMTs already know theory and vocabulary. Another finding related to music literacy is that all of the music courses, I observed, contain multimodal literacy practices. Although language is

widely assumed to be the dominant mode of classroom literacy practices (Christie, 2000), the particular classroom context within the School of Music contains multiple modes which are not used simply as secondary or illustrative tools to support verbal or written modes. Music sounds, movements, gestures, visual images, and language (e.g, written and oral) are essential semiotic resources which the music and music education communities use to construct their disciplinary knowledge and practices. When I asked the PMTs about the classroom literacy practices in music education, they emphasized the role of listening in teaching and learning. Traditional reading and writing practices exist in the musicology and methods classes, but all of the music theories and history ultimately refer to music (e.g., the sound mode). In this context, music becomes the essential text, more so than the written and oral text.

Chapter 7: Perceptions Regarding Education Courses

I. Views of Secondary Literacy Methods

In order to compare the views of several concepts in the previous chapters employed by the two disciplines, I interviewed Prof. F as a representative LitMeth instructor to learn how LitMeth was restructured and modified ten years ago. The data resources for this analysis include an interview, fieldnotes, and the syllabus for the section I have taught for five years.

Literacy views

In our interview, Prof. F defined literacy as “the skills required to communicate effectively and to understand – to communicate effectively in a social setting.” She also defined its role within a culture:

So to begin with my students- but then the idea that literacy is a valued characteristic, and that value comes from being able to meet the standards that a culture establishes for levels of literacy. So I think if you try to define simply as reading, writing, speaking, listening, you’ve undermined *the importance of the role that the culture plays in identifying how well you need to do that*. And I think I would also say that ‘communicate’ is a very broad word, because the way- I would want my students to expand their thinking of communication to be both visual and not to be simply. . .Language, written language. And to think more in terms of the way that ideas that ideas are communicated through music and through art in general. Performance arts.

From her perspective, literacy cannot be considered simply within the context of oral and written language, but must include the concept of multimodal literacy. In a social setting, such as an orchestra rehearsal class in music school, for example, some of the communication between a professor as conductor and the student musicians will be made through music notation and gesture. Prof. F. also noted that, “We [LitMeth instructors] were really focusing on a philosophy that addresses the idea that literacy is embedded in disciplinary thinking.” Thus, a

particular disciplinary or content area class in the secondary school setting could associate with the relevant disciplinary thinking. Prof. F further articulated that literacy in this setting could be seen as a tool to communicate disciplinary thinking with others in the same disciplinary community.

Prof. F continued to expand her view of literacy into literacy as an entity. For example, she explained an entity or identity as:

. . .my concept of literacy is that it is both a tool and a- well, it's *a tool* in many cases, but it's also, I think, *a personal*- I guess I don't know where I was headed with that. I think I want to say that there is also a part of literacy that defines who I am. So I use it as a tool, but it also helps me to define myself as *an entity*, a human being. And I use literacy to acquire levels of competency, but people judge me by what- about my literate behavior. So I am- there is this issue of, in our culture – and, I think, in most cultures – we think about how articulate a person is, or how thoughtful they are, what kinds of things they read and write as a way of defining who they are.

Based on her views of literacy, the particular culture/social setting/discipline plays an important role in constructing the unique literacy practices which enable participants to form an identity in keeping with those practices. Prof. F clarified this view of associative literacy and identity: “That other level of your own personal identity becomes a cultural level. So in my discipline, I'm talking- maybe I'm a scientist. . . so I develop a very strong level of literacy and understand the disciplinary ways of exploring and thinking about science.” We agreed that the LitMeth syllabus matched Prof. F's view of literacy, especially since it describes literacy as a tool in the course purpose and objectives section: “The purpose of this course is to acquaint preservice teachers with pedagogies that use literacy to help students learn in various secondary (middle and high school) content areas.” The syllabus also describes literacy as associated with “reading, writing, discussion, interpretive, and critical activities that not only help them understand content area concepts, but also help students learn strategies and skills for future, independent learning” –which conforms with the traditional definition of literacy as limited to

language-based activities. The objectives section also addresses the multimodal and sociocultural views of literacy:

At the end of this course, you should be able to do the following:

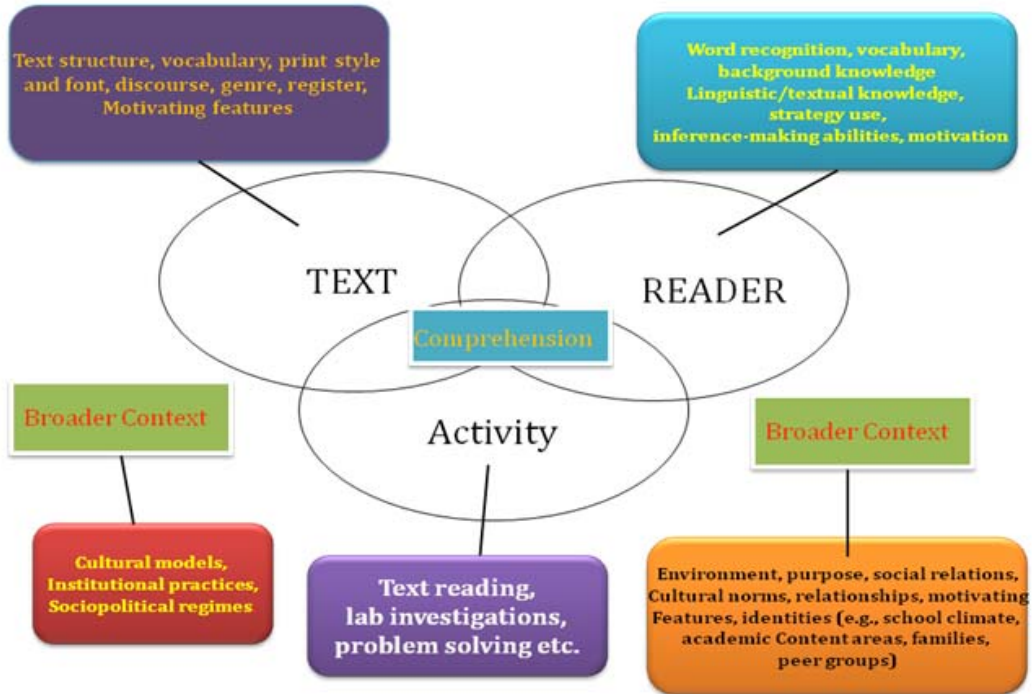
3. Assess and develop materials and strategies for engaging young people in multiple forms of representation.

5. Explain how the following concepts relate to the growth of critical literacy skills, strategies, and practices among students in your content area:

- h. the intersection of academic and social or cultural literacy practices;
- i. the cultural, historical, political, and social context of secondary schools and society.

Clearly, the course teaches secondary preservice teachers to deal with multiple forms of representation (images, music, sounds, numerical symbols, etc.) as classroom resources or texts in order to teach music disciplinary concepts and knowledge. Those forms can be visual images, music, sound, numeric symbols or other diverse modes. This idea is derived from the multimodal view of literacy that includes any mode by which people make meanings. “Language” is no longer the only symbol system to be used in music classroom practices. By requiring secondary preservice teachers to acquire the knowledge associated with sociocultural literacy practices (see item 5 above), LitMeth helps them understand “how teachers’ and students’ school lives are both disjunction from and woven together with their out-of-school lives.” What Prof. F and the syllabus say about literacy, therefore, is the theoretical framework around which the course’s sections have been structured, based on the literacy model (Moje, 2006) in Figure 7-1. Moje (2006) states: “Literacy practice, and comprehension, in particular, occur at the intersection of a text, a reader, and a context, with particular activities in particular contexts being a crucial part of the literacy equation. A number of important features contribute to a given reader making sense of a particular text in a particular context” (p. 11).

Figure 7-1: Literacy Model



Moje (2006) states that The sessions have been defined by the three themes, Text, Reader, and Activity/Context (micro and macro context), and the sociocultural model is handed out during the first or second session. Table 7-1 is the excerpt from the syllabus.

Table 7-1: LitMeth Course Structure

Themes	Weeks	Focal Questions
Literacy & Adolescent	Weeks 1 through 3	<ul style="list-style-type: none"> • What is literacy and why does it matter? • Why are we so concerned with adolescent literacy?
Text	Weeks 4 & 5	<ul style="list-style-type: none"> • How do we use texts effectively? • How can we assess students and texts?
Reader/ Students	Weeks 6 through 9	<ul style="list-style-type: none"> • What is the role of prior knowledge in learning? • What is the role of vocabulary instruction in developing conceptual knowledge? • What are students' experiences and perspectives on literacy and learning? • How do we meet the needs of underrepresented students? • What are some ways to address the needs of diverse population?
Context (Broader/ Macro)	Week 10	<ul style="list-style-type: none"> • What are secondary schools and classrooms like?
Context (Classroom Activity: Pedagogy)	Weeks 11 through 13	<ul style="list-style-type: none"> • What factors influence planning for instruction? • What are some ways to incorporate writing to learn approaches in literacy instruction? Why and how do we assess?

In conclusion, LitMeth incorporates the diverse perspectives of literacy, from the cognitive to the multimodal approaches. It constructs reading comprehension as the intersection of “a text, a reader, and a context, with particular activities in particular contexts being a crucial part of the literacy equation” (Moje, 2006, p. 10). In the past ten years, LitMeth has undergone some minor modifications.

LitMeth: Purpose and Objectives

In our interview, Prof. F described the main purpose and objectives of LitMeth: “Whether elementary or secondary. . . a major part of our role is to help develop the literacy of students. So, we [LitMeth instructors] want all of our students to develop *adequate competencies* in reading, writing, speaking, listening, viewing, and representing. And to develop the ability to read complex text.” The syllabus states: “The purpose of this course is to acquaint preservice teachers *with pedagogies that use literacy* to help students learn in various secondary content areas.” Prof.

D asserted that the literacy competence required for each discipline is an important learning goal for adolescent students. Since every discipline has its own literacy practices, listening, viewing, and representing also need to be included with as the discipline of music. As Prof. F stated: “That’s why I’m saying what I say: literacy has to be important to everybody who works in a school. And then when- the other thing that you talked about is that when you- when you’re thinking about the individual disciplines, you have to approach it from the standpoint of how they use literacy and how they- how they view it.” She insisted that each section targeting specific disciplines must also teach its associated literacy practices. Although the excerpt below from the section on objectives does not identify a specific discipline, it does describe flexibility according to discipline by repeatedly pointing to the necessity to apply the objectives to “*your area*”:

At the end of this course, you should be able to do the following:

1. Demonstrate an understanding of the nature of literacy processes and practices such as reading, writing, discussing, interpreting, critiquing, and explain how these processes and practices relate to thinking and learning *in your areas*.
2. Develop and reflect on units that integrate these processes and practices into *your area* instruction, thus demonstrating a critical knowledge of various area literacy strategies and pedagogies.
3. Assess and develop materials and strategies for engaging young people in multiple forms of representation.
4. Explain and critically assess your own beliefs about literacy and learning *in your area*.
5. Explain how the following concepts relate to the growth of critical literacy skills, strategies, and practices among students *in your area*:
 - a) text structure, organization, and considerateness;
 - b) comprehension and interpretation of text;
 - c) strategic literacy abilities and metacognition;
 - d) pedagogical frameworks;
 - e) technical vocabulary and concepts;
 - f) social interaction and discussion;
 - g) students’ and teachers’ beliefs about and experiences with reading, writing, discussion, interpretation, and critique;
 - h) the intersection of social or cultural literacy practices *in your area*;
 - i) the cultural, historical, political, and social context of secondary schools and society.

I noted that in the explanations and rubrics for the Text Analysis assignment in the syllabus, however, the concepts of text structure, organization, and considerateness are associated only with written text. For example, Objective 5 – (a) asks preservice teachers to explain the concepts of text structure, organization, and considerateness based on Armbruster’s “Considerate Text” (1996). I analyze this limitation below.

Views of Text

Prof. F acknowledged text as a written form, but included diverse representative forms as text:

Well, my first one is written text. And that can be- it involves graphic symbols that we’re interpreting. And it can be on paper, it can be off of a screen, and it can be words. So those are - that’s the baseline for text. But after thinking through those ideas, I think that you have to expand to looking at other symbols, and movement can be symbolic. So dance can be- there’s a literacy involved in dance. I think there’s a literacy involved in – as we said before – hearing music, or the way a painter paints. I think those are all aspects of literacy.

This multimodal view of text was represented in a course activity designed to introduce and enhance preservice teachers’ understanding of literacy in the context of teaching and learning of content areas. A literacy professor’s presentation in one class session for the whole LitMeth sections showed some images and asked the preservice teachers whether the image represented a literacy practice or a text (Image 7-1).

Image 7-1: Literacy Practices and Corresponding Texts



Working on Math Problems



Guitar Performance



Dance Performance



Reading of Stock Charts

Over the years, the presenter had noticed that the preservice teachers typically considered Working on Math Problems and Reading of Stock Charts as literacy practices and the elementary algebra workbook and the stock charts page of a newspaper as text, but they rarely considered Dance Performance and Guitar Performance as literacy practices with text. In our interview, Prof. F as a representative instructor for LitMeth said: “I think that you have to expand to looking at other symbols, and movement can be symbolic. So dance can be- there’s a literacy involved in dance.” She supported her view of text by adding:

I think, for instance, when I look at a page on a computer, sometimes I just sit back and I think ‘Why does the programmer, webmaster for this site- why do they put things in certain places? And why do they choose to animate certain parts and not animate other parts?’ *And this is part of a text.* I’m thinking there truly is a text being created here, but it’s a multiple- it’s a text that has so many more parts than we traditionally thought about text. . . there are both design and content considerations. So I think that’s- in thinking about text, I think that we can’t ignore the fact that word on paper is the traditional, and by far the most accepted definition of text. But we have to, I think, in our society now, move towards at least looking at multimodal, multimedia representations of ideas.

The online page, therefore, can be considered a text from which the reader or viewer is required to make meaning. In similar fashion, LitMeth teaches preservice teachers to view the images of dance and guitar performances as text, because it invites them to participate in meaning-making.

Literacy Practices in LitMeth

As mentioned, the course's conceptual framework is based on Moje's Literacy Model (2006), which includes the themes (text, reader, context) the instructor should teach. Hence, the class activities focus on reading and discussing the corresponding concepts. The printed texts do not include music or video clips, and the assignments required written essays on the themes of text analysis, student study, school study, and lesson plan (see Appendix 10).

The learning objectives above only show the general disciplinary literacy practices, such as the ability to read, write, interpret, critique, needed by the section instructors to equip the secondary preservice teachers with their own disciplinary literacy competence and knowledge. I do use one multimodal text on the theme of context and its corresponding assignment, *School Study*. In other LitMeth sections, the secondary preservice teachers write about the secondary schools they visit as part of their fieldwork.¹⁷ In order to compensate for the missing fieldwork, I have opted to retain the school study assignment by showing the film, *Freedom Writers*,¹⁸ in class and assigning my preservice teachers a short paper using questions similar to the other sections' guidelines for school study. This film is a multimodal text, because the school study assignment, readings, and class discussion are anchored in the text/film. None of the corresponding activities examine the aspect of design (New London Group, 1999) in the

¹⁷ Music and Physical Education programs offer their own methods courses with fieldwork as a requirement. Due to their class schedule, the preservice teachers can have only one fieldwork for LitMeth.

¹⁸ *Freedom Writers* is based on a real story. The plot involves a young teacher who inspires her English Language Arts class of at-risk students from diverse racial/ethnic and low Socioeconomic Status backgrounds.

multimodal text, but only analyze the film's story. The reason I selected this multimodal text/film is to thoroughly help my preservice teachers to observe underprivileged high school students' school experiences from diverse angles and to indirectly experience the particular school context shown.

Challenges in Teaching LitMeth

According to my interviews with the PMTs prior to taking LitMeth, the predominant theme cited was the disconnection from their own disciplines. The preservice teacher participants said that they did not expect to find any link between the topic of music and the topic of literacy, given their language-based views of literacy. A few spoke positively about the requirement for taking the course, mainly because they assumed there was value in all of the courses required for secondary teaching certification. Amanda said: "If it's mandatory, there must be some reason, so I'll trust the education department in that it will help me somehow when I'm older." The appearance of disconnection in other interview findings was not unexpected because I had heard it before in comments by former PMTs. Prof. F encountered similar comments from her preservice teachers in her LitMeth section. She explained that when she taught the section, "I tried to make it as meaningful as possible. You still get the evaluations that 'This is irrelevant to me.' So it's a very- that's the challenge." She expressed her thoughts on irrelevancy:

I think the core [LitMeth] assignments are important to understanding literacy, but I think it's hard for them to be able to do the activities in the framework that they have for instruction for their courses. So, a student that isn't in the field doesn't have a very- you've had to make adjustments with the school study assignment, you've [the researcher] had to make adjustments with the students. So those are the problems. Those are the big challenges, I think. And you don't want a student to go through a course and say 'Ok, I did it, it was a waste of my time.'

Prof. F found it difficult to make the core assignments more applicable even though she understood the importance of the assignments in understanding literacy. As she explained, "I

think it needs some adjustments in the assignments- but I think it's not as good a fit as it could be, because we don't- I think it's because- I'm not saying it's because the assignments won't work. I think the core assignments are important to understanding literacy." The problem of inadequate assignments was seen most visibly in the text analysis assignment about which my PMTs still complain. As the first quotation in the Introduction to this study shows, one preservice teacher complained, "You don't know us, Hyun-ju!" when he told me that there was no text suitable for the assignment. Since this encounter occurred before I had started my research for this study, I had to agree with him based on my lack of knowledge and information in relation to music education. Therefore, the gap between the conceptual view of text and its application to an assignment for a music education class remains one of the challenges in designing LitMeth to be relevant for PMTs.

II. PMTs' Views on Education Courses

Although they had not taken LitMeth before being interviewed, I asked the preservice teachers what they expected to learn in LitMeth. I had designed my questions to examine their expectations regarding other required education courses, such as educational psychology and multicultural education to identify possible matches or mismatches between their expectations and the School of Education's purposes for the courses. My analysis of the interview data revealed two major patterns in the responses.

