

2021

Music Teacher Education Reform: An Example

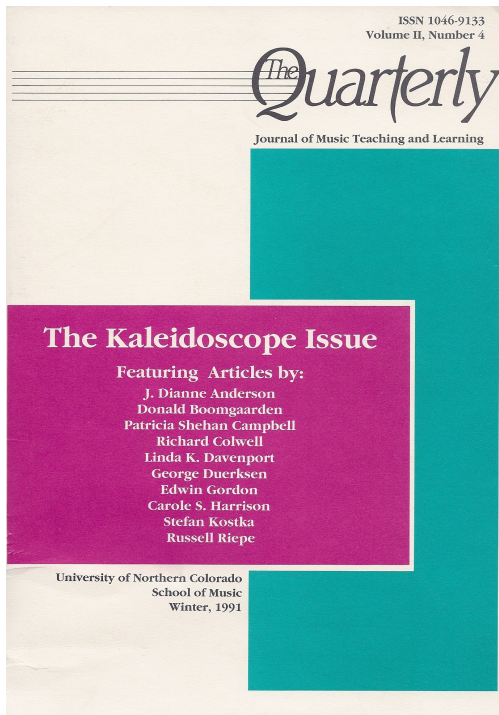
George Duerksen
University of Kansas

Follow this and additional works at: <https://opencommons.uconn.edu/vrme>

Recommended Citation

Duerksen, George (2021) "Music Teacher Education Reform: An Example," *Visions of Research in Music Education*: Vol. 16 , Article 38.

Available at: <https://opencommons.uconn.edu/vrme/vol16/iss2/38>



Title: Music Teacher Education Reform: An Example

Author(s): George Duerksen

Source: Duerksen, G. (1991, Winter). Music teacher education reform: An example. *The Quarterly*, 2(4), pp. 50-61. (Reprinted with permission in *Visions of Research in Music Education*, 16(2), Autumn, 2010). Retrieved from <http://www-usr.rider.edu/~vrme>

Visions of Research in Music Education is a fully refereed critical journal appearing exclusively on the Internet. Its publication is offered as a public service to the profession by the New Jersey Music Educators Association, the state affiliate of MENC: The National Association for Music Education. The publication of VRME is made possible through the facilities of Westminster Choir College of Rider University Princeton, New Jersey. Frank Abrahams is the senior editor. Jason D. Vodicka is editor of the *Quarterly* historical reprint series. Chad Keilman is the production coordinator. The *Quarterly Journal of Music Teaching and Learning* is reprinted with permission of Richard Colwell, who was senior consulting editor of the original series.

Music Teacher Education Reform: An Example

By George Duerksen

University of Kansas

The University of Kansas music education curriculum was in the midst of extensive revision when education reform came to national prominence in the early 1980s. The university's School of Education was trying to upgrade teacher training and the quality of beginning teachers in the public schools. The first class in the new program, Introduction to Teaching, was offered in Spring 1982, before publication of *A Nation at Risk* (1983). The new program first admitted students into their junior year of study in Fall, 1983. The redesigned program was complete and in place before the Carnegie Forum's call for teacher education reform (1986). The program has attracted entering students with higher average ACT scores and higher performance skills in their major instruments. The music education program's experience in curriculum reform may provide useful suggestions for other schools undertaking major changes in their teacher education programs.

The resulting "extended" teacher education program combines undergraduate and graduate study, extensive fieldwork, and substantial involvement from area public schools. Students earn the baccalaureate degree at the end of four years of study. The fifth year mixes undergraduate and graduate credit, and culminates in recommendation for teacher certification.

The extended teacher education program model was intended to apply uniformly to all teacher education majors. The programs that developed are more diverse than was originally intended, with music education varying from the pattern more than any of the others.

George Duerksen is Professor and Chairman of the Department of Art, Music Education and Music Therapy at the University of Kansas in Lawrence.

A mixture of concerns during the 1970s and early 1980s led the School of Education to consider major curriculum revision. A prime concern was that first-year teachers needed to be better prepared in all areas—general studies, teaching majors (content areas), and professional education. There also was concern that beginning teachers were not well acquainted with the research base that undergirds their profession.