Disconnection from Music Education

Five of the eleven PMTs indirectly stated that LitMeth seemed to be unrelated to music education. They expected the course to teach them about reading and writing printed texts, and they could not see any relevance to music education. Since their definitions of literacy were limited to the ability to read and write, the disconnection was rooted in their expectation of the

course. Regarding this topic, Ben said in a strong tone of voice, “So my first impression of the course was ‘Ok, well, it’s *an English course*. They want to teach me how to teach kids how to read and write. . . You know, it just doesn’t- there’s a *huge disconnect* between the two topics [literacy and music].” For Ben, LitMeth was designed only for English preservice teachers, and he could see no application for teaching music. He even used “huge” to emphasize the disconnection between the two disciplines:

Don’t they have teachers to do that, you know? We have English education majors – why am I taking a course to do it? And, you know, I’ve heard different things about it, and different people say different things about it but- . . . They [education course instructors] really need to figure out how to apply it to us. You know, so back to LitMeth [the content area literacy course]. For math, and science, and history, and language arts, I could see the applications of reading and writing in the classroom. But even for mathematics it’s hard because it’s like, ‘Ok, they learned how to write. I guess they can write a math paragraph.’ I always hated writing in math class, because I thought it was pointless. I wanted to do math problems. And then, you know, we get all this- we get all this feedback from, like, school districts that are applying ‘Well, reading in the classroom,’ and ‘Gotta teach students how to read.’ And we have teachers to do that; let me teach music education. I mean, part of its, you know, the government push to teach reading and science. That’s- you know. That’s what they care about. That’s what the education school has to focus on, because that’s what the government wants them to teach. . . So whether or not it applies to what I’m doing, I still have to go do it, because- yeah, maybe I’ll never use it again. Well, you took the course. You know, it just doesn’t- there’s a *huge disconnect* between the two topics.

Ben cited an example of government pressure on teachers to integrate literacy into all content areas: “I mean, part of it’s, you know, the government push to teach reading and science.” He seemed to think that LitMeth was only required by state policy. His cynical view expanded to the other education courses which he had already taken: “That’s what they [government] care about. That’s what the education school has to focus on. . . So whether or not it applies to what I’m doing, I still have to go do it.” The following responses from other preservice teachers more or less aligned with Ben’s view on the LitMeth course:

Cathy: I thought it was going to be about *teaching kids to read and write*, and that it wouldn’t have to do a lot, specifically, with music.

HJ: What makes you think so?

Cathy: I guess because it was in the school of Ed, and not the school of music. I thought that probably I would be with other students outside of the school of music, so we wouldn't be focusing so much specifically on reading music. It would be reading in general. That's just what I thought. So I'm still not really sure what, exactly, is in the class.

Emma: Ok, my first impression was 'What exactly am I going to be doing? Am I reading and writing about education?' I wasn't- my first impression was that I didn't know what exactly it was, because I couldn't find anything that described the course. But it wasn't necessarily, like, a negative attitude towards, or positive. I was like 'Oh, it's an education class, cool.' And then. . . Yeah, so it's going to be about, like, teaching- *it's mostly teaching literacy*. . . I don't know. But, at any rate, I don't think it's about us reading and writing. It's about *how students are going to be reading*.

Ella: I expected it to be theoretical. And I knew there would be all different majors- all different academic majors there. So it'd be *more general* teaching things rather than music teaching.

Practical vs. Theoretical

Without exception, the PMTs considered education courses and music education methods courses as theory-oriented vs. theoretical. For example, Ella described her multicultural education course: "Music education courses are *more practical*. We learn how to play the instruments. We learn- in field work, we have teaching assignments, and we teach lessons. So *it's more applied skills*. And in classes, we also talk about theory and writing curriculum, things like that. But in multicultural education, it's been more dealing with our attitudes about teaching and reading. . . Yeah, reading a lot and thinking about the concepts, but *not necessarily how to apply them to classrooms*." Her comparison between a theory-oriented introductory course offered by music education and education courses followed a similar pattern:

Ella: Yeah, I'd say that that course, intro to music Ed – was more similar to the school of education courses, the theoretical basis. *But we did have some specific observations*. We went with their teachers and talked about specifically what they did, how they set up their classrooms, things like that.

HJ: Interesting. So when you planned to take education courses, what did you expect to learn?

Ella: I expected it to be *theoretical*. And I knew there would be all different majors- all different academic majors there. So it'd be *more general* teaching things rather than music teaching.

Ella added that, “we [PMTs] did have some specific observations,” and said that she did not simply read and discuss, but visited the actual schools and interacted with music teachers. I also found that the music methods courses include fieldwork, but that the three education courses offer no experience outside the classroom particularly for PMTs. I recognized a theme recurring in the comments as reflected by Ella’s comment that, “it’d be more general teaching things rather than music teaching.” Mark also described doing vs. thinking:

I guess I’ve- I mean. It’s very different in that we’re working with a lot of articles, and a lot of reading, and a lot of responding to those as opposed to in music it’s a lot of doing things. It’s a lot of- right. And the education class, it’s a bit more reflective. There’s- you have to be- you have to think- You know. I’m not saying that I’m not thinking in my music classes, but it’s more analytical, more theoretical kind of thinking. Rather than- the work is not- it’s not like right or wrong sometimes. It’s more subjective and (*indiscernible*). But yeah, I really do actually enjoy my 300 [multicultural education] class. We have a lot of really good discussions, yeah.

As an important feature of qualitative research, I included the following comments in order to acknowledge these lesser voices.

Distrust in LitMeth Instructors

Ben chose to discuss the education course instructors instead of actual courses: “... I was going to say ‘You have never studied music education. How are you going to teach me how to do that?’” He continued:

But- so my thought, going into the class [content area literacy course], is still, this is an English course. You [the researcher as well as content area literacy course instructors]’re teaching me how to teach English. But here’s music education way over here on the left, and here’s your English course that you want to teach me how to teach English; I don’t see the connection between them yet. And I think without some sort of connection, it’s kind of a pointless course. And the music- the education courses, the three that we have to take – so we take those three – I see the same trends. [Educational psychology] and [multicultural education] are a little bit more applicable to what we’re doing.

I realized that Ben's major reason for his distrust of content area course instructors was based on his definition of literacy. He thought literacy was only associated with the content area of English Language Arts which dealt primarily with reading and writing. He assumed, therefore, that a content area literacy course was "useless to him, because the instructors did not know music or music education.

Valuable Education Courses

Three PMTs expected to find value in a content area course and other education courses, mainly because such classes offered expertise on, according to Beth, "difficult issues that you would be facing when you teach." She said that multicultural education was her "most valuable class":

Yeah, I think so. I really enjoyed having multicultural society, because we talked about a lot of really difficult issues that you would be facing when you teach. And we didn't really get to work with children at all, but we had a lot of group work, and we got to pretend, like, our classmates were children, and act it out in front of class. And we talked about a lot of specific situations and read a lot of really great material and everything. So I definitely think that was helpful. And it was discussion based, so you could talk about it and figure out what you would do in those situations. *So that, I think, was one of the most valuable classes I've taken.*

Amanda tried to find a connection between content area literacy and music education, even though she defined literacy as the ability to read and write:

Well, I mean, reading and writing? I guess if you're writing, I mean, you're trying to express an opinion, or an emotion, or a statement, or something. And I guess in music, also, whenever you're playing you're trying to express something. You're trying to make a statement or something. So in a sense- in a sense, I guess, *that way they could be connected*. . . Sort of the idea of how to express yourself, and how- the different ways you can express yourself through reading and writing, and then sort of in playing music as well. But *I guess when I take that class I can see, like, that has to do with music education*. But I guess in another way is that- I mean, every- probably every education has to take that. Even if they're going to be a math teacher, they probably still would have to take that reading and writing. So it's probably just part of the standard of being certified to teach K through 12. Whatever subject, every educator [secondary preservice teachers] has to take that class.

Amanda thought that playing music was analogous to expressing oneself through reading and writing. She had difficulty, though, in connecting content areas, such as mathematics, to literacy based on her own definition of literacy. Amanda's confusion showed that she did not know why taking content area literacy course was necessary, even though she anticipated a possible connection between the course and music education.

Summary

Chapter 7 has described the theoretical construction of the course around sociocultural, critical, disciplinary, and multimodal literacies. Prof. F is the only current instructor who participated in the reconstruction of LitMeth ten years ago. The data sources used include her interview responses and the course syllabus. The chapter explains that the course sections are organized according to the three main literacy models representing the literacy practices occurring at the intersection of text, reader, and context (Moje, 2006) and that assignments are assigned to each theme. Because LitMeth follows the guidelines of disciplinary literacy, each section logically should align with the purposes of each of the disciplines¹⁹. However, my section is dedicated to preservice teachers from more than one program such as music education, physical education, and school library media although the rest of LitMeth sections are all discipline-specified. Although these disciplines are found to be quite embedded in multimodal literacy practices according to my own interactions with the preservice teachers, my section's assignments do not reflect these disciplinary entities.

In addition, the chapter summarizes the views of the PMTs in relation to LitMeth and two other education courses which are also state-mandatory for secondary certification. Many of

¹⁹ The disciplines include English, mathematics, science, social studies, foreign languages, music education, physical education, and school library media.

them complain that these education classes have no relevance for teaching music. In fact, LitMeth presents the least amount of relevance. Moreover, the PMTs perceive an important distinction between the classes offered by the School of Education and the School of Music arising from the conflicting discourse on practicality vs. theory. Even though some PMTs find value in taking the three mandatory education classes, others see none. The chapter ends by describing the major limitation LitMeth faces in order to provide meaningful application for today's generation of PMTs.

Ch. 8 Conclusion and Implications

Conclusion

The purpose of this study was to support the instruction of literacy teacher educators across disciplines. To promote a deeper understanding of the particular literacy and epistemology within each discipline and develop an appropriate literacy tool, I formulated three research questions: (1) How do teacher educators and preservice teachers in a music education department define literacy in general and music literacy in particular and how do they perceive the teaching of literacy? (2) What music literacy practices appear in music education and music classes? (3) What do the findings from questions 1 and 2 reveal about potential matches and mismatches in the design of a disciplinary literacy course that reflects an expanded definition of literacy?

I began my research by analyzing the views held by PMTs prior to taking the mandatory LitMeth course for secondary teacher certification. I also observed common music literacy practices in the classroom in order to understand their discursive practices within the music education community. This chapter will discuss the answers to my research questions and the educational implications. Based on my findings, I suggest future research directions to help literacy teacher educators develop curricula in alignment with different disciplinary literacy approaches.

Matters of the Epistemological and Pedagogical Orientations

The pedagogical approach of disciplinary and multimodal literacy views adopted by all of the LitMeth sections suggests that the teaching goals of content area teachers should avoid the pedagogy of telling (Moje, 2008; O'Brien et al., 1995) in which content area teachers inherently

transmit knowledge to the students through lecture alone. Rather, they ought to teach how disciplinary knowledge is constructed and produced as disciplinary discursive practices (Moje, 2008; Shanahan & Shanahan, 2008). Disciplinary literacy guidelines suggest that the secondary content area teachers should understand their particular disciplinary epistemologies, since each discipline has its own approaches to constructing disciplinary knowledge (Moje, 2007; Shanahan et al., 2011; Wilson, 2011). Considering this essential element of disciplinary literacy, I found that LitMeth practices were not reflective of the music disciplinary literacy practices, primarily because I lacked full understanding of the epistemology of music education.

Analyzing my interview data regarding a participant's teaching goals, I was intrigued by the similar answers given by the majority of the PMTs, who assigned high priority to teaching secondary students to appreciate music. Many answers included descriptive words indicating emotional responses, such as "love" or "enjoy," which are unexpected terms according to the norm of my own disciplinary field. Although I was not surprised to hear them, I realized that emotions and expressions of feelings regarding music sound and its interpretation are embedded in the music classroom practices.

Lemke (2012; 2013) contends that the tradition of scholarly and intellectual works exclude feelings from reason, and therefore "it has become very difficult to find the common ground and meeting points of their contemporary successors, cognition and affect, or, in terms I prefer, meaning and feeling" (2012, p. 58). The disciplinary disposition in which I have been trained pointed to another discourse mismatch in LitMeth. One assignment required each PMT to teach a mini-lesson, and several of them chose listening as their subject-matter. I expected to see some use of language-based materials and theories to name and identify the process of listening. Instead, the PMTs asked questions related to feelings and only touched upon how the particular

features of a sound, such as rhythm or tempo, could affect a listener's feelings. Therefore, I told them that they should have presented specific concepts, written texts, or graphic organizers as literacy strategies to help me understand the sounds as I listened.

In his class, Prof. B taught the four categories of perceptual, cognitive, affective, and subjective listening. These four methods of listening to music were unfamiliar to me at the time I observed my PMTs' mini-lessons in LitMeth. It is understandable then that the PMTs displayed their disappointment in my comments due to my limited understanding of their disciplinary epistemological and pedagogical approaches. This embedded discourse of feeling vs. reason has been deconstructed by Lemke (2013), who stated that "the process of meaning-making itself has a feeling. It may in some cases be the feeling of calm disinterested inquiry, but it is always, and more often it is the feeling of curiosity, of anticipation, of effortlessness, or of frustration" (pp. 83-84). To musicians, feeling is meaning, and they have developed the semantics of musical sound through theorizing the constituent components of music such as interval and tonality. If the meaning-making process begins in the creating and listening, then the feelings and meanings attached to the music cannot be separated from the music itself, and this situation may represent another chasm between the music and literacy disciplines.

In alignment with the goals of disciplinary literacy, LitMeth requires the PMTs to develop teaching practices that will guide the secondary music students to engage in music discursive practices and to develop their individual musical identities. To achieve these goals, the curriculum must include the ways in which comprehensive music knowledge is constructed and show the PMTs how to incorporate the four music literacy practices, performing, listening, contemplating, and creating, into their lesson plans. Even in the setting of secondary band or orchestra, LitMeth asks the PMTs to combine diverse music literacy practices, such as

contemplating music literacy and listening music literacy. My classroom observation data showed that the participants in the orchestra/band and opera workshops wrote on their music scores in order to understand their parts; they also engaged in continual listening, because they interacted with one another based on the music text of sound mode. Thus, reading the music notation alone was not sufficient, because these performing workshops also required acute aural skills.

Prof. D addressed the limited music practices in current secondary music classrooms due to the diverse contextual factors of a performance-driven curriculum and budget cutbacks. She did not devalue the important role of performance-driven curriculum in terms of teaching music in the secondary schools, but emphasized that the secondary students in music classes should be involved in learning more comprehensive music knowledge, so that they would not become passive recipients. I did not have an opportunity to observe the implementation of Prof. D's ideas in the classroom, although several PMTs stated that they did not learn directly how to teach music theory as part of contemplating music literacy in the methods class of music theory. When I asked them to break down each process of their teaching, they were reluctant to follow my suggestion, saying that I did not understand their disciplinary practices as well as they did. When they attempted to teach specific musical concepts for enhancing aural skill, their general method was to expose their students to musical sound and help them to discern the sound differences.

In contrast, I constantly pushed them to incorporate literacy strategies in their teaching and to present detailed explanations of each of the music concepts attached to the sound. This was where our differing pedagogical approaches conflicted; I tried to figure out the cognitive processes in gaining an understanding of the concept presented by using the tool of visual literacy and cognitive strategies, whereas my former students emphasized internalizing the

musical sound, which Prof. D had called the “*inner hearing of music*,” a concept which I did not fully understand. In the continuum of the mismatching discourses between the two disciplines and of identifying music literacy practices, the next section discusses the different modes used in classroom practices between the two disciplinary classroom settings.

Matters of Multimodal Literacy

As mentioned, LitMeth perceives literacy from the viewpoint of multimodal literacy according to the theoretical stance of disciplinary literacy, which acknowledges that each discipline has its own set of literacy practices. Because sound is one of the important modes frequently observed in the classroom practices and is essential text in music education classrooms, the most frequent literacy mode I observed was the use of auditory/sound mode as seen in Table 8-1 below. The modes of image (visual), language (linguistic), movement/gesture (kinesthetic), and music sound (auditory) in the classroom practices required the PMTs and their professors to make meanings through reason and through emotional feelings by using modes that offered the best meaning and feeling potential. Those meanings and feelings have been historically constructed by the disciplinary members’ past use in alignment with the unique need of each disciplinary community of practice (Kress & Van Leeuwen, 2001; Van Leeuwen, 2005).

Table 8-1: Multiple Modes Observed in the Classroom

	Course	Visual	Linguistic	Kinesthetic	Auditory
Music Ed.	Elementary Conducting II	•	•	•	•
	Teaching General Music in Elementary Schools*	•	•	•	•
	Teaching General Music in Secondary Schools	•	•	•	•
	Secondary Instrumental Methods	•	•	•	•
School Of Music	Concert Band	•	•	•	•
	University Band	•	•	•	•
	Orchestra Ensemble	•	•	•	•
	Chamber Choir	•	•	•	•
	Opera Workshop	•	•	•	•
	Private Lesson	•	•	•	•
	Studio class	•	•	•	•
	Music in Political Film	•	•	•	•
	Musicology: History of Music	•	•	•	•
	Music of Asia I (China, Japan, and Korea)	•	•	•	•
LitMeth	Reading and Writing in Content Areas	•	•		

* This methods class was observed during the fall semester, 2011, before shadowing the four participants.

In order to understand one’s representation of meaning, materiality of text must be understood for the purpose of fully accessing its representational meanings (Jewitt & Kress, 2003). Obviously, music is the most crucial material in music education. It can be represented by various modes – those of music sound, written notation, or gestures etc. – each having its own affordances and constraints, but a print text alone cannot fully represent music epistemology. For example, the classroom practices of LitMeth revolve around visual and linguistic modes, but the kinesthetic and auditory modes are absent, because the main classroom activities are designed for

reading and discussion except for one session which included watching a film. As a long-time instructor for this particular LitMeth section, I am not confident in the process of making meaning using the auditory and kinesthetic modes due to my limited experience of comprehensive musical practices. For example, my musical knowledge is mostly confined to the history of musical eras and musical genres. I can discern between the genres through the use of the auditory mode, although I cannot explain the specific musical features of each genre for the purpose of teaching due to my lack of syntactical knowledge of music sound. Therefore, I often found myself asking my students to explain music practices aloud instead of using the auditory mode. My unfamiliarity with the music discipline prevented me from incorporating materials consistent with music disciplinary literacy practices in my LitMeth section I taught. Based on my experiences and my research, the next section discusses the educational implications for educators teaching content area literacy to PMTs.

Bringing the Discourses into Alignment

Regarding the matching and mismatching discourses between the participants from music education and literacy education on important literacy concepts, my findings are not surprising. Several studies also found that conflicting literacy-related concepts held by teacher educators and secondary preservice teachers are an essential reason for the latter group's reluctance to take required literacy courses such as LitMeth (Hall, 2005; Lesley, 2011). I found that the efficacy of literacy as a tool for teaching music was in doubt, primarily because the preservice teachers and their professors perceived literacy in general and music literacy in particular to be based on the traditional view of language-based literacy. For instance, the LitMeth curriculum is structured along the literacy model (Moje, 2006) that originates from Rosenblatt's transactional theories of reading (1994). According to this model, the relationship among text difficulty, contextual

factors, and the reader's literacy competency and related knowledge will affect the reader's level of comprehension of a text passage. Thus, the weekly class topics in LitMeth are constructed around these three essential elements, which relate more closely to printed text literacy than to multimodal literacy which is, however, the main conceptual framework for this course.

It is obvious that the concept of literacy embedded in each of the class sessions should be understood by secondary preservice teachers in order to help them fully engage in class activities. I found, however, that the perception of literacy held by the PMTs did not match the concepts presented in LitMeth. As Prof. H said, "Literacy is a much more vague concept in music." Prof. D expressed discomfort in relation to the concept of literacy, by saying "it's pushing me out of comfort zone in a way." Their responses indicate that the word, literacy, fails to describe the disciplinary practices used by the music education community. The discomfort I observed could be associated with a disciplinary identity and specialty which has been made inaccessible by the discourse of another discipline and its own conceptually important terminology (i.e., literacy), thus separating the experts from the novices, and as a result putting a disciplinary expert in music in the position of a novice in the discipline of literacy (Duff, 2010). Because the repertoire of discursive and linguistic resources are so different, it was difficult for the PMTs to engage in the disciplinary enculturation or socialization within the predominant discursive practices of LitMeth (Casanave, 2005; Casanave & Li, 2008). During my observations in music education classes, I rarely heard the word, literacy, mentioned, and when it was used, it was generally in the context of reading musical notation. Moreover, the pedagogical application of literacy terms is not considered essential in the music discipline (e.g., music literacy typically as reading musical notation).

A few preservice teachers perceived literacy from the functional and multimodal literacy views, although they were not able to clearly articulate their views. Prof. B differed from the other professors, because the professor perceived literacy as a tool to engage in diverse cultural practices, and therefore, to fully participate in the practices of a particular sociocultural community, Prof. B stated that an individual should comprehend the visible (text) and invisible cultural norms (“the ways culture operates”) using the tools of literacy. This view aligned with the view of literacy practices in which literacy becomes a set of socially organized practices (Scribner & Cole, 1981). In other words, literacy is the tool that helps newcomers access the discourses and practices which are the social and cultural practices which represent and identify the community. Prof. B was unable to apply the concept of literacy in general to the particular field of music, because literacy remained linked to language alone (e.g., reading, writing, and speaking). Except for these few cases, the majority of the participants in my research study considered literacy to be the unique domain of those who represent the literacy discipline. Music literacy was regarded by the PMTs as the reading of musical notation, although the professors in my study expanded the definition of music literacy to include a meaningful experience with the music, a view more closely aligned to that described by Broomhead (2010). The professors did not use the term, music literacy, to represent any of the music practices, including reading musical notation but rather the words, composition, and arrangement. It is significant that only a few professors described their music practices in a way that could be aligned to music literacy practices, and yet they did not use literacy terminology during their interviews or in their classrooms. It is notable that the signified²⁰ concepts attached to the different signifiers²¹ are the same, but due to conflicting epistemological orientations, the signifiers are different.

²⁰ Signified means the concept to which the signifier refers.

²¹ Signifier means any material thing that signifies (Chandler, 2000).

Another mismatch in using the term is associated with the term of text in use. The majority of the participants generally considered text to include only language-based print text. When I asked them to discuss music text, they hesitated; as Esther said, “we haven’t referred to them [resources] as text.” According to them, the word, resources, included materials such as recorded music and listening maps. While LitMeth perceives literacy and text from the disciplinary and multimodal literacy views, in the music discipline, the vocabulary of literacy, fluency, text, and resources have significance according to the purpose of the discipline. The rigor of terminology persistent in any discipline differentiates one from another. It is indispensable to regard differences in terminology usage as a signifier of the mismatching discourses between music education and literacy education. Regarding my text analysis assignment, John said, “You don’t know us,” and insisted that there was no text in the music discipline. His resistance to the term according to the meaning that LitMeth designates can be construed as the rigor of his disciplinary belief (Hall, 2005). It is essential that literacy educators do not overlook this discursive chasm between the secondary preservice teachers and themselves in the usage of literacy-related terminology.

In terms of matching discourses, I found some common ground between the two disciplines while observing and interviewing. Particularly, my findings show (see Table 8-1) that all classrooms I observed were deeply and variously embedded in multimodal literacy practices. Ironically, I did not observe these practices in my LitMeth section, although the concept of multimodal literacy was an overarching theme of the class sessions as a whole. In other words, while the literacy practices illustrated in LitMeth did not address multimodal literacy theory, the music courses did. In addition, the music practices in which music education community members engaged aligned with Broomhead’s (2010) four music literacy practices (performing,

listening, contemplating, and creating), based on the views of disciplinary and multimodal literacies. It is not surprising to see that the previous mismatching discourses can be also considered as matching discourses due to the fact that the disciplinary practices in which the members of music education community engaged aligned with the theories of the disciplinary literacy scholars. Therefore, I assert that disciplinary literacy in this context of inter-disciplinary collaboration is the bridge connecting the various disciplines for the reason that one of the important goals of disciplinary literacy is to bring mismatching discourses into alignment.

Educational Implications

The findings of this study can be used to reconsider literacy courses for secondary preservice teachers from diverse content areas including music. Although the study was conducted only with the music education program, the following implications should be applicable to other disciplines as well, because they encompass general guidelines for collaboration.

Connecting the Two Disciplines

Many studies of teaching literacy in content areas have addressed the conflicting beliefs regarding content area literacy between secondary preservice teachers and content area literacy teacher educators (Kagan, 1992; Wideen et al., 1998). The discourses of literacy, text, and disciplinary pedagogy embedded in the secondary preservice teachers' thinking negatively affect their attitudes about taking content area literacy courses (Lesley, 2011). As the findings of this study show, most of the preservice music teachers enter their required LitMeth without a clear purpose for taking it even after reading the course description, mainly due to their own discourses on the meaning and applicability of literacy within their particular discipline. To eliminate the potential tension between these conflicting discourses, the connections and

discourse resolutions should be planned in the curriculum to establish agreement and cooperation between the secondary preservice teachers and the teacher educators. As Lesley (2011) suggests, the beginning weeks of a literacy course should assign more reflective activities to help the PMTs examine their own literacy experiences and views of literacy. A reflective activity could be a short survey of the PMTs' pre-assumptions of literacy.

My experience with the music discipline suggests that interdisciplinary collaboration should be promoted (Lesley, 2011) such as comprehensive discussions with disciplinary experts and classroom observations, or videotaping, of their courses. Based on the suggestions from disciplinary literacy scholars (Draper, 2010; Lesley, 2011; Moje, 2007, 2008; Shanahan & Shanahan, 2012), collaborative efforts should focus on both disciplinary epistemological and pedagogical orientations as seen in Table 8-1.

Table 8-2: Foci for Collaboration

Disciplinary Literacy	Multimodal Literacy
<p>What is the epistemological approach of a particular discipline?</p> <ol style="list-style-type: none"> 1) Essential disciplinary knowledge and concepts (e.g., different signifiers which have the same meanings between a particular discipline and literacy education) 2) Required literacy skills 3) Ways to produce and communicate with the disciplinary knowledge 4) Available text 	<p>What multimodal literacy practices are embedded in a particular discipline?</p> <ol style="list-style-type: none"> 1) Visual 2) Kinesthetic 3) Sound 4) Linguistic
<p>What is the pedagogical approach of a particular discipline?</p> <ol style="list-style-type: none"> 1) Teaching goals 2) Primary and secondary instructional practices 3) Primary and secondary assessments 	<p>How do disciplinary experts make a meaning by using multiple modes?</p> <ol style="list-style-type: none"> 1) Affordances and constraints of each mode 2) Specific meaning-making process of each mode

National or common core standards can be the most accessible resources for understanding the purposes of disciplines and examining the course syllabi of required

disciplinary courses. Through this process, literacy teacher educators and disciplinary educators can find that different signifiers (e.g., disciplinary specific terms and concepts) share the same meanings. For example, in the case of music discipline they do not use the term “text,” but employ the various linguistic signifiers of resources, scores, textbooks, recordings, conductors, and live performances. For this reason, I noted that almost half of the PMTs selected scores and recordings for my assignment on text analysis, and we worked together to identify better terms to represent the music reading process (see Appendix 11 for a sample paper). A preservice teacher from school library media joined our collaboration for modifying the text analysis guidelines (see Appendix 12 for a sample paper). Based on our successful collaboration, I did not change the structure of the LitMeth curriculum, but I did integrate disciplinary literacy and music literacy practices (e.g., readings and modifications of the assignments). If the objective is to retain current, research-proven literacy strategies and content area instructional strategies, literacy teacher educators need to include disciplinary contents and also create a non-judgmental space where both teacher educators and preservice teachers can educate one another. If this hybrid space is well established in a literacy course, I believe that literacy teacher educators will feel more comfortable and confident in crossing the boundaries between disciplinary fields.

Incorporating and Making Explicit Multimodal Literacy Practices

Disciplinary literacy scholars unanimously suggest that the required literacy course for the secondary content areas should acknowledge the different epistemological orientations of the different disciplines and their literacy practices (Draper et al., 2010; Hillman, 2013; Lee & Spratley, 2007; Moje, 2008; Shanahan & Shanahan, 2012). Similarly, my findings show that music literacy practices naturally follow the features of multiple modes of literacy. All four music literacy practices should be involved ultimately in the sound mode, which is also the main

semiotic resource as a text. Even in the case of contemplating literacy practice, the language-based print text is another important semiotic resource, but to fully comprehend the music concepts and theories, the members of the music education community of practice have to transmit their knowledge into actual music sound aurally or by performing. To comprehensively understand the knowledge, skills, and literacy practices of diverse disciplines, particularly in which multiple modes are fundamental semiotic resources in their disciplinary literacy practices, music teacher educators need to make the multimodal literacy practices explicit to their PMTs.

To provide explicit instruction on multimodal literacy practices I suggest that literacy teacher educators and disciplinary experts establish reading groups on multimodal literacy. For example, I invited one master's program student from school library media, who took my LitMeth as well as showed great interest in learning more about the topic, to an informal study group. She understood the meaning-making process of multiple modes, because she had taken some media courses. She told me that the theoretical frame of multimodal literacy (e.g., Jewitt, 2008; Jewitt & Kress, 2003) helped her to understand her disciplinary literacy practices regarding conceptualizing and explicitly naming the practices, and that she became confident enough to make her instruction with multiple modes more explicit to her secondary students. The knowledge we constructed is the knowledge of metalanguage, or the "language for talking about language, images, texts, and meaning-making interactions" (New London Group, 1996, p.77). In my LitMeth section, I taught about metalanguage, but I was not able to teach more practical applications, because multimodal literacy remains in the developmental phase with research and application, although visual image literacy has been well established.

For this purpose, I suggest that literacy teacher educators consider video-based reflection and analysis of practice (Borko, Eiteljorg, & Pittman, 2008; Santagata & Angelici, 2010; Rook &

McDonald, 2012). For example, I used several video excerpts of my classroom observation data which represent the music literacy practices embedded in music classrooms and invited my previous students to identify and name the specific practices they found. It was not easy for them, or me, to find common ground in terms of language. However, because we agreed that we wanted to bridge the chasm between our disciplines, it was rewarding, particularly for the PMTs, to analyze their music teaching and learning practices by taking the teacher's position when observing a music class. Therefore, my suggestion is that literacy teacher educators should ask their secondary preservice teachers to videotape some of their disciplinary classrooms and to analyze and name each practice. I also recommend that teacher educators guide their secondary preservice teachers to perceive their embedded practices based on the view of disciplinary literacy. For example, my PMTs learned to categorize the music practices according to their embedded practices. I used the following structure for this activity:

- (1) Videotape some of secondary preservice teachers' disciplinary classroom practices and modes in use for interaction or communication as well as a form of text
- (2) Watch the most representative selections of video excerpts
- (3) Jot down and name the practices observed and what essential knowledge, strategies, and skills are needed
- (4) Categorize the secondary preservice teachers' finding according to the view of disciplinary literacy

During this activity, literacy teacher educators and their students have an opportunity to develop their own metalanguage to identify a more specific meaning-making process. The collaborative process creates common ground or hybrid space for learning and creating new discourses to expand the boundary of understanding each disciplinary.

Future Direction for Research

Mirel (2011), who claims that “For most of the 20th century, dialogues between ‘ed school’ faculty members and their liberal arts colleagues about how to train prospective teachers were scarce,” uses the metaphor of the “widest street in the world” (p. 7) to represent not only the spacious and physical separation between them, but also to allude to the lack of collaboration between the disciplines. Mirel is not the only scholar to urge more collaboration. Draper et al. (2010) have collaborated with disciplinary scholars to identify and redefine each disciplinary literacy under the guidance of Draper as the literacy scholar. I believe that my research can help to narrow the “widest street.” Future research involving collaboration between disciplinary literacy scholars and disciplinary experts could develop a standardized literacy course to align with the disciplinary approach.

Finally, it is important to further examine “the relationship between mode, thinking and the shape of knowledge” and to identify that “each mode entails different cognitive work, and has different conceptual, cognitive and affective consequences,” as Jewitt and Kress claim (2003 p. 288). I often observed moments when the music professors and their students interacted through the use of multiple modes, yet in several follow-up interviews, my participants did not realize that the modes were embedded in their classroom practices. Their lack of realization may be due to the embodiment of the multimodal literacy practices, or the professional music knowledge associated with those practices may have prevented them from explaining to me what happened in the classrooms. Draper (2008), who observed Broomhead’s music education class, realized that “he valued music, and other forms of art, because, as he explained to his class of future music teachers, it ‘pierces the under layers of consciousness’ that are often inaccessible to language” (p. 70). Even this unique moment of music experience might still need to be identified

and documented to understand the music literacy and multiple modes in use in order to reify their music literacy practices.

In conclusion, I concur with Lemke who argues (2012; 2013) that further research on the semantics of feelings may prove helpful in understanding the disciplines which contain epistemologies deeply embedded in multimodal literacy practices. In addition, I believe that using the same processes and tools as I have used in this study should prove useful in future research studies which might be conducted to study the relationships between literacy education and these other disciplines. Interviews with disciplinary students and professors as well as shadowing and classroom observations accompanied by close study of artifacts lead to a much deeper understanding of disciplinary discourses by one who does not actually practice the particular discipline. Such studies should yield valuable insights into these complex practices and serve to further bridge the chasm between the diverse disciplines and disciplinary literacy education.

APPENDIX

Appendix 1: Curriculum of Music Education




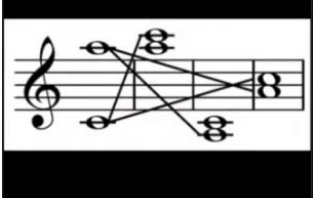

	Choral Music Education	Instrumental Music Education
Music Education Methods Courses	<ul style="list-style-type: none"> • A minimum proficiency by coursework or placement exam equivalent to five terms of private piano instruction • A minimum of twenty-four credit hours of private instruction or completion of 425 or 426 • Final project as part of Performance series. The form and content of the project will be determined by the studio teacher and the individual student, and approved by the studio teacher in consultation with the home department, Music Education. • Two semesters of conducting 	<ul style="list-style-type: none"> • One year of piano or placement exam equivalent • A minimum of twenty-four credit hours of performance or completion of 425 or 426 • Final project as part of Performance series. Form and content will be determined under the guidance of departmental advisor • Two semesters of conducting
	<ul style="list-style-type: none"> • One semester of music technology 	<ul style="list-style-type: none"> • One semester of music technology
	<ul style="list-style-type: none"> • Two courses in secondary instruments 	<ul style="list-style-type: none"> • Six courses in secondary instruments
	<ul style="list-style-type: none"> • Electives to complete a total of 130-138 credit hours 	<ul style="list-style-type: none"> • Electives to complete a total of 130-138 credit hours
	<ul style="list-style-type: none"> • Twelve credits of student teaching 	<ul style="list-style-type: none"> • Twelve credits of student teaching
	<ul style="list-style-type: none"> • Ten to thirteen hours of Music Education courses 	<ul style="list-style-type: none"> • A minimum of eleven to fourteen Music Education credit hours
School of Music Course	<ul style="list-style-type: none"> • Participation in an approved band, choir, or orchestra each term of residence, except when student teaching 	<ul style="list-style-type: none"> • Participation in an approved band, choir, or orchestra each term of residence, except when student teaching



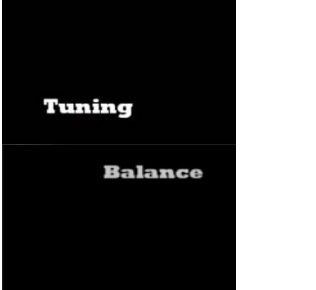


	<ul style="list-style-type: none"> • A minimum of six hours of Music electives to be chosen in consultation with departmental advisor 	<ul style="list-style-type: none"> • A minimum of six hours of Music electives to be chosen in consultation with departmental advisor
	<ul style="list-style-type: none"> • A minimum of eight hours of musicology, including the study of European and American music history <p>A minimum of two years of music theory, including the sounds and concepts of many world music traditions, and the study of the structure of primarily tonal music, through ear training and sight-singing, written work in construction and composition, and music analysis</p> <ul style="list-style-type: none"> • One course in advanced music theory • One additional elective in musicology, music theory or jazz • One course in vocal literature 	<ul style="list-style-type: none"> • A minimum of eight hours of musicology, including the study of European and American music history • A minimum of two years of music theory, including the sounds and concepts of many world music traditions, and the study of the structure of primarily tonal music, through ear training and sight-singing, written work in construction and composition, and music analysis • One course in advanced music theory • One additional elective in musicology, music theory or jazz
Educational Courses	<ul style="list-style-type: none"> • Nine hours of professional education courses 	<ul style="list-style-type: none"> • Nine hours of professional education courses
LSA Requirements	<ul style="list-style-type: none"> • A minimum of thirty-two credit hours of additional coursework in various departments covering the areas of humanities, natural and social science, one introductory psychology course, and the University's two semester English writing requirement 	<ul style="list-style-type: none"> • A minimum of thirty-two credit hours of additional coursework in various departments covering the areas of humanities, natural and social science, one introductory psychology course, and the University's two semester English requirement