These concerns were accompanied by practical worries which included an ongoing decline in the number of teacher training students, demographic predictions of a substantial decrease in the number of college-aged students, decline in student credit hour production, competition with university units whose enrollments were growing, and stagnation in the state economy. The reform hoped to:

- prepare improved beginning teachers;
- increase the unity and coherence of the teacher training process by encouraging integration and interaction among teacher-education students, integrating professional education coursework, and integrating experience in the schools directly with teacher-training coursework;
- build a teacher education program that encourages students to seek research answers to their professional problems;
- build a teacher education program which prepares a model beginning teacher without regard to the usual constraints such as those imposed by traditional university scheduling and administrative structures; and
- attract a student population of increased ability in academic learning, interpersonal relationships, and skills to prepare for the teaching profession.

Hammond (1986) recounts the history and process of the University of Kansas reform, and provides some descriptive analysis of faculty attitudes and activities. Faculty atti-

tudes concerning the need for and potential of curriculum reform ranged from strongly positive to strongly negative. Hammond's primary focus on elementary and secondary education majors does not detail essential differences that developed between those programs and the music education curriculum. The Rutgers casebook (1987) includes a brief description of the reformed program in the Curriculum and Instruction Department.

Background

When the revision began, the School of Education was composed of eight departments. Four offered teacher education programs: Music Education and Music Therapy offered music education; Visual Arts Education offered art education; Health, Physical Education and Recreation offered physical education; and Curriculum and Instruction offered the rest. The School of Education also had four other departments: Educational Policy and Administration; Educational Psychology and Research; Counseling Psychology; and Special Education. Each department was represented on the task forces and committees that worked on the reform. During the program revision the administration merged Visual Arts Education and Music Education and Music Therapy to form a new department named Art and Music Education and Music Therapy. This merger reduced the total departments in the school to seven, with only three of them offering teacher education majors. Although Music Education and Music Therapy and Visual Arts Education each continued to have representation on curriculum development task forces and committees, some school governance committees had only one voting member per department. The teacher preparation departments were in the minority. This balance influenced revision process politics, and probably the nature of the extended teacher education program generic teacher education work. Much of the ge-

"It was tempting to attribute the decline in music enrollments, which had been happening at KU as well as nationwide, specifically to the developing extended program."

neric coursework is taught by the departments that do not have teacher preparation curricula.

The university's governance structure made it possible for the School of Education to undertake reform with independence. Each school's faculty has final responsibility for the content, curriculum, and degree requirements of the specific programs offered within that school. The School of Education works in close cooperation with the College of Liberal Arts and Sciences and the School of Fine Arts, but the School of Education faculty has the final vote on degree requirements for teacher education majors. This control of teacher education has been traditional since the late 1940s, when all teacher training programs were consolidated administratively into the school.

With the exception of physical education majors, all teacher education students take their freshman and sophomore years outside the School of Education. Music and visual arts education majors enroll in the School of Fine Arts; all others enroll in the College of Liberal Arts and Sciences. At the end of the sophomore year, these students transfer into the School of Education. During the first two years of study, students

typically have academic advisors from the school through which they are enrolled. The music education program is different. Although music education faculty are budgeted members of the School of Education faculty, they are also voting members of the School of Fine Arts Music faculty. This enables them to serve as academic advisors for music education students from the freshman year forward. Visual Arts Education and Curriculum and Instruction students do not officially see advisors in their major fields until they transferred to the School of Education as juniors.

The Process

The revision process was "organic." It began with general goals and objectives, and each ongoing step was organized when it

“Some professors interpret ‘academic freedom’ to mean that they cannot be required to teach specific content at particular levels in specific courses.”

was needed. No highly structured plan was mapped out before beginning. The first years of the program were phased into operation while the final years were being developed. The experiences of the first groups of students provided formative feedback for program development.

The sequence of development events included the following steps, with appreciable back-tracking and looping among them:

- A. identify and choose constituent groups to be represented and involved in the development process;
- B. prepare goals and objectives for the teacher education program;
- C. list specific competencies inherent in the goals and objectives;
- D. list teacher education program characteristics needed to enable students to develop the competencies listed;
- E. estimate the time, structure, and resources needed for the program described;
- F. evaluate the time, structure, and resource requirements in the context of what is possible; and
- G. propose, implement, and refine the program.

Groups working on steps B, C, and D attempted to do their planning from an “ideal” point of view, ignoring constraints of practicality. Steps E, F, and G required compromise of the “ideal” with reality. The implementation process made it clear that different teaching majors faced different constraints and realities. These individual differences ultimately resulted in less program uniformity than was originally envisioned.

These steps were undertaken by task forces and committees. Representation usually included each department, and often students, public school personnel, and appropriate faculty from other divisions of the university.