Appendix 2: Structure of the Interval Lesson


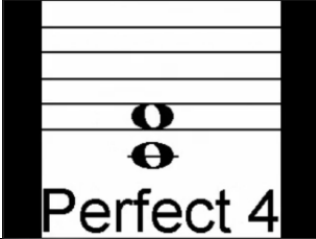

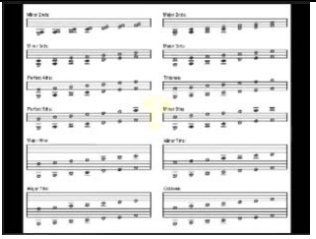
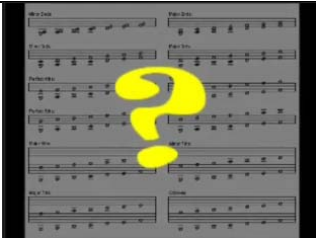
Sequence of Lesson	Teaching Purposes	Modes	Contents
Before Lesson	<ul style="list-style-type: none"> • Enhancing the prior knowledge of Interval 	<ul style="list-style-type: none"> • Visual image • Language (Verbal) • Music Sound 	<ul style="list-style-type: none"> • Introducing what musical concept is going to learn • Defining and explaining about what Interval is • Various theme music examples which represent diverse intervals
During Lesson	<ul style="list-style-type: none"> • Reinforcing and applying the interval knowledge into other music 	<ul style="list-style-type: none"> • Visual image • Language (Verbal) • Music Sound 	<ul style="list-style-type: none"> • Showing each different interval notation & Explaining it • Listening to music example of each interval
Concluding Lesson	<ul style="list-style-type: none"> • Applying into other everyday music • Assessing 	<ul style="list-style-type: none"> • Visual • Language (Verbal) • Music Sound • Handout for assessment 	

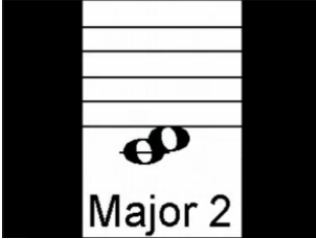


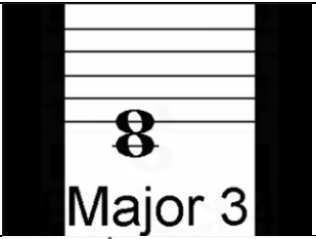

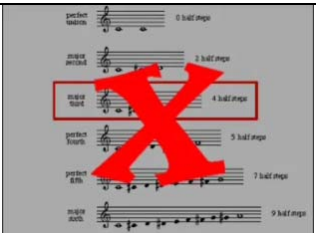
Appendix 3: A multimodal transcription reconstructing as teaching interval's meaning adopted from Baldry's "Analysis of the Phasal Organization of Texts" (2007).






Phase		Shot	Screen Shot	Analysis
I N T R O D U C I N G	(1) Before Lesson	1		<i>Phase 1:</i> Introducing the lesson <i>Visual:</i> Contrast of colors (Black vs. Light Orange) <i>Written Language:</i> "Identifying Intervals" <i>Music:</i> Classical music
	T O P I C	2		<i>Phase 1:</i> Introducing the lesson <i>Visual:</i> Contrast of colors (Black vs. Light Pink) <i>Written Language:</i> "Easy Tricks for Success!" <i>Music:</i> Classical music
	(2) Before Lesson	3		<i>Phase 2:</i> Before Lesson <i>Visual:</i> Trumpet performer <i>Music:</i> Classical music <i>Verbal Comments:</i> "Hearing intervals is a useful skill to have as a musician."
		4		<i>Phase 2:</i> Before Lesson <i>Visual:</i> Musical notation representing intervals <i>Music:</i> Classical music <i>Verbal Comments:</i> "An interval is a combination of two notes played together, and how they sound together."
		5		<i>Phase 2:</i> Before Lesson <i>Visual:</i> Playing brass instruments <i>Music:</i> Classical music <i>Verbal Comments:</i> "When you are playing a piece, you frequently play different notes than the instruments around you. You may even play different notes than those within your section."







D E F I N I N G & E X P L A I N I N G C O N C E P T	E N H A N C I N G P R I O R K N O W L E D G E	6		Phase 2: Before Lesson Visual: Playing flute Music: Classical music Verbal Comments: “It is important to know if, and how, your note is different than what is being played by others.”
		7		Phase 2: Before Lesson Visual: Playing brass instruments Music: Classical music Verbal Comments: “Learning to hear intervals will help you develop a better ear, which in turn will improve other skills such as tuning and balance.”
		8		<i>Phase 2: Before Lesson</i> Visual: Black background Graphic Overlay: Words to indicate the skills Music: Classical music Verbal Comments: “. . . which in turn will improve other skills such as tuning and balance. Many students have a hard time hearing intervals, and it is mainly because they do not know what they are listening for.”
		9		<i>Phase 2: Before Lesson</i> Visual: Balloons Music: Classical music Verbal Comments: “and it is mainly because they do not know what they are listening for.”
		10		<i>Phase 2: Before Lesson</i> Visual: Trumpet performer Music: Classical music Verbal Comments: “Today I will show you tricks that make the intervals a lot easier to hear, and will help you to identify them faster.”

		11		<p><i>Phase 2: Before Lesson</i></p> <p>Visual: ‘The Lord of the Rings’</p> <p>Music: theme music</p> <p>Music: Classical music</p> <p>Verbal Comments: “Today I will show you tricks that make the intervals a lot easier to hear, and will help you to identify them faster.”</p>
		12		<p><i>Phase 2: Before Lesson</i></p> <p>Visual:</p> <p>Graphic Overlay:</p> <p>Music: Classical music</p> <p>Verbal Comments: “Today I will show you tricks that make the intervals a lot easier to hear, and will help you to identify them faster.”</p>
		13		<p><i>Phase 2: Before Lesson</i></p> <p>Visual:</p> <p>Graphic Overlay:</p> <p>Music: Classical music</p> <p>Verbal Comments: “Today I will show you tricks that make the intervals a lot easier to hear, and will help you to identify them faster.”</p>
		14		<p><i>Phase 2: Before Lesson</i></p> <p>Visual:</p> <p>Graphic Overlay: ‘Star Wars’ theme music</p> <p>Music: Classical music</p> <p>Verbal Comments: “Today I will show you tricks that make the intervals a lot easier to hear, and will help you to identify them faster.”</p>
		(3) During Lesson	15	S 
SHOWING	EACH	16		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Musical notes</p> <p>Graphic Overlay: Indicating the name of the interval</p> <p>Music: Corresponding piano sound accompanied with the interval</p> <p>Verbal Comments: “a major 2nd”</p>
	DIFFER			

R E N T I N T E R V A L N O T A T I O N	17		<p><i>Phase 3: During Lesson</i> Visual: Musical notes Graphic Overlay: Indicating the name of the interval Music: Corresponding piano sound accompanied with the interval Verbal Comments: “a major 3rd”</p>
	18		<p><i>Phase 3: During Lesson</i> Visual: Musical notes Graphic Overlay: Indicating the name of the interval Music: Corresponding piano sound accompanied with the interval Verbal Comments: “a perfect 4th”</p>
	19		<p><i>Phase 3: During Lesson</i> Visual: Musical notes Graphic Overlay: Indicating the name of the interval Music: Corresponding piano sound accompanied with the interval Verbal Comments: “a perfect 5th”</p>
(3) During Lesson	20		<p><i>Phase 3: During Lesson</i> Visual: Sheet music Graphic Overlay: Music: N/A Verbal Comments: “There may come a point where you hear these intervals and instinctively know what they are, but trying to identify them for the first time can be difficult.”</p>
E X P L A N I N G & E X A	21		<p><i>Phase 3: During Lesson</i> Visual: Musical notes Graphic Overlay: Question mark Music: N/A Verbal Comments: “The key to your success is to relate each of these intervals to something you are familiar with, such as a song.”</p>

LISTENING OF EACH INTERVAL	M P L E	22		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Musical notes</p> <p>Graphic Overlay: Indicating the name of the interval</p> <p>Music: Demonstrating the piano sound of Major 2</p> <p>Verbal Comments: “We will begin with a major 2nd. The two notes in a major 2nd are two half-steps apart from each other.”</p>
	E A C H	23		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Musical notes</p> <p>Graphic Overlay: Red square to point to the particular note</p> <p>Music: Demonstrating the piano sound and humming the second note</p> <p>Verbal Comments: “You could hum up two steps like this”</p>
	I N T E R V A L	24		<p><i>Phase 3: During Lesson</i></p> <p>Visual: balloons</p> <p>Graphic Overlay: Indicating the name of the music sound</p> <p>Music: ‘Happy Birthday’ music</p> <p>Verbal Comments: “Or you could think of the song, Happy Birthday. The first two notes in Happy Birthday are a major 2nd apart. [Demonstrating the song.] If you’ve ever been to a birthday party, then you already know how to hear and sing a major 2nd.”</p>
	25		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Musical notes</p> <p>Graphic Overlay: Indicating the name of the interval</p> <p>Music: Demonstrating sound</p> <p>Verbal Comments: “The next interval is a major 3rd.”</p>	
	26		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Musical notes</p> <p>Graphic Overlay: Red square to point to the particular note</p> <p>Music:</p> <p>Verbal Comments: “Because of the larger amount of half-steps between the two notes, it is very difficult to simply hum up half-steps until you reach the correct pitch.</p>	
	27		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Musical notes</p> <p>Graphic Overlay: Red x mark</p> <p>Music:</p> <p>Verbal Comments: “. . .until you reach the correct pitch.” Instead, you can think of the song, <i>When the</i></p>	

			<i>Saints Go Marching In.</i> ”
28		<p><i>Phase 3: During Lesson</i> Visual: Trumpet performer Graphic Overlay: Indicating the song name Music: <i>When the Saints Go Marching In</i> Verbal Comments: “. . . <i>When the Saints Go Marching In.</i>’ The first two notes are a major third apart. (Demonstrating song.)</p>	
29		<p><i>Phase 3: During Lesson</i> Visual: Musical notes Graphic Overlay: Indicating the name of interval Music: N/A Verbal Comments: We now come to a perfect 4th. (Demonstrating sound.) There are two songs that can help you easily identify a perfect 4th. Pick the one that you feel you can remember the best.</p>	
30		<p><i>Phase 3: During Lesson</i> Visual: Teddy Bear’s Wedding Graphic Overlay: Indicating the name of the music sound Music: ‘Here Comes the Bride’ music Verbal Comments: The first song that includes a perfect 4th is <i>Here Comes the Bride</i>. The first two pitches is what you want to listen for.</p>	
31		<p><i>Phase 3: During Lesson</i> Visual: Harry Potter poster Graphic Overlay: Indicating the name of the music sound Music: ‘Harry Potter’ theme music Verbal Comments: Another song is the Harry Potter theme. The first two notes is a perfect 4th interval. (Demonstrating song.) Keeping either of these songs in mind will help you like magic.</p>	
32		<p><i>Phase 3: During Lesson</i> Visual: Music note Graphic Overlay: Indicating the name of the interval Music: N/A Verbal Comments: Our next interval is a perfect 5th. I, again, will tell you two songs that include a perfect 5th, and you can decide which song you want to keep in mind.</p>	

		33		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Twinkling star</p> <p>Graphic Overlay: Indicating the name of the music sound</p> <p>Music: ‘Twinkle Twinkle’ music</p> <p>Verbal Comments: The first song is “Twinkle Twinkle.” Once again, it is the first two notes that create the interval. (Demonstrating the song.)</p>
		34		<p><i>Phase 3: During Lesson</i></p> <p>Visual: Star Wars’ logo</p> <p>Graphic Overlay: Indicating the name of the music sound</p> <p>Music: ‘Star Wars’ theme music</p> <p>Verbal Comments: The other song is the Star Wars theme, where the first two notes are a perfect 5th apart.</p>
		35		<p><i>Phase 4: Concluding Lesson</i></p> <p>Visual: Darth Vader</p> <p>Music: ‘Star Wars’ theme music</p> <p>Verbal Comments: Not even Darth Vader will be able to stop you from identifying intervals with these tricks.</p>
		36		<p><i>Phase 4: Concluding Lesson</i></p> <p>Visual: Sheet music</p> <p>Music: ‘Star Wars’ theme music</p> <p>Verbal Comments: “There are many more intervals out there. As you come across different intervals, figure out a song that fits that interval, so that you can remember it with ease. I also challenge you to think of other songs that you can use for the four intervals we used today.”</p>
A P P L Y I N G		37		<p><i>Phase 4: Concluding Lesson</i></p> <p>Visual: ‘Star Wars’ theme music</p> <p>Music: ‘Star Wars’ theme music</p>
		38		<p><i>Phase 4: Concluding Lesson</i></p> <p>Graphic Overlay: “Happy Searching!”</p> <p>Music: ‘Star Wars’ theme music</p> <p>Verbal Comments: “Good luck, and happy searching!”</p>

Appendix 4: Assessment of the Interval Lesson

Final Assessment

Name: _____

Define the term *interval*:

Listen to the following examples and identify the interval that is played.

1. _____

2. _____

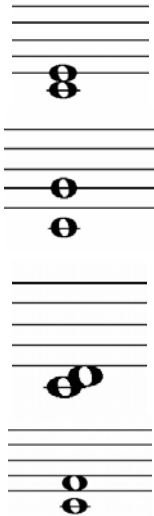
3. _____

4. _____

Complete the table below. Write the correct name that corresponds with the pictured interval, and name a song that demonstrates this interval.

Interval

Song



chord.



Name all of the intervals that you can find in the following

Appendix 5: LitMeth Rubric for Literacy Strategy Presentations

	1	2.5	4
Statement of Learning Objective	Weak statement of learning objective. Not linked to standard(s) or benchmark(s).	Statement of learning objective. Tenuously connected to standard(s) and benchmark(s).	Clear statement of learning objective. Directly and explicitly linked to standard(s) and benchmark(s).
Instructional Materials	Materials are weakly connected to the presentation and may not support the presentation.	Materials are clearly connected to the presentation and support the presentation.	Materials are clearly and explicitly connected to the presentation and enhance the presentation.
Strategy Analysis	Unclear and/or incomplete explanation and demonstration of the strategy's role in learning.	The strategy is explained and demonstrated, but both may lack clarity, focus, or thoroughness. The strategy's purpose may also be unclear.	Articulate explication and thorough demonstration of the role the strategy plays in learning. The purpose of the strategy is clear.
Assessment	Method and rationale of assessment of learning are unclear. Assessment generally lacks measurability, scoreability, alignment with objectives, and does not lend itself to meaningful feedback to the students.	Method and rationale of assessment of learning are mostly clear and appropriate for the strategy. Assessment is more often than not measurable, scoreable, aligned with objectives, and lends itself to meaningful feedback to the students.	Method and rationale of assessment of learning are explicit and appropriate for the strategy. Assessment is measurable, scoreable, aligned with objectives, and lends itself to meaningful feedback to the students.
Professionalism	The presentation is not well organized and suggests a lack of preparation. The interaction during the presentation is unprofessional.	The presentation's organization is clear and the group interacts well with each other and with the class.	The presentation is well organized, and demonstrates thoughtful preparation. The group interacts professionally with each other and the class during the presentation.

Appendix 6: Preservice Music Teacher Participants

Name*	Grade	Vocal/ Instrument	Major	Grade Level to teach in the future	Reason to major in ME	Teaching Goal(s)	Definition of Literacy	Definition of Music Literacy
Mark	Sophomore	Voice	ME	High	Music teacher influence	To take ownership of the music	Ability to read & write	Ability to read notation
Paul	Sophomore	Double Bass	ME	High	Passion for teaching	To take ownership of the music & To Appreciate music	Ability to read & write	Ability to read, understand, & perform music
Lauren	Sophomore	Flute	SoM & ME****	Elementary	Passion for teaching	To Appreciate music	Ability to read & write	Ability to read, understand, & perform music
Ella**	Junior	Viola	ME & Biology	Secondary	Music teacher influence	To Appreciate music	Ability to read & write	Ability to read, understand, & perform music
Emma	Junior	Euphonium	ME & Biology	Secondary	Music teacher influence	To take ownership of the music & To Appreciate music	Ability to read & write	Ability to read notation
Ruth	Junior	Piano	ME	Not Yet Decided	Good career plan	To get a good relationship with students	Ability to read & write	Ability to read, understand, & perform music
Beth	Junior	Voice	ME	Not Yet Decided	Passion for teaching	To Appreciate music	Ability to read & write	Ability to read notation
Esther	Junior	Oboe	ME	Not Yet Decided	Family influence	To Appreciate music	Ability to read, understand, write, and create in multiple forms of text	Ability to read notation
Cathy	Senior	Flute	SoM & ME	Any Level	Passion for teaching	To Appreciate music	Ability to read, understand, write, and create in multiple forms of text	Ability to read notation
Ben**	Junior	Percussion	SoM & ME	High	Good career plan	To Appreciate music	Ability to read & write	Ability to read, understand, & perform music
Amanda	Sophomore	Bassoon	ME	Not Yet Decided	Passion for teaching	To Appreciate music	Ability to understand what is read	Ability to read & play music
Tommy*	Junior	Clarinet	SoM & ME					
Danielle*	Senior	Voice	SoM & ME					

* The participant name is all pseudonym.