In some cases the representatives were appointed; frequently volunteers were solicited. There was substantial variation in interest, enthusiasm, and time available to participate. Frequent communication attempts were not highly structured and were not always effective.

Not all faculty participated; some were not interested and others were opposed. As Hammond (1986) described, opposition was more frequently passive than vocal.

First, a “Professional Teacher Education Program Task Force” was appointed, including representatives from each School of Education Department, the public schools, and the Kansas State Department of Education. The group was expected to develop a concept paper concerning desired outcomes of the revised program with a special focus on the characteristics of a model first-year teacher. The completed concept paper was circulated to the school’s advisory committee (primarily public school administrators and leaders of the teacher’s organizations) for comment. The advisory group responses were generally positive.

Then came committees to identify skills and knowledge needed by prospective teachers at various K-12 levels to match the model. These committees’ work was used by committees on experiential components (field work, simulation, student teaching), general/liberal education, and teaching specialties. This resulted in recommended goals and objectives, general education requirements, and a sequence and content of the professional education requirements. These recommendations were eventually approved by the School Assembly in July, 1980. Although detailed program implementation was yet to be developed, it was clear that the new program would require more than four years of college study.

This program reform occurred at the same time the Kansas State Department of Education certification branch adopted a “program approval” system. Program approval required each teacher education institution to show how its program provided ways for students to meet specific objectives in teaching content areas, general education, multicultural education, reading instruction, and special education. Thus the objectives in the Kansas State Department of Education

Program Approval Handbook also became specific objectives of the teacher education program.

Music education faced a third set of goals and objectives. The university is accredited by the National Association of Schools of Music (NASM). To maintain this accreditation, KU's music education program needed to meet the requirements specified in the NASM standards.

Another constraint faced music education. The Music Department felt a strong vested interest in the music education program. It was interested in the quality of music teachers prepared for the schools, first as a matter of principle, but also with a practical concern that students taught by those teachers should be well-prepared for university study in music. Many music department faculty believed that the key to improving music teacher preparation was to add more music study, rather than more general studies or professional education work.

Music department faculty were also concerned about ways the reformed program might affect them. Through the years music education majors had represented well over fifty percent of the annual music baccalaureate degrees at KU. They had helped populate the applied music teaching studios and the ensembles. There was concern that an extended program, costing more in time and tuition, would reduce the number of music education majors, make recruiting more difficult, and result in declining sizes of the major ensembles. It was tempting to attribute the decline in music enrollments specifically to the developing extended program, despite the fact that similar declines were occurring throughout KU's programs as well as nationwide.

Music department faculty members participated in all development committee activities that focused specifically on the music education program. The participating music faculty were volunteers, who then were recognized as participants by School of Fine Arts administrators. These faculty members did their best to keep their department colleagues informed and to solicit their advice and comments.

A new School of Education committee, the

"Extended Program Committee," was appointed to develop specific courses and field activities in "generic teacher education" related to the approved goals and objectives. It also recommended policy, admission standards, and oversaw development of field-specific methods and other courses. Over a period of two years, the committee finally developed recommendations which completed the school's governance approval process in the summer of 1982.

Once the course descriptions had been approved, faculty were asked to volunteer to participate in specific development of those courses in which they were interested. Courses which were to appear earliest in the curriculum were designed first, and offered while subsequent courses were developed.

Development and Application of Models

Outcome Model

The entire development process evolved from an outcome model. The first step specifically identified the outcome the new program was intended to have: the "model" beginning teacher. This model is described in the extended teacher education program goals and objectives.

Content Model

The extended teacher education program curriculum's content was divided into three parts: the teaching major, professional education, and general studies (liberal education). In practice, the professional education area was further subdivided into "generic" and "specific content/skills related" professional education.

Teaching Major. The typical "teaching major" was determined to require forty semester hours. For secondary education majors, this meant more work in the major teaching area than a liberal arts BA or BS major was likely to require.

The forty-hour teaching major did not suffice for the music education curriculum; more work was needed. Music education majors need diverse musical knowledge and skills—work in instrumental, vocal, and general music; conducting; theory; history; performance; acoustics; psychology of music; and sociology/anthropology of music.

“Many music department faculty believed that the key to improving music teacher preparation was to add more music study, rather than more general studies or more professional education work.”

The NASM specifies that the curriculum’s music studies should comprise “half” of the curriculum. The department queried NASM and was assured that “half” refers to half of a four-year baccalaureate degree program rather than half of the total of an extended program.