** It indicates the students whom I shadowed for one week.

*** It indicates the students whom I interviewed and shadowed for one week.

**** ME means majoring only in music education while SoM & ME indicates double-majoring in music and music education.

Music Education Professors

Appendix 7: Classroom Observation Field Notes

Classroom Observation Field Notes of one class session: Teaching general music in the elementary school

Date: 9/20 Wednesday

Unit: Week 3-1st session

Lesson Focus: 12 students

Session Topic: Teaching Musical Concepts

Time	Activity	Interaction	Literacy Practices	Media/Resources (including modes of representation)	Observations / Impressions
9:40	Singing (Sleepy Sound: to wake students up) Agenda -Field work for this Thursday -Learning theory	WH	Singing and movement		Introducing a song and singing and moving all together to wake up. Students looked very tired, but all were well engaged.
9:48	-Lecture -Reading silently a handout	WH	Oral and reading Discussion based even when lecturing, Prof. A kept asking questions to students	-Print handout (Table 1. Vocal evaluation form) -PP slides (Vocal development of pitch: Kodaly)	1) How to teach musical concepts Handout p.2: - Musical elements - Musical behaviors (through movement, singing, listening, playing) : for evaluating, students answering that using hand movement to indicate a change in pitch : computer program introduced -How to help kids' conceptual understanding of music (conceptual development) : by doing/experience : contextualizing a class : negative expenses : (Kodaly) Preparation – Presentation – Practice Polysemic: this is a difficult concept, so students
					can't understand the word, but they might already play it without recognizing (GSI sharing her experience to use pictures of high pitch e.g., Alvin and chipmunks) – connecting what students already knew Definitely multimodal literacy practices and multimodal instructional practices! She introduced different music appropriate for teaching musical concepts. As an example, she selected a music piece for teaching 'pitch' and sang the song. 2) Discussing on activities - Going over different songs for this teaching topic 3) Lecture on qualities 4) Questions about fixed or moveable DO - any conflict b/w fixed and moveable Do - usually districts don't provide specific curriculum, but broad benchmarking Prof. A said: There is not any core curriculum in music ed. Although the national standards are provided, classroom curriculum depends thoroughly on music teacher's choice (a GSI said). Prof. A added that A district provides 'Sequencing Chart' to music teachers as a guideline, but it is too broad to offer specific methods to music teachers. Interesting!
10:34	Lecture on field work schools (logistics)		Oral and visual	PP slides	- Observation - Sending a lesson plan to a teacher or UM observer (a field instructor) by this Monday
10:44	Break				
10:58	Lecture and discussion on Framing Questions		Oral and Visual	PP slides	

	for the field work preparation				
11:16	Lecture on Learning Theory		Oral and Visual		
11:41	Discussion on Textbook Ch. 3 (interesting and important thing learned)				Going by ch. 3 all together. Usually asking students about their thought of the chapter
11:53	Rhythmic Activity (concept and skill): GSI	WH	Oral and Kinesthetic (Movement)	Songs Movement	Tommy showing some PP slides to learn about beats. (Inactive to iconic, not yet symbolic): my question: <i>how do kids have a meaning of this icon?</i> - Tommy tried to teach beat name (half note), too because his previous urban students didn't have solid knowledge of music notes.=this is his routine for beginning his class) - Rhythm syllables
12:17	Introducing good songs to teach rhythm	WH	Oral		Students have to prepare a pair presentation to use their chosen song to teach beat.
	<ul style="list-style-type: none"> Class session is very active and energetic. This session is definitely multimodal. They read, talked, moved, and sang. They had to understand the important musical concepts, but also they tried to make their teaching more age-appropriate and enactive! This reification is very different from typical content area literacy of academic subject matters. Reification process is therefore different depending on which area. Music has its own way of reifying their practices and conceptualizing process, and there literacy becomes multimodal literacy because of the nature of music. Interesting! 				

Appendix 8: Semi-Structured Interview Protocols for Music Teacher Interns Advancing Literacy Semi-Structured Interview Protocol²²

1. Tell me about yourself.
 - a. Why did you choose to be a music teacher?
 - b. What grade level are you interested in to begin your teaching career?
 - c. What could be your ultimate teaching goal(s)?
 - d. What education course(s) have you taken before LITMETH?
 - If taken, what similarities or differences have you found between the courses of SOE and music education?
 - e. What do you think differentiates a music teacher from a musician? And, why or why not? How do you like to identify yourself as a music teacher, a musician, or both of them? And, why?
2. Tell me about some literacy practices you use in your music education classrooms. Which of these would you identify as music literacy practices? Give some examples of how you've taught students to read and write like members of the music discipline.
4. How are you defining literacy in general and music literacy in particular ?
5. What do you currently see as your responsibility in developing your students' literacy?
(If they do not respond as a responsibility issue, ask them: So, I heard you say this, but what I actually asked about was what you think YOUR responsibility is in making that happen?)
6. How do you think about meeting the needs of students who struggle to read and write?
 - a. How do your teacher education courses help you think about meeting those needs?
 - b. How does your field experience help you think about meeting those needs?
7. How you would define music literacy?
 - a. How has that definition been shaped by your experiences in music education courses?
 - b. How has that definition been shaped by your experiences in your teacher education courses?
8. In what ways do you model literacy practices in music for your students (when student teaching)?
9. Give some examples of texts you may use with your students. Given those examples, can you talk a bit about how you're defining text? How do you make your text selections? What other resources do you use for teaching? (Probe responses.)
10. How would you go about using these texts (and other resources) with your future students or in your student teaching class, particularly in a classroom with a mix of reading and writing ability levels?

²² All the interview protocols are slightly modified from the original one of the Advanced Literacy Project.

- a. How do your teacher education courses help you think about using text?
- b. How does your field experience help you think about using text?

11. What kinds of reading and writing do you find yourself engaging in most of the time? Are there other kinds of texts that you think you, as a future teacher, need to be able to read and write as part of your profession? What other activities do you think you will need to engage in as a professional?

12. As you encounter different ideas, instructional practices, resources, teaching approaches, etc. in your teacher ed program and your field work (music method courses), how do you decide how valuable that information is and whether or not you will incorporate it into your own teaching? Can you give me some specific examples of ideas, resources or approaches that you've decided to use or not to use during student teaching and why you made that decision?

15. Is there anything that you didn't get a chance to say about literacy and/or teaching in your area that you just have to say before we conclude?

(3) Semi-Structured Interview Protocols II for Music Education Faculty and GSIs

Advancing Literacies Semi-Structured Interview Protocol

1. Tell me about yourself (specialization area, what courses to teach, how many years in UM)
 - Research interests
 - Courses to teach and the objectives of them
 - How many years in UM
 - What do you want your teacher interns to take away from your course(s)?
 - What are challenges in teaching music method courses?
 - Philosophy of music education
 - Ultimate goal for teaching music education classes (What do you want your students to learn from your class most?)
2. How are you defining literacy, anyway?
3. Tell me about some literacy practices you use in your classroom. Which of these would you identify as Music literacy practices? Give some examples of how you've taught students to read like members of the discipline.
4. How would you define music literacy? How has that definition been shaped by your experiences in teaching?

Appendix 9: National Standards for Music Education

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

Appendix 10: LitMeth Syllabus

LitMeth

COURSE PURPOSE AND OBJECTIVES

The purpose of this course is to acquaint preservice teachers with pedagogies that use literacy to help students learn in various secondary (middle and high school) Music, Physical, and Information areas. By "using literacy," I refer to engaging students in reading, writing, discussion, interpretive, critical activities/searches, and performance that not only help them understand your area **concepts**, but also help students learn **strategies and skills (or techniques)** for future, **independent learning**. In the course, we will analyze (1) the nature of reading, writing, discussion, interpretation, and critical processes and practices; (2) life in secondary classrooms; and (3) how teachers' and students' school lives are both disjunct from and woven together with their out-of-school lives. In addition, we will examine theoretically grounded and empirically supported instructional methods that: (a) prepare students for reading, writing, discussion, interpretation, critique, and performance; (b) help students become strategic readers, writers, and performers of main concepts; (c) help students comprehend new material and concepts; (d) encourage students to write to learn; (e) draw on and extend in-school and out-of-school literacy practices; and (f) allow teachers to analyze, critique, and use textbooks, other print materials, and multi-media texts to meet their students' diverse interests and needs. At the end of this course, you should be able to do the following:

1. Demonstrate **an understanding of the nature of literacy processes and practices** such as reading, writing, discussing, interpreting, critiquing, and performing and explain how these processes and practices relate to thinking and learning in your areas.
2. Develop and reflect on units that integrate these processes and practices into your area instruction, thus demonstrating **a critical knowledge of various area literacy strategies and pedagogies**.
3. Assess and develop materials and strategies for engaging young people **in multiple forms of representation**.
4. Explain and critically assess **your own beliefs** about literacy and learning in your area.
5. Explain how the following concepts relate to the growth of critical literacy skills, strategies, practices, and performance among students in your area:
 - a. text structure, organization, and considerateness;
 - b. comprehension and interpretation of text;
 - c. strategic literacy abilities and metacognition;
 - d. pedagogical frameworks;
 - e. technical vocabulary and concepts;
 - f. social interaction and discussion;
 - g. students' and teachers' beliefs about and experiences with reading, writing, discussion, interpretation, critique, and performance;
 - h. the intersection of social or cultural literacy practices in your area;
 - i. the cultural, historical, political, and social context of secondary schools and society.

COURSE STRUCTURE

Please think of this course not only as a course on teaching reading and writing, but also as a course on **teaching and learning**. Influential teachers—those who hope to make a difference in young people's lives—acknowledge that all subject areas include some form of literacy and that these various forms of literacy influence their students' current and future academic or performative work, as well as their professional, social, and political lives. Part of being an influential teacher, then, is a **commitment** to helping students use and improve on **multiple literacy abilities**.

Over the course of the semester, we will examine four themes related to the idea that literacy is a part of all teaching and learning. The first theme revolves around the question, *What is literacy?* As we discuss this question, we'll examine various perspectives on literacy (including our own), issues related to teaching literacy at the secondary level, and problems connected with literacy teaching and learning.

Our second theme revolves around the *who* of literacy learning and teaching: *Who is teaching? Who is being taught? What are the strengths and interests that adolescents bring to classrooms?* In asking these questions we want to focus on what teachers and students think about literacy and about their experiences in secondary-school settings. In other words, we don't want to discuss a number of teaching strategies without thinking about who is being taught and who is putting these strategies into practice.

A third theme has to do with what secondary (that includes junior high, middle school, and high school) classrooms and schools look like. We'll ask two questions in connection with this theme: *How do secondary schools and classrooms reflect social, cultural, and community arrangements? How do they shape or reproduce such arrangements?*

Our final theme for the term revolves around *ways to teach and use literacy in secondary classrooms*. Because I believe that teaching and learning depend on a variety of methods and techniques (that when put together with a philosophy about teaching, learning, and literacy represent a "pedagogy"), I try to use, model, and discuss many different ways of teaching and learning when I teach courses. I will incorporate a great deal of reading, writing, discussion, interpretation, and critique into the course. In other situations, I will model pedagogical approaches that I think you might find useful in your teaching.

Much of our examination of these themes will be done in discussion and small-group work. These discussions will examine, analyze, and critique the teaching and learning practices highlighted in the readings. Your learning in the class depends on your participation and your willingness to analyze and discuss these ideas critically.

COURSE MATERIALS REQUIRED

- Readings posted on CTools
- EDUC LITMETH Text Book

COURSE REQUIREMENTS

*A brief description of each course requirement is included below. *See attached course*

materials and evaluation rubrics for more details on requirements.

Assignment

(1) Class participation

Our class will build on readings, discussions, in-class demonstrations and deconstruction of strategies, your knowledge of schools, and your personal and collaborative reflections. As a result, your participation in our class activities is important not only for your own learning, but also for the learning of others in the class. You should treat our class as part of your professional experience by acting in a professional and collegial manner. Don't miss class lightly. ***If you must miss a class, contact me by email prior to the class meeting.*** Merely attending class, however, doesn't really promote deep learning. Participation can take many forms. I will evaluate you holistically across three categories:

a. at least **one question** for each reading material: You should provide at least **one paragraph** of explanation about your question(s). Your question could be used for class discussion, or your question could be related to what you don't understand in class readings (e.g., difficult concepts).

:Upload your question(s) on CTools by **12pm on Tuesdays** after completing readings: ***Although you can post your questions after 12pm, you will have only 1 point.***

b. whole-class participation (engaging in discussion, attentive, interacting professionally and courteously with everyone in class)

c. small-group participation (engaging in or leading discussion, fulfilling your role/responsibility as a group member, interacting professionally and courteously with everyone in class)

individual preparation for class activities (all assignments and preparations before class meetings, arriving on time and remaining in class for the entire class period).

(2) Teacher Education Performance Assessment (Pre-& Post-TEP tests)

This assessment is part of a program-wide requirement for all secondary teacher education students. You will take the TEP at the beginning and end of the semester. The final TEP will serve as the final exam for the course.

(3) Text Analysis

This assignment will give you the opportunity to conduct an in-depth examination of the number and nature of texts available and routinely used in your content area classroom. You will also address the demands those texts place upon students as readers and writers (or instrument or sport players). This paper should not exceed single-spaced six pages.

(5) Exploration of Different Cultures

You will explore one ethnic culture assigned to you through reading its novel translated in English, watching its movie, or listening to its pop songs. Each group of one ethnic culture will make a Power Point presentation for half an hour. This presentation should incorporate multimodal literacy products such as film clips, music video clips, picture images, or excerpts from a novel, etc.

(6) Student Study

You will write a 4 single-spaced page paper based on interview and survey. The purpose for this assignment is twofold: first, to increase your understanding of the challenges faced by adolescents in learning content area material; and second, to situate the teaching that you plan to do in your cross-curricular unit among real students and real colleagues.

(7) School Study

You will write a paper which responds to the movie, *Freedom Writers Diaries*. This study should not exceed 2 single-spaced pages.

(8) Strategy Presentation

For this assignment, you will locate and analyze a literacy strategy that would be useful for teaching in your discipline. You will design an activity and teach the strategy to the whole class.

(9) Lesson Plan

You will develop a lesson plan that will focus on developing literacy in Music Education; that is, you will not only teach your students important disciplinary content and techniques, but also *literacy skills* necessary for students to succeed in your discipline.

(10) Drafts

You will bring your draft for each assignment to class one week earlier than its due day. We will do a peer review activity in class, then. The draft is required to include every section although it is definitely an unfinished rough draft.

Evaluation and Late Assignments

*Grades will be assigned on the basis of the quality of the completed course requirements above. Revisions of work will be accepted for *one week after* the work is returned to you. ***I will not accept late work.*** I will calculate your grade as follows:

ASSIGNMENTS	DUE	Page Limit	POINTS
Class Participation	Tuesdays by noon	* Single-Spaced * 12 font size * Times New Roman	14 days attendance @1 pts 13 days reading questions @ 2pts Total: 40
Pre-TEP	9/11 by Noon	N/A	10 pts
Text Analysis	Draft: 1) 10/14 @ Midnight 2) 10/18 @ Noon Submission w/o draft: 10/16 @ Noon	NLT* 4 pages	40 pts
Exploration of Different Cultures	10/25, 11/01, 11/08 in class	NLT 6	20 pts
Student Study	Draft: 1) 11/8 @ Midnight 2) 11/15 @ Noon Submission w/o draft: 11/13 @ Noon	N/A	45 pts

School Study	11/20 @ Midnight	NLT 2	10 pts
Literacy Strategy Presentation	Refer to the class schedule	N/A	20 pts
Lesson Plan	Draft: 1) 12/2 @ Midnight 2) 12/7 @ Noon Submission w/o draft: 12/4 @ Noon	N/A	40 pts
Post-TEP (Final Test)	12/13 in class	N/A	40 pts
Drafts	Refer to the class schedule	N/A	6 pts
Total			271 pts

*NLT: No Longer Than

The grading scale (in percentages) is:

100-95	A	76-73	C
94-90	A-	72-70	C-
89-87	B+	69-67	D+
86-83	B	66-63	D
82-80	B-	62-60	D-
79-77	C+		

Course Schedule
Education LitMeth, Fall 2011

Week	Date	Themes/Activities	Readings/Assignments
Week 1	Sept. 6 Tuesday	Introduction & Course Overview • Syllabus	Due: 1) TEP 1 (pre-test) by Sept. 11 th midnight
Week 2	Sept. 13 Tuesday	What is literacy and why does it matter?	Readings: 1) The Pedagogy of Multiliteracies: pp. 60-73 (New London Group, 1999) – For MA students: Read all. 2) Moje, 2006 3) Textbook Ch. 1 (Key Terms) Music Ed.: (Re)Imagining Literacies

			<p>(Broomhead, 2010)</p> <p>P. E.: Physical educators (Ballinger & Deeney, 2006)</p> <p>Information & School Librarian: (Re)Imagining Literacies for Technology (Shumway & Wright, 2010)</p> <p>Due: 1) Reading Questions (submit on CTools) 2) Key Terms for Ch. 1 (bring the hard copy to class)</p>
Week 3 Literacy & Adolescent	Sept. 20 Tuesday	<p>What is literacy and why does it matter? (Continued) Why are we so concerned with adolescent literacy?</p> <ul style="list-style-type: none"> • Views of youth, literacy, and youth literacy • CD map of literacy 	<p>Readings: 1) Disciplinary Instruction Ch. 2 (Draper & Siebert, 2010) 2) Textbook Ch. 2 (Key Terms) 3) Moje: All the Stories, Chs. 1-2</p> <p>Music Ed.: Garage Band (Gouzouasis, 2005)</p> <p>P. E.: Multiple Texts in PE (Marlett & Gordon, 2004)</p> <p>Information & School Librarian: Literacy networks (Leander & Lovvorn, 2006)</p> <p>Recommended Reading: 1) Moore et al.</p> <p>Due: 1) Reading Questions (submit on CTools) 2) a key terms table (bring the hard copy to class)</p>
Week 4	Sept. 27 Tuesday	<p>How do we use texts effectively?</p> <ul style="list-style-type: none"> • Creating text assessments 	<p>Readings: 1) Eisner</p>