Before the move to program approval, the Kansas State Department of Education had required over sixty hours of specific music coursework for music teacher certification, and the standards specified for program approval reflected the same specific content. Forty hours of music coursework could not meet the music goals and objectives specified in the new Kansas State Department of Education program approval standards.

Professional Education. Professional education content, including both the specific music education and generic teacher education area, was planned to occupy sixty hours of credit. This credit was to include student teaching and internship portions of the fifth year.

The professional education portion was intended to prepare teachers “generically” as much as possible. Regardless of teaching specialty—music, art, science, elementary education, and so on—the goal was for the professional knowledge of learning, child development, counseling, school administration and politics, special education, and methodology to be taught generically. Thus the courses developed by the extended program committee were primarily generic and designed to be required of all teacher education students, regardless of their teaching major.

Separating the generic from specific content proved to be difficult in the music education curriculum. A “class instruments” course, for instance, mixes music performance, music literature, child development, educational psychology, and pedagogy content. Course designers found that a “generic” teaching methodology course does not trans-

fer efficiently to music teaching, nor to other fields. Program intentions were revised so that different teaching areas would each offer their own “generic” methods course as appropriate.

The music education extended teacher education program originally followed the schoolwide model, beginning with a generic “music instruction and curriculum course” and following it with sequential methods classes that applied generic information in teaching elementary vocal/general, secondary general, and performance. Early in the program’s operation it became apparent that the model did not work well in music education. The “generic” music methodology course did not transfer efficiently to specific methodology for elementary general, secondary general, and performance. The generic portion did not fill a full course, and even the generic aspects seemed to differ appreciably when applied in different music areas and levels.

On the basis of this experience, the department persuaded the School Assembly to approve a program change so that each music methodology course could focus on a specific area (vocal, instrumental, general) or level (elementary, secondary). The vocal methods course occurs first in the curriculum sequence, and it is designed to include those generic aspects of methodology that can be applied in the the other methods courses as well.

General Studies. Early discussions of general education emphasized the need for breadth of knowledge; the beginning teacher should be broadly educated. (Someone commented that the beginning junior high teacher should know as much about all the subjects taught in junior high as junior high students would be expected to know.)

In adjusting the ideal to practical reality, sixty semester hours was chosen as the minimum of general education credits to be re-

“Music education majors need diverse musical knowledge and skills--work in instrumental, vocal, and general music; conducting; theory; history; performance; acoustics; psychology of music; and sociology/anthropology of music.”

quired, and a stringent distribution requirement was organized. Several faculty members expressed strong sentiment that no courses offered by School of Education departments should count as “general education” credit. The only exception allowed was the Health, Physical Education and Recreation course in “individual and community health” which is categorized as a general studies class and required of all extended teacher education program students. In some cases selected teaching major courses may also count as general studies work.

Curriculum Model

The Spiral. A spiral curriculum model was adopted. In assigning extended program objectives to courses, each objective was to be treated progressively at four different levels: introduction, acquisition, mastery, and generalization.

Implementing the spiral illuminated several problems. The spiral curriculum requires good coordination and sequencing of specific topics’ recurrence at different levels. This coordination proved difficult because of time and communication constraints among faculty and between departments. It was further complicated by conflicting concepts of academic freedom; some professors interpret “academic freedom” to mean that they cannot be required to teach specific content at particular levels in specific courses.

The spiral curriculum also encounters problems when curriculum design and content intersect. The basic learning and development courses were designated to provide the “generic” introductory and acquisition levels of knowledge concerning cognitive, psychomotor, and affective development and learning. These generic courses, however, do not include sufficient focus on aesthetic learning and development, nor the fine-motor development and skill learning crucial to music education. Likewise, the educational measurement class, although designated as a primary course in

measurement and evaluation, did not contain sufficient emphasis on measurements of performance and affect, both, of course, important in music education.

Because of difficulties in sequencing, insuring topics were actually taught (and perceived as being taught) at successive levels when they reappeared in the spiral, and getting enrolled in courses sequentially, students reported redundancy. As a result, some work was resequenced. Other courses were restructured to bring students to the mastery level in the same class where the objective was introduced and acquired. The latter revisions reduced the “spiral” nature of the program.

Sequencing and Placement of Coursework

The curriculum model reflected a changing proportion of content. It also prescribed sequencing and placement of general education, teaching major, and professional courses. The model’s freshman year emphasized general studies, with only one introductory professional education course and no work in the teaching major. All general studies were to be completed by the end of the first junior year semester. Work in the teaching major was to begin in the second semester of the sophomore year, and increase so that the major would be completed at the end of the senior year.

The proportion of professional education courses was to increase gradually during the first four years; this work was to be generic through the first five semesters. The final three semesters of undergraduate study were to mix generic and specific teaching major professional education coursework. The fifth year was to be devoted entirely to student teaching, graduate-level professional education classes, and internship. Figure 1 describes the proportions throughout the extended program’s five years.

The music education program could not conform to this model. Enrollment in the major per-

formance medium and ensembles could not be delayed until the middle of the sophomore year. The developmental/cumulative nature of music performance study requires continuous work. The sequential and developmental nature of work in secondary performance skills (class instruments), functional keyboard, and conducting/rehearsal skills also posed a problem. It was not reasonable to focus on "general education" coursework during the early years of college, and then move toward music and professional education study.

As a result, the music education program developed the model shown in Figure 2, with parallel emphases on general studies, the teaching major, and professional coursework across the first four years of the program. In the fifth year, professional music education and generic teacher education work are combined.

The Fieldwork Component

The extended teacher education program model involved extensive fieldwork. Early and frequent field experience was intended to acquaint students with school realities, provide chances to test theory against reality, and allow refinement of teaching skills with help from master teacher-mentors. Fieldwork was to occupy two-thirds of the fifth year. The year began with full-time student teaching, followed by graduate-level coursework related specifically to the student teaching. The final part was a full-time internship leading to recommendation for teacher certification.

The fifth-year plan became compromised because the registrar's office could not cope with enrollment and record-keeping needs of programs that did not conform to the standard semester system. As a result, student teaching and the subsequent academic work were compressed into the first semester, and the internship occupied the entire second semester.

Music Education's Fieldwork Component

The music education program had anticipated the School of Education's desire for early field experience by nearly 10 years. In the early 1970s, music education had initiated a freshman course (Principles of Music Education). This class had a substantial fieldwork component in which students worked with music teachers in area public schools.

Music education persuaded the school faculty to allow it to continue its own class in

place of extended teacher education program's generic introductory class. This was both a plus and minus—it allowed music education students early acquaintance with their specific subject (and a chance for the cooperating music teachers to evaluate the student's potential, strengths, and weaknesses), but it also focused them specifically on music rather than providing a chance to learn about other school content areas.

Generic teacher education classes have generic fieldwork. In the child development and educational psychology classes, for instance, fieldwork is done in many different school areas. Thus music education students have a chance to observe how children learn and respond in various settings.

Scheduling the generic education class fieldwork provides a particular problem for music education majors. Because the music education curriculum model differs (see figures 1 and 2) from the rest of the teacher education programs, music education students enroll in general studies as well as generic professional education work during the later years of undergraduate study. This results in schedule conflicts between general studies classes and fieldwork. Scheduling conflicts also occur between fieldwork and music classes and rehearsals.

Fieldwork for specific music education classes is done with local music teachers. As a result, students are familiar with the music program in the local schools by the time they are ready to student teach. The department strongly encourages them to do their student teaching and internships in other school districts, within a 50-mile radius. This allows them to operate away from the university community, see additional school districts in action, and yet have help from the university's music education faculty.

The Music Education Extended Teacher Education Program

The music education extended curriculum is divided into three parts: the teaching major; professional music education and generic teacher education; and general studies. This curriculum differs from the other extended model programs in several ways. The teaching major is appreciably larger

Year	1		2		3		4		5		
Semester	1	2	1	2	1	2	1	2	Phase 1	Phase 2	Phase 3
Field Experience		Observation	Observation	Observation	Participation	Participation	Participation	Practicum	Student Teaching	Course-Work	Internship
General Education	16 hrs.	16 hrs.	15 hrs.	9 hrs.	4 hrs.						
Teaching Major				6 hrs.	7 hrs.	9 hrs.	8 hrs.	10 hrs.			
Professional Ed.		1 hr.	2 hrs.	2 hrs.	6 hrs.	7 hrs.	8 hrs.	6 hrs.	6 hrs.	15 hrs.	9 hrs.
Total Hrs.	16	17	17	17	17	16	16	16	16	15	9

Figure 1. Extended Teacher Education Program, Overview of Coursework; some variation in the sequencing of coursework may occur.