			<p>Due:</p> <ol style="list-style-type: none"> 1) Reading Questions (submit on CTools) 2) Exploration of Different Cultures (EDC presentation): Information + Irene/ Music (Group 1) <p><i>*Submit your brief progress report of Student Study (When are you planning to conduct your student study data collection? Do you plan to have a back-up date?)</i></p>
Week 8	Nov. 1 Tuesday	<p>How do we meet the needs of underrepresented students? • Interview activity/ CARI activity</p>	<p>Readings:</p> <ol style="list-style-type: none"> 1) Moje Ch. 4 & 5 2) Morrell & Duncan-Andrade 3) Ferdman <p>Due:</p> <ol style="list-style-type: none"> 1) Reading Questions (submit on CTools) 2) EDC Presentation: P.E. & Music Group 2 <p><i>* Bring your specific plan for Student Study and your chosen text passage for CARI</i></p>
Week 9 Reader	Nov. 8 Tuesday	<p>What are some ways to address the needs of diverse population?</p> <ul style="list-style-type: none"> • Peer-review 	<p>Readings:</p> <ol style="list-style-type: none"> 1) Narratives 2) Strickland 3) Kingston <p>Due:</p> <ol style="list-style-type: none"> 1) Reading Questions (submit on CTools) 2) EDC Presentation: Music (Group 3) 3) Student Study (Nov. 13th by noon) <p><i>* Bring your rough draft of Student Study (2pts)</i></p>
Week 10 Context	Nov. 15 Tuesday	<p>What are secondary schools and classrooms like How do schools and classrooms reflect and shape social, cultural, and community arrangements?</p> <ul style="list-style-type: none"> • Watching 'Freedom Writers' 	<p>Readings:</p> <ol style="list-style-type: none"> 1) Anyon (Fill out the Anyon table) 2) Delpit 3) Moje Ch. 7 <p>Due:</p>

			<p>1) Reading Questions (submit on CTools)</p> <p>2) School Study (Nov. 20th by midnight)</p>
Week 11 Activity	Nov. 22 Tuesday	What factors influence planning for instruction?	<p>Readings:</p> <p>1) Wiggins & McTighe</p> <p>2) Textbook Ch. 6</p> <p>Additional Reading</p> <p>1) Langer</p> <p>Due:</p> <p>1) Reading Questions (submit on CTools)</p> <p>2) Strategy Presentation (Information & PE Group 1)</p> <p><i>* A belief progress report for Lesson Plan (What topic and what text?)</i></p>
Week 12	Nov. 29 Tuesday	Continue planning for instruction ● Peer Review	<p>Readings:</p> <p>1) Textbook Ch. 8</p> <p>2) Moje Ch. 6</p> <p>3) Moje: “Third Space”</p> <p>Additional Reading</p> <p>1) Hinchman, Alvermann, Boyd, Bronzo, & Vacca</p> <p>Due:</p> <p>1) Reading Questions (submit on CTools)</p> <p>2) Strategy Presentation (Music Group 1 & Music Group 2)</p> <p>3) Lesson Plan (12/04 by noon)</p> <p><i>* Bring your rough draft of Lesson Plan (2pts)</i></p>
Week 13 Activity	Dec. 6 Tuesday	What are some ways to incorporate ‘writing to learn’ approaches in literacy instruction? Why and how do we assess? ● TEP preparation	<p>Readings:</p> <p>1) Textbook Ch. 7 & 9</p> <p>2) Nixon</p> <p>Due:</p> <p>1) Reading Questions (submit on CTools)</p>

			2) Strategy Presentation (Music Group 3 & P.E. Group 2)
	Dec. 13 Tuesday	Post-TEP text	Due: 1) Post-TEP test in class

Bring the relevant readings to class each week and come prepared to share your ideas with your classmates, making connections with your field and personal experiences whenever appropriate.

Exploration of Different Cultures

Guidelines

Watch movies, read books, or listen to popular music produced by a particular ethnic group.

Work as a group to present your findings.

Your power point presentation should include the following items:

- 1) Summary of movies or books and interpretive description of a pop music
- 2) Show some clips of the movies or music videos and excerpts of the books which could represent:
 - a. the most representative part(s) of a particular ethnic culture and WHY?
 - b. your favorite part(s) or most impressive part(s) and WHY?
- 3) Conclude your presentation by answering the following questions:
 - a. What do you learn from this exploration about a particular ethnic culture?
 - b. What is the hardest cultural practice(s) for you to understand?
 - c. What similarities or differences you find between a particular ethnic culture and your own culture?
 - d. Make educational implications in relation to your findings.

Different Ethnic Groups

	Ethnic Group	Books	Movies (Available at Netflix or UM media lib.)	
Asia	India		-Three Idiots -My Name is Khan	Music Group 1
	Korea	Look After Mom (Shin)	-JSA -The Classic -Sopyonje	Music Group 2
	China	Joy Luck Club (Tan)	Chinese Ghost Story (1987) The Road Home (2000) (2006) Chunking Express	P.E. Group

			(1994)	
South America	Immigrants in the U.S.	When I was Puerto Rican (Santiago) Always Running (Rodriguez)	The Bronze Screen: 100 Years Of The Latino Image In Hollywood (2002) Documentary Film	SLM
Race	African American	The Bluest Eye (Morrison) The Help (Stockett)	Beloved (1998)	Music Group 3

Literacy Strategy Presentation

In this assignment, you will teach to the rest of the class. The content you teach should reflect one of the standards/benchmarks in your content area (certification specialization). The lesson should feature *a literacy strategy*. For example, if you are in the school of music, you might want to teach us to identify the characteristics of particular types of music. You might choose to use a feature analysis matrix to help us identify the characteristics of each type of music presented. The feature analysis matrix is an example of a literacy strategy. Your lesson should take between 15-30 minutes. Review the rubric that is provided for assessing your lesson. It will provide further guidance.

When you prepare your lesson, please include the following information:

- 1) Identify the course and grade level for which the lesson is prepared.
- 2) Explicitly state the standards/benchmarks, objectives and purpose of your lesson.
- 3) Clearly identify the literacy strategy that you will use and why you think it is effective for this particular lesson.
- 4) Prepare instructional materials that facilitate learning (powerpoint, handouts, text that will be viewed, read or listened to, etc.)
- 5) Identify how you will assess student performance.
- 6) ***Submit the belief description of your presentation to me in class (It could look like a short lesson plan.)***

Rubric for Literacy Strategy Presentations

	1	2.5	4
Statement of Learning Objective	Weak statement of learning objective. Not linked to standard(s) or benchmark(s).	Statement of learning objective. Tenuously connected to standard(s) and benchmark(s).	Clear statement of learning objective. Directly and explicitly linked to standard(s) and benchmark(s).

Instructional Materials	Materials are weakly connected to the presentation and may not support the presentation.	Materials are clearly connected to the presentation and support the presentation.	Materials are clearly and explicitly connected to the presentation and enhance the presentation.
Strategy Analysis	Unclear and/or incomplete explanation and demonstration of the strategy's role in learning.	The strategy is explained and demonstrated, but both may lack clarity, focus, or thoroughness. The strategy's purpose may also be unclear.	Articulate explication and thorough demonstration of the role the strategy plays in learning. The purpose of the strategy is clear.
Assessment	Method and rationale of assessment of learning are unclear. Assessment generally lacks measurability, scoreability, alignment with objectives, and does not lend itself to meaningful feedback to the students.	Method and rationale of assessment of learning are mostly clear and appropriate for the strategy. Assessment is more often than not measurable, scoreable, aligned with objectives, and lends itself to meaningful feedback to the students.	Method and rationale of assessment of learning are explicit and appropriate for the strategy. Assessment is measurable, scoreable, aligned with objectives, and lends itself to meaningful feedback to the students.
Professionalism	The presentation is not well organized and suggests a lack of preparation. The interaction during the presentation is unprofessional.	The presentation's organization is clear and the group interacts well with each other and with the class.	The presentation is well organized, and demonstrates thoughtful preparation. The group interacts professionally with each other and the class during the presentation.

Text Analysis Assignment

The purpose of this assignment is to give you an opportunity to examine carefully and systematically a chapter from a textbook, anthology, or some other text form you will use in your student teaching. It is important that you pick a chapter/text that supports the requirements of this assignment. In addition, the text should be representative of materials that assume an important role in your teaching. Ideally, it should have some of the following textual features: headings, graphics, questions, illustrations, and a summary section. The information that follows will explain what is required of you in this assignment.

There is no length restriction on this assignment. Except for the text analysis form, this paper should be written in essay format. The questions that are provided are designed to help guide your analysis.

The first step is to locate a text that is appropriate for your content area—one that you might use in your field assignment. It would be very helpful if you used the same text that you will use for your content inventory in your student case study. Informational text (a chapter from a science, social studies, math, writing textbook) is the best suited for this assignment, but you may choose to use a short story or a novel.

The assignment is divided into THREE parts:

- (1) **Text analysis Form**
- (2) **Written analysis by category**
- (3) **Instructional implications.**

Part 1: Text Analysis Form

Directions

1. Information that is used to complete the **Text Analysis Form** should be drawn from throughout the text you are using. This part of the assignment asks you to identify specific examples from four categories:
 - A. Text structures/organizational patterns
 - B. Key concepts
 - C. Text features
 - D. Questions

However, you do not have to include every example of the information within the text that is representative of each category listed on the text analysis form. Instead, select examples that are representative of the category that appear throughout the chapter. For example, you do not have to list every question that appears in the text but rather list samples that represent the full range of question types in the text. Or you do not need to list every text feature; list samples of the features from across the entire text. Or you may

find that the same organizational patterns are repeated numerous times. You do not have to list each repetition of a particular organizational pattern but rather provide sufficient examples to support your judgment that are drawn from the entire text. Examples of text structures might include: comparison/contrast; chronological/sequential order; cause/effect; problem/solution; and description.

2. Use the **Text Analysis Form** that has been provided for your analysis. You can type your information into the form, because it is a Microsoft Word file that will expand to accommodate the information being typed in; you are not limited or confined to a single page when you conduct the analysis; in fact, it is probably impossible to do an analysis using only one page of the form. The form is divided into four column headings, which are described next.

- A. **Text Structures/Organizational Patterns**—Every text has a primary organizational pattern as well as one or more secondary patterns. There are several reasons to note organizational patterns. First, it allows you to determine how the concepts in the text are presented to students. Second, it allows you to evaluate how clearly and explicitly the relationships among the key concepts and ideas are presented. Third, it allows you to anticipate what type of reading/dispositional thinking guides you may need to construct in order to assist students with their comprehension.

An organizational pattern is **primary** when most of the ideas and concepts in the text are presented in one particular pattern that serves as an organizer for the entire text. For example, if a chapter in chemistry is presenting a number of new concepts, it might be characterized as *definitional or descriptive*, because the purpose of the chapter is to build an understanding of new concepts and ideas that are foundational for subsequent chapters. Or if a history text is presenting the problems that led to the American Civil War, then it might be *problem and solution*, because it defines the event in terms of developing problems with a series of compromises offered as solutions.

The **secondary** organizational patterns are all subsumed by the primary organizational pattern. What this means is that secondary organizational patterns help support or explain the primary organizational pattern. For example, in the history chapter there could be a number of causes and effects of the problems leading to the outbreak of the Civil War but the causes and effects help explain the problems and the solutions. Therefore, the cause and effect organizational pattern is subordinate to the primary organizational pattern, because it is an elaboration of the problems and solutions of the primary organizational pattern.

- B. **Key Concepts**—All chapters are comprised of many levels of concepts. You have **key concepts**, which are critical to understanding the central ideas in the chapter. There are **subordinate concepts**, which are important to explain the meaning of the key concepts. Finally, there are **insignificant concepts**, which are concepts that are presented in the text but are not important to understanding the major ideas in the text. With any unit you teach you must limit the number of concepts you want students to gain an in-depth knowledge of. Key concepts are determined in a number of different ways, but since you are doing a text analysis only identify the key concepts that the text presents. Do not

include additional key concepts that are part of your prior knowledge of the topic, but not addressed in the text.

There should typically be between 6 to 10 key concepts in a text. **This is important.** Make sure you consider both key concepts that are **explicitly** presented and hopefully defined in the text and **implied** key concepts that are not explicitly presented in the text but rather are those the author assumes the reader is familiar with. Implied concepts frequently appear in previous chapters. Because these concepts are implied, they frequently cause comprehension problems. The reason is that students need them to link to other concepts to fully understand the ideas being presented in the text.

- C. **Text Features**—All informational texts contain a variety of text features—for example, subheadings, embedded questions, bold words, marginal notes, figures, tables, and pictures. In this section you should identify the various types of text features that appear in the text that you are analyzing. Make sure that the text you select for this assignment contains a variety of text features. What you are asked to do is label the text feature and then evaluate it in relationship to the key concepts presented in the text. The reason for this is that you want to make sure the text features support key concepts in the text and are not merely “filler” material that is not essential for understanding the central and major ideas in the text. If you choose a narrative text discuss literary devices such as **genre features and author’s craft** in the text features section of the text analysis form.

Important Connection—Notice that in the “Text Feature” column of the **Text Analysis Form** there is an identified space for explaining how the text feature identified is connected to the key concepts you have identified in that column. In the “Connection to Key Concepts” area of the “Text Feature” column you need to clearly explain how the text feature is explicitly connected to key concepts in the text. If it is not, you must also note this as well.

- D. **Questions**—In this category you need to include an analysis of the questions that appear in the text you have selected to analyze. The questions are embedded within the text and can appear in many different locations: (1) at the beginning of a section, (2) at the end of a section, (3) in a subheading of a section, or (4) in a marginal note. Analyze each question according to a thinking taxonomy such as Bloom’s Taxonomy (knowledge recall, comprehension, application, analysis, synthesis, and evaluation) or Anderson and Krathwohl’s expansion of Bloom (see handout). For example, a question might ask: What were the causes of the French Revolution? Because the information appears explicitly in the text it would be labeled “knowledge recall.”

Part 2: Written Analysis by Category

Directions

The purpose of Part 2 is to guide a category-by-category analysis of your text. Use the questions below to guide to analyze the information you have placed in each category of the **Text Analysis Form**. Your analysis should synthesize the information identified in each of the four categories

you have completed. Make sure you answer each question in this section thoroughly and completely. *Feel free to add any additional categories to your analysis.*

4. Paper Organization for Part 2 & 3

Use the below headings:

I. Introduction

- * Brief introduction of your chosen text (e.g., its book title and chosen chapter title, a brief summary of the chosen chapter, and its reading level – use the FRY chart result -)
- * Brief introduction of your class where you are supposed to teach (e.g., what class or what grade level, etc.)
- * Brief description of the purpose for this paper
- * One paragraph is sufficient.

II. Text Structure/ Organization Pattern

III. Key Concepts

IV. Text Features

V. Questions

VI. Instructional Implications

Text Analysis Rubric		
Description	Points	Check
Introduction		
Address the required elements described in the above guideline clearly.	/2	
Text Structure/Organizational Patterns		
Explain how you determined the primary text structure in the text.	/1.5	
How do the primary and secondary text structures add to or detract from a student’s ability to comprehend the key ideas in the material?	/1.5	
How clear are the primary and secondary text structures to a struggling reader? What would you do to make them more visible?	/1.5	
Make ALL OF YOUR CLAIMS warranted by offering SPEICFIC examples from your chosen text or the class readings.	/2.5	
Key Concepts		
Are the key concepts explicitly defined in sufficient detail to be understood by students reading this section?	/1.5	
How critical are the implied concepts to comprehending the key ideas in the text?	/1.5	
Is this a conceptually complex text for struggling readers?		

Explain your interpretation.	/1.5	
Make ALL OF YOUR CLAIMS warranted by offering SPECIFIC examples from your chosen text.	/2.5	
Text Features		
How effectively are text features used to reinforce the meaning of the key concepts?	/1.5	
Which text features do the best job at reinforcing the key concepts in the chapter?	/1.5	
What additional text features might be added to better assist struggling readers?	/1.5	
Make ALL OF YOUR CLAIMS warranted by offering SPECIFIC examples from your chosen text.	/2.5	
Questions		
How balanced are the questions in the sections according to Bloom's Taxonomy or Anderson & Krathwohl's? Support your answer with information from both the Text Analysis Form and the handout from Anderson & Krathwohl.	/1.5	
How would you rate the overall quality of the questions in the text?	/1.5	
Do the questions help students scaffold from one knowledge level to the next (e.g., from knowledge recall to comprehension or from synthesis to evaluation).	/1.5	
Make ALL OF YOUR CLAIMS warranted by offering SPECIFIC examples from your chosen text.	/2.5	
Instructional Implications instructional Implications		
The purpose of Part 3 is to determine what instructional implications can be derived from your analysis. Answer the three questions that follow drawing from your analysis.		
Based on the analysis of your text, where specifically would the weakest readers in your class have problems comprehending the key ideas in the text?	/1.5	
Given your response to Question 1, what instructional support would struggling readers need in order to read the text on their own? You should have at least one example for each of the four categories on the Text Analysis Form.	/1.5	
Describe in sufficient detail two activities you would use to help struggling readers better comprehend the text you selected.	/1.5	
Be specific by citing examples from the previous sections. Clearly explain your reasoning.	/2.5	
Text Analysis Form		
Completed form	/3	
Total	/40	

Student Study

Your task in this assignment is to get to know a young person in a school setting as both a student and as a person.

- You should ask your focal student to complete a literacy (motivation) survey (on CTools - Resources – Assignment materials). Then, take a few minutes to talk with the youth about her/his responses.
- Next, you should engage the student in a more in-depth interview. You need to prepare this interview in advance. This conversation should also focus on the student's beliefs about reading and writing, about your content area, and about being a middle or high school student. You might ask very specific questions about how much or often the youth reads print and what kinds of print texts s/he reads (e.g., novels, Internet texts, IM, chat, blogs, etc.), but you will also want to ask questions about other ways that the youth represents and expresses herself/himself, communicates with others, and obtains information (e.g., videos, gaming, music, talking with other people, etc.). Some questions for this conversation are suggested in Box 4-2, p. 58, of Moje's book.
- After surveying and interviewing, you should give your focal student a portion of the Content Area Reading Inventory (CARI), which gives a rough assessment of the student's print reading abilities. The CARI can take about 20 minutes (depending on the target student's reading ability), so you need to talk with your CT and with the student about the best possible time to do it.

To prepare your report, you should *summarize your findings* for each part of the student study and then analyze what you've learned overall about this student. You should also consider *the different research studies and theories* that we have read in class in this analysis, using them as tools for interpreting your data. Include an analysis of how what you know about the student could inform your teaching of content and literacy to this and other students of the same age and backgrounds. See the following rubric for the ideas you should include in your written analysis.

Paper Organization

Use the below headings:

I. Introduction

II. Data Analysis

- Literacy Motivation Questionnaire (Survey)
- Interview
- Content Area Reading Inventory (CARI)

III. Instructional Implication

Student Study Rubric		
Description	Points	Check
Introduction		
Have you included a brief background of the participant? (e.g., SES and racial/ethnic background and any important factors about him/her)	/5	
Data Analysis		
Survey data analysis: Have you summarized your findings? Have you analyzed this data and reflected on those responses in your report?	/7	
Interview data analysis: Have you summarized your findings? Have you chosen in-depth interview responses, transcribed them verbatim, and then analyzed/reflected upon those responses in relation to literacy use or learning in your content area?	/7	
CARI analysis: Have you summarized your findings? Have you assessed and written about the participant's reading level of content text using a CARI?	/7	
Have you make your claims warranted by offering evidence from your data or the class readings?	/6	
Instructional Implications		
Have you written about how what you learned from this study might inform or shape your future teaching?	/7	
Have you make your claims warranted by offering evidence from your data or the class readings?	/6	
Total	/45	

School Study

School Study Rubric

1) Structure:

- Introduction: Your focal topic should be addressed.
- Body: In alignment with the topic, you should develop your claims and make them warranted by evidence (from the movie and class readings).
- Conclusion: You should make some implications for your future teaching based on your claims.
- References should be provided.

2) Your focal topic should be related to the movie, *The Freedom Writers Diary*.

You may want to focus on how **the school or social context** makes an impact on the 203 class students' learning, belief, identities, or attitude towards school. How do schools and classrooms reflect and shape social, cultural, and community arrangements?

Lesson Plan

Guidelines

I. PRETHINKING

Consider the learner:

- What do you know about their prior knowledge/experience/interest?
- What do you know about group dynamics/demographics that might affect instructional planning?
- Do you have students with exceptionalities and how might this affect your planning?

Consider the content:

- What curriculum standards and benchmarks will you focus on?
- What are the learning outcomes and objectives?
- What are the major concepts or skills that will be taught? (generalizations, foci, knowledge, goals, central questions)

Consider the text:

- What kind of text is available?
- How well does it address the content you wish to teach?
- Is the text a considerate text?
- What kind of instructional support or scaffolding will students need in order to learn from the text?

Consider the context:

- How does the lesson fit within the sequence of the unit/curriculum?
- How does the lesson connect with other lessons (what came before or will come after)?
- What resources are available? How will you arrange the instructional setting (whole group, small group, individual work)?

II. INSTRUCTIONAL SEQUENCE

Overview of the lesson (theme, central question, major goals, purpose)

Logistics (materials, room configuration, technological needs)

Objective for lesson (Link to Standards and Benchmarks)

Procedures: (what the teacher does; what the students do.)

Introducing lesson

How will you establish the objective/purpose of the lesson for students?

How will you introduce the major concept or focus?

How will you activate prior knowledge?

How will you engage and motivate students?

Body of the lesson

How will you represent the content?

What instructional strategies (literacy strategies, modeling, guided practice, independent practice) will you include in the lesson?

How will you promote thinking/substantive conversation?

How will you establish relevancy?

How will you monitor learning and understanding?

Concluding the lesson

How will you reinforce major concepts and the focus of the lesson?

How will you make connections to the next lesson?

Assessment

What format of assessment will be used?

What evidence of student learning will be gathered?

What kind of feedback will you provide and how will you do it?

Adaptations

What resources (human, material, technological) will be needed?

How might you alter the task or instruction?

How might you alter the goals?

II. TIMEFRAME

(This example uses general terminology; your timeframe should make specific references to the content of your lesson.)

5 minutes introduce objectives for the lesson and activate prior knowledge about topic

10 minutes go over vocabulary

5 minutes set purpose for reading

10 minutes read article

10 minutes discuss major concepts in the article

10 minutes write a RAFT (assessment)

5 minutes Ask for volunteers to share their RAFT

Total Class Time: 55 minutes

5. PAPER ORGANIZATION

Use the below headings:

I. Prethinking

- Consider the learner
- Consider the content
- Consider the text
- Consider the context

II. Instructional Sequence

- Overview of the lesson
- Logistics
- Objective for lesson
- Procedures
 1. Introducing lesson
 2. Body of the lesson
 3. Concluding the lesson
 4. Assessment
 5. Adaptations

III. Time Frame

Lesson Plan Rubric		
Description	Points	Check
PRETHINKING		
Consider the Learner		
What do you know about your students' prior knowledge/experiences/interest that might affect instructional planning?	/5	
What do you know about group dynamics/demographics (e.g., their SES or racial/ethnic backgrounds, etc.) that might affect instructional planning?		
Assume that you have students with exceptionalities. Then, how might this affect your planning?		
Consider the Content		
What curriculum standards and benchmarks will you focus on?	/5	
What are the learning outcomes and objectives?		
What are the major concepts or skills that will be taught? (e.g., generalization, foci, knowledge, goals, central questions)		
Consider the Text		
What kind of text is available? Explain about the text briefly.	/5	
How well does it address the content you wish to teach? Justify your assessment.		
Is the text a considerate text? Justify your assessment.		
What kind of instructional support or scaffolding will students need in order to learn from the text?		
Consider the (micro) Context		
How does the lesson fit within the sequence of the unit/curriculum?	/5	
How does the lesson connect with other lessons (what came before or will come after)?		
What resources are available? How will you arrange the instructional setting (whole group, small group, individual work)?		
INSTRUCTIONAL SEQUENCE		

Overview of the lesson (Describe briefly about theme, central question, major goals, or purpose of your lesson. One paragraph is enough.)	/5	
Logistics (e.g., materials, room configuration, technological needs. Remember that you should describe the logistics which affect instructional planning!)		
Objective for lesson (Link to Standards and Benchmarks)		
Procedures		
(1) Introducing Lesson:		
How will you establish the objective/purpose of the lesson for students	/2.5	
How will you introduce the major concept or focus?		
How will you activate prior knowledge?		
How will you engage and motivate students?		
(2) Body of the lesson		
How will you represent the content?	/2.5	
What instructional strategies (e.g., literacy strategies* , modeling, guided practice, independent practice) will you include in the lesson? * More than one literacy strategies should be used in this lesson plan. Refer to the textbook chapters!		
How will you promote thinking/substantive conversation?		
How will you establish relevancy?		
How will you monitor learning and understanding?		
(3) Concluding the lesson		
How will you reinforce major concepts and the focus of the lesson?	/2.5	
How will you make connections to the next lesson?		
(4) Assessment		
What format of assessment will be used? Include formative and summative assessment.	/2.5	
What evidence of student learning will be gathered?		
What kind of feedback will you provide and how will you do it?		
(5) Adaptations		
What resources (human, material, technological) will be needed?	/2.5	
How might you alter the task or instruction?		
How might you alter the goals?		
TIME FRAME		
Completed	/2.5	
Total	/40	

Appendix 11: Text Analysis Sample Paper (Music Preservice Teacher)

I. Introduction

The text I chose was Sam Pottle's choral work, "The Jabberwocky," with words from Lewis Carroll's *Through the Looking Glass* (1871). The text tells the story of the triumph over the Jabberwocky, a monster that ruled the wonderland described. According to the FRY chart, this text falls between a 4th and 5th grade level. The piece itself can be performed at an advanced high school or beginning/intermediate collegiate level. The purposes of this paper are to break down the printed score and analyze its literacies. Because the "text" is a musical score, the correlations of a typical text analysis are slightly unconventional but, I believe, still applicable.

II. Text Structure/Organization Pattern

The primary organizational structure of this score is a descriptive one. "Structure, or organization, refers to the system of arrangement of ideas in a text and the nature of the relationships connecting to the ideas," (Armbruster, 1996). I hesitate to use the word definitional here, because I believe much of this text is open to interpretation. "Descriptive" allows more room for structural implications to be interpreted. Every part of this text is describing something. This piece defines and explains the composer's intentions; Sam Pottle had an idea of a musical performance in his head and this text serves as the roadmap for performers to recreate what he originally intended. Because of the informational aspect of this piece, I would even argue that it is what Armbruster (1996) calls a "considerate text," or "a text that facilitates comprehension and learning from reading." The readers of this text learn about Lewis Carroll's work and style and numerous musical devices and techniques. They comprehend and apply Sam Pottle's musical vision from his notated text to the performance that culminates from their reading and understanding of the text.

The composer's note at the beginning is the very first descriptor after the title page. It explains the text and musical setting as shown below:

From the composer...

Jabberwocky first appeared in *Through the Looking Glass* (1871), the sequel to *Alice in Wonderland*. It was written by Charles Dodgson under his famous pseudonym, Lewis Carroll. The ultimate satire of heroic narrative poetry in English literature, it foreshadows a major trend in twentieth-century writing in its eerie and evocative use of nonsense words. This setting emphasizes the mock-heroic aspects of the poem, and it is a parody on the musical devices and attitudes of large, traditional choral works. It should be performed, however, with utmost seriousness and formality, exactly as if it were the sort of work that it imitates.

The optional percussion parts should be played by members of the chorus, again with deadpan seriousness and with visual choreographed precision. If possible, the instruments should remain hidden until their first appearance. Those indicated in the music are triangle, baby rattle, toy glockenspiel (or xylophone), tambourine, toy bass drum, toy cymbals, toy ratchet, and bird whistle. The keyboard part may be played by piano alone or with the addition of harpsichord (or electric piano) as noted in the score. The harpsichord generally should double the right hand of the keyboard part one octave higher.

The composer's note is the largest amount of language-based text in the entire piece. It serves as the initial look at the intentions of the following music-based text. Everything that happens within the piece is based on what the composer writes to the performers in his note. It gives explanations of the musical style choices, language choices, and performance techniques to be used. It is the reader's primary source of interpretive information.

The musical notes making up the bulk of the text along with the inserted instructions (in the form of dynamic markings, key signatures, expressive markings, and performance notes) define the music to be made. The first page of the music gives the title of the piece, the names of the composer and lyricist, the type of ensemble needed to perform the piece, and the vocal ranges for the performers to ensure that they sing in the range that fits their own voices.

Jabberwocky 3
SATB with Small Instruments*
Lewis Carroll Sam Pottle

Ranges: Soprano Alto Tenor Bass

The image shows a musical staff with four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part is on a treble clef staff, the Alto on a treble clef staff, the Tenor on a bass clef staff, and the Bass on a bass clef staff. The notes are simple, indicating the starting notes for each voice part.

Moving down the page, the beginning of the musical notation gives the key the piece is to be performed in, the speed at which to perform it, and the spirit in which to perform it. These are notated by the markings on, above, and below the staff.

① **Allegro maestoso**
SA

f

'Twas bril-lig— and the

TB

f

Allegro maestoso ♩ = 104

f [-Hpc. 8va higher]

simile

The bottom of the first page of musical text gives information on approximate duration of the piece, the availability of a rehearsal CD to accompany the rehearsal process, and legal information regarding copyright and publication.

Duration: approx. 4:15
*Also available: Performance/Accompaniment CD (99/1924H).

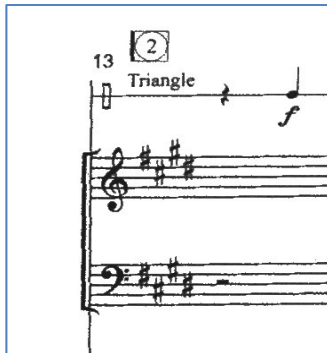
© 1972 Trigon Music, a division of Triune Music, Inc.
Transferred 2005 to Heritage Music Press, a division of The Lorenz Corporation.
All rights reserved. Printed in U.S.A.
Unauthorized reproduction of this publication is a criminal offense subject to prosecution.
THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.
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15/2088H-3 LT

The first secondary text structure explicitly visible is classification. From the beginning, each performer is classified first by instrument, voice or piano, and voice type if the performer is a singer. This separation allows each performer to read the text that is applicable as well as learn how that text relates to the text that the other performers are reading, thus giving a picture of the performance as a whole.

The next secondary structure used is a chronological one. Markings throughout this text indicate the order for creating a coherent, accurate performance experience. This segment of the fourth page is an example. The two numbers in the upper left hand corner above the musical staves represent the measure and the rehearsal track. Measure numbers indicate which measures of music precede and follow one another, giving a direct idea of how the text is to be read and

performed. The rehearsal track number (the number in the circle within in the box that looks vaguely like a CD cover case) is the corresponding track number on the optional rehearsal CD cited at the bottom of the previous page that can be purchased for rehearsal and performance purposes.



The notes themselves add to this chronological structure. Each note is shaped and colored differently to indicate their time. These are contained within the confines of measured bar lines, which allow the performers to track where everyone in the performance experience is moving as a unit.

The third secondary organizational pattern is a process structure. Grand staves separating each block of music on the page while keeping together all the separate parts being performed give order to the performance. Measure numbers, a chronological device, lend themselves to this organizational pattern; they increase going left to right as well as up to down on each page, giving the performer the information to navigate through the text. Dynamic and expressive markings describe the volume, expressive quality, and vocal techniques desired by Sam Pottle to create a performance that is true to his original intent.

29
took his vor - pal - sword in hand: Long time the manx-ome for he

simile

32 Toy Glockenspiel or Xylophone
mf sweetly *mf*
sought - So rest - ed he by the Tum - tum tree. And
So rest - ed he by the
[Hpc. Solo]
mf legato

15/2088H-6

III. Key Concepts or Techniques

Several key concepts described in this text that are both explicit and implied. Each lends itself to a teaching and learning opportunity within a choral classroom. As previously stated, this text is intended for an advanced high school or beginning/intermediate collegiate choir.

Armbruster's definition of "audience appropriateness" explains this classification: "Audience appropriateness refers to the extent to which the text matches the readers' probable knowledge base." (Armbruster, 1996).

The concept of text background appears in the composer's note on the second page. It gives biographical information about the author of the lyrical text, literary background on the text, in this case poetic satire, and the musical trends expressed, in this case a parody of large, heroic choral works.

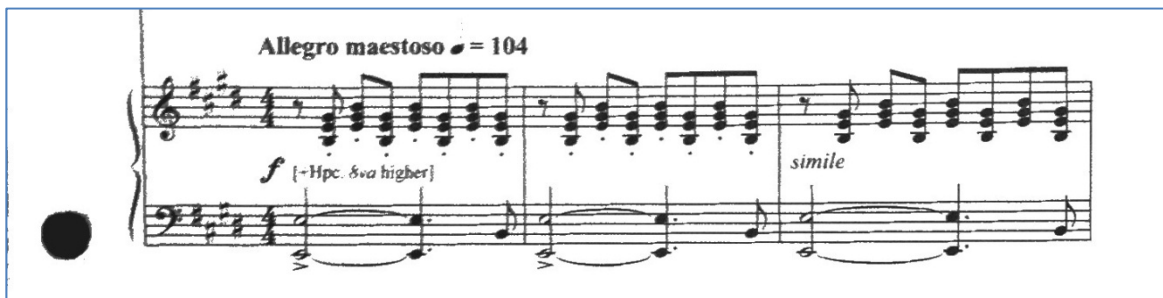
The key concept of text pronunciation assumes knowledge of literary devices, such as rhyme and phonetic spelling, and that the reader is unfamiliar with Lewis Carroll's poem. These provide opportunities for a crossover into the ELA and literary worlds of academia.

Pronunciation Guide

brillig – brill as in *brilliant*, ig as in *igloo*
slithy – sly-thee
toves – rhymes with *stoves*
gyre – g as in *get*; rhymes with *fire*
gimble – g as in *get*; rhymes with *nimble*
wabe – rhymes with *babe*
mimsy – rhymes with *whimsy*
borogoves – bore-oh-goves (g as in *get*; rhymes with *toves*)
mome – rhymes with *home*
raths – rhymes with *baths*
outgrabe – rhymes with *babe*
frumious – fru as in *frugal*; *fru-mee-us*
vorpal – rhymes with *snorkel*
manxome – rhymes with *bank some*
uffish – uff as in *huff* (or *puff*)
tulgey – rhymes with *bulgy*; *bull-gee*
frabjous – like *fabulous* + *gorgeous*; *frab-jus*
calloo – like *duluth*
callay – like *delay*

15/2088H-2

The key concepts of tempo and metronome markings appear on the next page. These assume that the reader has some background in the Italian language used within the musical context, in this case *allegro maestoso*, the musical devices and techniques which indicate the tempi being described, and a knowledge of metronome use.

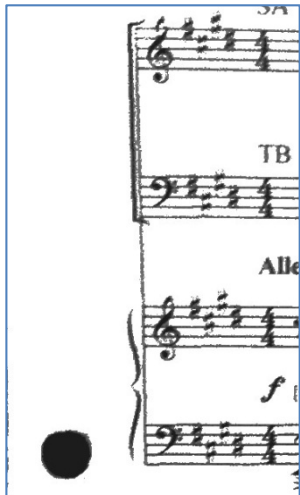


The image shows a musical score for a piece titled "Allegro maestoso" with a tempo marking of "♩ = 104". The score is written for piano and features a complex rhythmic pattern in the right hand, consisting of eighth and sixteenth notes. The left hand has a simpler accompaniment. The score includes dynamic markings such as "f" (forte) and "simile". A performance instruction "[-Hpc. 8va higher]" is present in the left hand. The score is set in a key signature of two flats and a 4/4 time signature.

The classification structure of this piece lends itself to the concept of the vocal range. The vocal range assumes that the reader has knowledge of soprano, alto, tenor, bass, and their

respective musical categories—. It also requires that the reader be able to read a musical staff, again providing learning opportunities for the beginning musician.

The key signature implies theoretical knowledge, specifically the ability to read a musical staff and symbolic decoding (accidentals).



Chromaticism and modulation assume that the reader knows how to decode the meaning of accidentals and how they relate to the harmonic structure being created by the performers.

A musical score for a vocal line and piano accompaniment. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The key signature is two flats. The lyrics are: "bur - bled, and bur-bled as it came!". The score includes dynamic markings such as *f* (forte) and *sfz* (sforzando). There is a "Tamb." (tambourine) marking above the vocal line. The page number "53" is in the top left, and "55 Cym" is in the bottom left. A rehearsal mark "[6]" is present at the bottom.

The key concept of expression directives, mainly dynamic markings, assumes a basic knowledge of the Italian language, vocal techniques which allow the reader to create the desired effects described by these markings, and knowledge of the abbreviations used.

The image displays two panels of musical notation. The left panel features vocal staves with lyrics "r-snatch, the" and dynamic markings "pp" and "f sub.". The right panel shows a xylophone staff with "mf sweetly" and "mf" markings, and a harp solo section with "mf legato" marking.

These concepts are presented again and again throughout the text are examples of the content that I believe makes this a considerate text. Armbruster states that a key feature of a considerate text is coherence, or “the extent to which events, concepts, or phenomena are logically and clearly explained” (Armbruster, 1996). Pottle was very specific when he notated this text. He explains his concepts very clearly and directly from the beginning in the description of the text background and pronunciation to the end with in the expression directives and markings. Armbruster argues that one of the ways to “promote coherence is that all information in the text should be clearly connected to the main idea” (Armbruster, 1996). All of the concepts outlined in this text relate directly to the way to accurately perform the piece.

IV. Text Features

Each of the key concepts described uses certain text features to make them stand out as something of importance. The text background and pronunciation guide have an entire page to themselves. Along with subheadings, this indicates to the reader that the language to follow has a direct bearing on something contained within the text as a whole.

The tempo markings are bold and placed at the beginning of the musical text. From the outset, the reader is aware of the speed requested by the composer for performing the music.

The vocal ranges, initially brought to the reader’s attention because of the abstract that is placed directly beneath the title and above the first staff, are continuously restated by the placement of the vocal classifications within the following musical staves.

Ranges: Soprano Alto Tenor Bass

Allegro maestoso
SA

‘Twas bril-lig— and the

TB

Detailed description: This image shows a musical score snippet. At the top, it lists vocal ranges: Soprano, Alto, Tenor, and Bass. Below this, there are two staves. The upper staff is labeled 'SA' (Soprano/Alto) and the lower staff is labeled 'TB' (Tenor/Bass). The tempo is marked 'Allegro maestoso'. A dynamic marking 'f' (forte) is placed above the notes in both staves. The lyrics '‘Twas bril-lig— and the' are written below the notes.

Chromaticism and modulation are indicated by universal symbols, again implying that the reader has prior knowledge of these Western symbols. They are placed directly before the affected note.

bur - bled, and

bur - bled, and

Detailed description: This image shows a musical score snippet with two systems of staves. The lyrics 'bur - bled, and' are written below the notes. The music features chromaticism and modulation, indicated by sharp and flat symbols placed directly before the affected notes. A dynamic marking 'f' (forte) is placed above the notes in both systems.

Expression directives indicated by placement and text style are placed above, below, or between the notes being affected. They are italicized to draw attention amid the musical notation and lyrics.

pp in sudden terror

f sub.

r - snatch, the

pp *f sub.*

r - snatch, the

pp *f sub.*

brz.

Detailed description: This image shows a musical score snippet with four systems of staves. The lyrics 'r - snatch, the' are written below the notes. The music features expression directives indicated by placement and text style. The directives are italicized: 'pp' (pianissimo) and 'f sub.' (forzando subitissimo). The first system has 'pp' above the notes and 'in sudden terror' below. The second system has 'f sub.' above the notes. The third system has 'pp' above the notes and 'f sub.' below. The fourth system has 'pp' above the notes and 'f sub.' below. The word 'brz.' is written below the notes in the fourth system.

V. Questions

This text presents opportunities to further the learning process. Two questions fall under what Anderson et al. (2001) classified as “factual.” What is the time signature of this piece? What is the key signature? Both questions draw on the assumed prior knowledge of the reader and need to be asked constantly throughout the text. They are part of the fundamentals needed to accurately and intelligently read the text and move through it efficiently.

The next question is what Anderson et al. (2001) classified as “conceptual.” What is the vocal breakdown of this piece? How did the composer decide to set this music? In this case, Pottle used an SATB breakdown, or Soprano, Alto, Tenor, Bass: the standard co-ed breakdown of voices. Asking this question allows the reader/performer to interact with his or her own part, see how the individual part functions within the whole, and how it helps the text to operate effectively.

The fourth question is “procedural” in nature. How do we know, using the criteria provided within the text, when to crescendo and decrescendo, or be louder and softer? This question requires the “knowledge of subject-specific skills” and “knowledge of criteria for determining when to use appropriate procedures,” both of which are crucial elements that Anderson et al. (2001) classified as “procedural.” In a music classroom, the times to use these particular procedures can be identified within the text by both symbols and text, again drawing on the reader’s assumed prior knowledge. This harkens back to the factual level of knowledge that must be possessed in order to move to this procedural level of knowledge within the text.

Finally, one could ask a question that is “metacognitive” in nature: What are the composer’s intentions and how are they executed in the text? This question demands that the reader think about the cognitive tasks required in the making of the text, the purposes they serve, and how the reader’s own cognitive practices function in order to appropriately read the text. In this case, the reader must understand that Sam Pottle intended this piece to be a work of satire, parodying the idea of large, heroic choral works. It must be performed with the utmost seriousness as the Composer’s Note explains. Understanding the composer’s thought processes informs the reader’s decisions of application, execution, and creation within the text, giving the proper interpretation of the piece according to the composer’s wishes.

Reading a text is hardly a one-dimensional task. One of the best ways to access the different facets inherent in this text is to continuously question it at all different cognitive levels while reading. In teaching terms, this provides good reading skills for students, and creates educational opportunities for learning.

VI. Instructional Implications

There are many opportunities for teaching and learning all throughout this text, as has been previously stated. For example, a reader who has never been exposed to chromatic notes or SATB choral setting will find the text largely inaccessible. Thus, they require instructional support in the theoretical aspect of this piece as well as basic-level musical concepts, such as key signatures, accidentals, and how to read a choral score.

One essential skill needed is sight reading, for without it, the performers would be completely incapable of moving through the text with accuracy. A relatively simple way to implement this training into instruction is to introduce during rehearsal practices in the classroom. A choir director can make sight-reading as routine as vocal warm-ups, or incorporate them into the warm-ups. To make the instruction specific to this text, I would include sight reading examples that had chromatic modification, mostly in a step-wise motion, meaning that the chromatically altered notes move sequentially up or down without any melodic jumps or leaps. Exposing inexperienced or weak readers to this type of intensified instruction will make application within the text easier.

Finally, this piece provides the teacher an opportunity to expose students to an author they may not know. The first day the piece is introduced, the class could watch the scene from Tim Burton's 2010 adaptation of *Alice in Wonderland* where the Mad Hatter recites "The Jabberwocky" in its entirety. Next, the teacher could give a lesson on Lewis Carroll, specifically discussing his poem, "The Jabberwocky."

VII. Conclusion

"The Jabberwocky" presents many challenges, but many more rewards. Armbruster argues that "[w]ithin an interactive, constructive view of reading, the reader plays a major role in comprehension and learning. However, reading is not entirely reader based; the text also influences the process." (1996). She believes that when the text and the reader's ability to interact with it are married, the overall fulfillment of the experience and knowledge gained increase. I believe that musical scores are the perfect example of this marriage. They are innately interactive, and the quality and audience appropriateness range from low to high, allowing the conductor to choose based on the talents of his or her choir. The music classroom represents the ideal environment to introduce and expand on text-based learning.

Appendix 12: Text Analysis Sample Paper (School Library Media Preservice Teacher)

Experiencing History through the *National Archives DocsTeach* Website:
A Text Analysis

The National Archives Website, *DocsTeach* (<http://DocsTeach.org/documents>), is specific to classroom teachers who want to introduce inquiry of historical primary documents to their students. This site provides houses more than 1,000 primary source materials for classroom activities to help bring Common Core State Standards into the classroom. *DocsTeach* has both an “Activities” section and a “Document” section for educators and school librarians. My analysis concerns the portion in the Documents section, entitled, “The Great Depression and World War II (1929-1945)”, and the video within this section, entitled, “The Hidden Army” (1944). Referring to both of these as the “text,” I examine their structure and organization, key concepts, text features, questions, and educational implications for students and teachers.

Text Structure and Organization

External Structure – Temporal Sequence

External structure of the text refers to the homepage. Since most users access this page first, it is important to analyze the structure to understand its text features and educational implications. The external structure of the text has a temporal sequence structure. Temporal sequence organization is when events are listed in order, or a certain process is listed in steps. Such structures are usually seen in history or science texts (Armbruster 1996). *DocsTeach* makes use of this structure by listing the major eras in United States history (Figure 1).

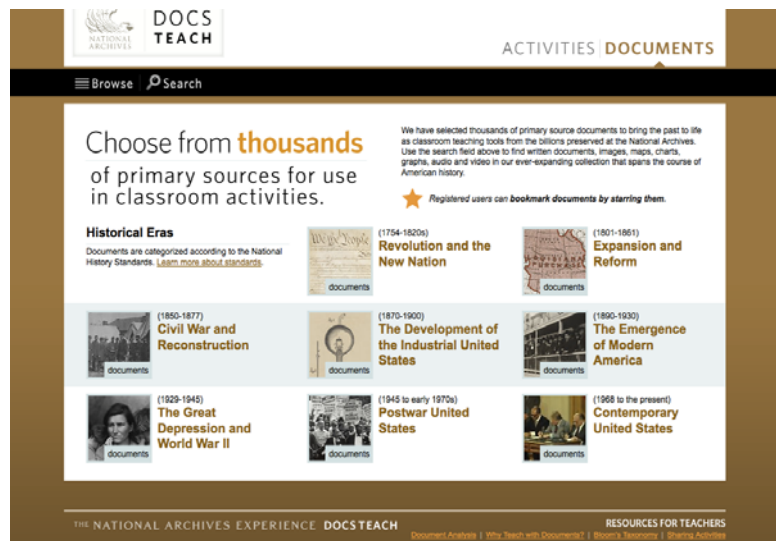


Figure 1. External structure of DocsTeach with its primary temporal sequence structure

Unlike a blog, the external structure of the text is stagnant, with no change occurring on a daily basis to the homepage. However online literacy skills are necessary for navigation (Coiro 2007). The external structure provides hyperlinks, and can be used like the index to a book, rather than for sustained reading. The external structure allows the reader to quickly skim headings and format types, and then use the hyperlinks to access the texts of interest.

Internal Structure – Explicit Description

The primary internal structure of the text is under each era heading's individual text. on the text found under the "The Great Depression and World War II" heading ranges from government documents to photographs and videos. All are displayed with a descriptive structure. Description as a type of structure means there is "descriptive information of a concept", such as defining definitions (Armbruster 1996). Within the internal structure of *DocsTeach*, each text has a title, archival number, original description of the text and the format type (Figure 2).

THE HIDDEN ARMY

1944

National Archives Identifier: [37003](#)

Watch reel 1 of this [video](#). Watch reel 2 of this [video](#).

On U.S. women in war work. Reel 1 dramatizes the Nazi concept of U.S. women as decadent playgirls, unfit for working. Women weld airplanes and landing barges, install wiring in planes, and inspect shells and radio tubes. Reel 2 shows nursery schools and personal services (banking, beauty shops, etc.) established in war plants to ease the burden on working women. Women cite their reasons for producing war materiel.

Additional Details from our Exhibits and Publications:

The Hidden Army

This audio/video document will open in a new application on your computer, not within the site.

[Print document and details](#)

Figure 2. The internal structure for each individualized text is structured by a description of an item

While this does not define key terms for the user, the text can still be considered representative of a descriptive structure. The structure helps place a framework for each text in order to understand time, place, and reason for a particular text's creation.

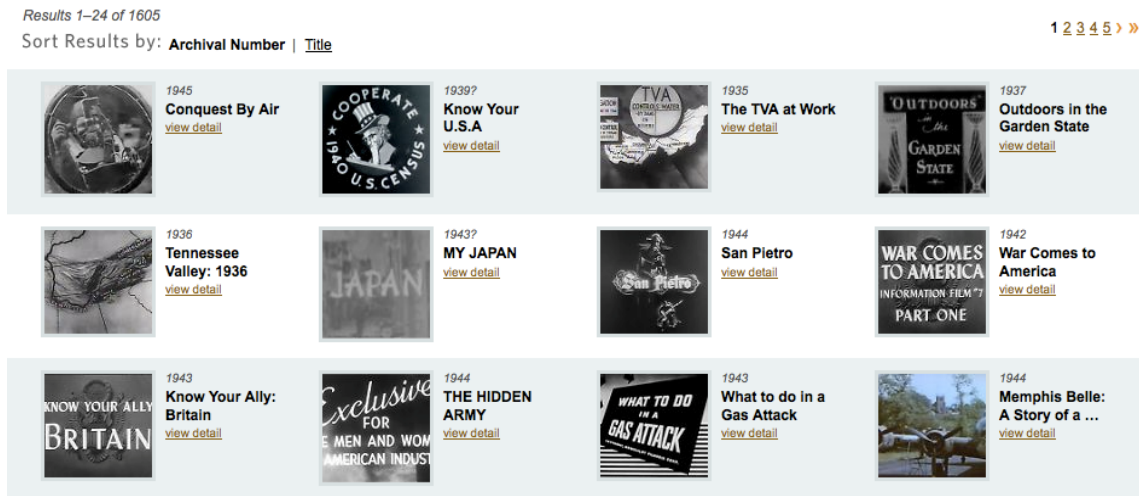
Internal Structure – Implicit Problem Solution

In "The Hidden Army" (1944) text, there is an implied problem solution structure to the film reel. The text is a propaganda film, which could imply that there was a need to further unite a country's people. While watching the text, the information literate consumer can see the problem develop. The lack of women workers reduces the production of supplies needed by U.S.

troops. The solution is to employ more women in war-effort jobs. The reader needs to recognize this text’s typical historical structure, since there is no embedded scaffold.
 Key Concepts

The major key concept is a focus on significant United States history eras, and a primary text provides further information and stories of the era. Within these eras, trends in the subject of each text represent the particular time in history. These trends are not explicitly stated or structured in a manner that would them obvious to the user. For example, the “Great Depression and World War II” has many texts grouped under this heading. But there are three main trends (1) The hardships of a country during an economic crisis; (2) Propaganda use in the United States; and (3) Events and outcomes related to World War II (both personal and governmental accounts). The only way to consider these three trends within the 1,000 texts related to the Great Depression and World War II requires the user to have previous knowledge of the era. They would then click through the numerous pages of thumbnail images of each text (Figure 3), reading titles and quickly skimming the image in order to discover these main trends.

Figure 3. Prior knowledge needed in order to understand the common trends found among each



The other concept of the site provides multimodal learning of information about an era. Learning from multiple modes means learning from images, actions, sounds, and gestures. Multimodal literacy is an important skill that students must develop in order to effectively communicate with others in the modern century (Jewitt 2008). *DocsTeach* provides this larger concept outside of its disciplinary content, for students to interact and then communicate with and about real primary sources created in multiple modes.

It is highly improbable that a student, who is beginning to be disciplinary literate, information literate, and multimodal literate, would be able to decipher these trends, properly

analyze the text, and use the information appropriately. There would need to be extensive scaffolding built by the instructor in order for students to receive deep learning from the texts.

Text Features

The available multimedias range from traditional texts, such as documents that are solely language-based, to photographs, drawings, posters, videos, and sound clips. By using a different mode from traditional texts, students learn to focus on the main ideas and concepts being introduced at the beginning of a lesson or unit. Inevitably, as they become familiar with new vocabulary and concepts, multimedias can detract from learning (Stetson and Williams 1992). While the multimedia features are focused on historical events, Draper and Siebert (2008) contend that a text and how a text is utilized are both determined by the discipline using them. *DocsTeach* promotes learning opportunities due to the vast array and usage of multiple medias housed within the Media Center. Taking advantage “The Hidden Army” video format is an excellent way for media specialist to introduce an inquiry-based research exercise to a class. Rather than giving the topic to the students, the media specialist shows them the film reel. Prior to showing the clip, the media specialist asks what they think they will learn. Together,, the media specialist and students create an expectations outline. After showing the clip, there can be a general discussion about why some questions were answered and others were not (Vacca and Vacca 2008a). This would help to demonstrate the affordances of video, and its possible constraints to the students (Norman 1993). The media specialist can also allow students to form small research groups in order to give them a choice and voice in the classroom (Worthy, 1998). This further investigation (individual or group-based) can lead to a lesson on information literacy i.e., how to conduct research). Using multimedia in this way allows students to engage in individualized or collaborative inquiry-based learning, which is an important and major discursive practice that takes place within library and information science.

Questions

There are no questions explicitly posed to students or instructors. Rather, the questioning falls upon the instructor and the students themselves. Due to the nature of *DocsTeach* and the text, “The Hidden Army,” students working with these texts will be able to reach a higher level in cognitive division in Bloom’s Taxonomy of Learning Domains (Bloom, 1956). Rather than being given questions of recall, the students learn to understand, apply, analyze, and evaluate. An expectations outline allows students to think critically about a text prior, during, and after viewing. It helps them formulate the questions they believe will be answered, synthesize any information they believe answers their questions, and analyze why some questions are unanswerable (Vacca and Vacca 2008a). By doing the expectations outline as a class, rather than an individualized activity, it allows the instructor to understand the prior knowledge students bring to the class and topic, and the gaps of knowledge. Along with an expectations guideline,

creating guiding questions to go along with the movie and website help the students. These questions can vary in their level of comprehension to evaluation, following Bloom's Taxonomy. Educational Implications

The lessons learned from the analysis of this text are twofold. The structure and layout of the site does not afford students being able to use it on their own, and the site lacks many features of a considerate text (Armbruster 1992). Nor does it allow teachers to appropriately gage a student's understanding of key ideas, trends, and concepts without instructional intervention. Therefore, the success of using such a site rests on the instructor. The instructor needs to provide the necessary scaffolding required for how their discipline uses the text, in order for students to also understand the discursive practices of that text for that discipline. This scaffolding can be in the form of a worksheet with guiding questions for each major concept of the text. The student fills out the worksheet while interacting with the text. This is often done in the style of directed reading – thinking activities, and questioning the author formats for reading comprehension. Both require class discussion guided by the instructor through open-ended questions that the students then refer back to the texts (Vacca and Vacca 2008b). These two approaches to comprehension of the text allow the instructor to help focus students' attention on the major concepts held in the discursive practices of history. It also allows the instructor to see where students might be struggling with using primary resources, or understanding other concepts related to the text and practices.

The Website's multimodality makes an excellent collaborative project. Teaming teachers, who are experts in their disciplines, with media specialists, who are experts in information and media, helps to make *DocsTeach* not only useful and engaging in classroom learning, but an integral part of the curriculum.

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