Year	1		2		3		4		5		
Semester	1	2	1	2	1	2	1	2	1		2
Field Experience	Participation			Observation	Participation	Participation	Participation	Practicum	Student Teaching		Internship
General Education	9 hrs.	11 hrs.	9 hrs.	3 hrs.	3 hrs.	5 hrs.	3 hrs.	3 hrs.			
Teaching Major	6 hrs.	6 hrs.	9 hrs.	13 hrs.	11 hrs.	10 hrs.	6 hrs.	8 hrs.		1 hr.	
Professional Ed.	2 hrs.			2 hrs.	3 hrs.	1 hr.	7 hrs.	5 hrs.	6 hrs.	11 hrs.	9 - 15 hrs.
Total Hrs.	17	17	18	18	17	16	16	16	18		9 - 15

Figure 2. Extended Music Education Program, Overview of Coursework; 14 hours in the teaching major also count as general education

“[T]here is an advanced ‘performance media’ elective in the fifth year—after student teaching—which the student can use to focus on further work in any area found especially needed during the student teaching experience.”

than the forty hours allocated; several courses are “double counted” in the teaching major and in general studies; some professional education generic goals and objectives are pursued in teaching major and professional music education classes rather than generic education classes; and study in the teaching major and professional music education begins immediately in the freshman year rather than in the fourth semester of college.

The extended music teacher education program, with careful scheduling and full course loads, can be completed in five academic years. Many students take longer because they elect extra private lessons, ensembles, and extra courses which do not count toward program requirements. (Few individuals finished the former music education major in four years; few called it a “four-year program” until the extended program began to be called a “five-year program.”)

Teaching Major

Following the NASM pattern, the teaching major is divided into two major categories: performance and musicianship. These categories are clearly for convenience; in reality, much of the study involves interaction between the two areas and both interact continually with pedagogy and professional education as well. Performance includes:

- (a) the major instrument (which can be voice);
- (b) ensembles;
- (c) “performance media” (the class instruments) which includes separate courses in brass, woodwinds, strings, percussion, guitar, voice, and electronic (synthesizers, microcomputers, audio equipment);
- (d) keyboard/functional skills; and
- (e) conducting and rehearsing skills.

In addition, there is an advanced “performance media” elective in the fifth year—after student teaching—which the student can use to focus on further work in any area found

especially needed during the student teaching experience.

Compared to the prior program, the extended teacher education program’s performance component offers an additional semester of study on the major instrument, an additional semester of ensemble participation, and the fifth-year “performance media” elective.

Musicianship includes a standard two-year sequence in music theory, a three-semester sequence of traditional music history, a course in sociology/anthropology of music (built around a study of world musics including American vernacular idioms), and the psychology and acoustics of music. Compared to the prior program, the musicianship component differs only slightly. Psychology and acoustics of music formerly had been separate classes; in the extended program they are combined into a five-semester hour course with laboratory.

Generic Teacher Education and Professional Music Education

Generic teacher education involves a series of courses (most with fieldwork in the schools) in the following areas:

- (a) introduction to teaching;
- (b) child development;
- (c) educational psychology;
- (d) educational measurement;
- (e) classroom management;
- (f) counseling/consulting;
- (g) multicultural education;
- (h) special education;
- (i) history and foundations of education;
- (j) school administration and politics, and
- (k) educational media and microcomputers.

The music education program omits several extended teacher education program generic courses. These classes’ goals and objectives are assigned instead to specific music education courses. These substitutions resulted from protracted negotiations during program development; several were not approved

“The music education program omits several extended teacher education program generic courses. These classes’ goals and objectives are assigned instead to specific music education courses.”

until final debate on the School Assembly floor. The principles of music education class replaces introduction to teaching. Classroom management techniques are intrinsic parts of instruction in music education methods classes, the conducting/rehearsing sequence, and the performance media classes. Multicultural education objectives are assigned to music education’s sociocultural influences on musical behavior class. Media and microcomputer objectives are assigned to several music education classes including those in which synthesizers, microcomputers, and electronics are used; principles of music education; and the methods classes.

The professional music education component begins in the first year with a course in principles of music education. This course surveys the entire field; introduces students to several music teachers, who lecture to the class and lead discussions; describes the nature of a music educator’s work; and involves students in fieldwork assisting music teachers in the local schools. The four specific methods courses include teaching choral music, teaching instrumental music, teaching elementary general music, and teaching secondary general music. Each of these involves a fieldwork component. The “fifth year” includes a course in research methods and applications as well as the advanced performance media class.

General Studies

The highly structured general studies program includes specific requirements and restricted electives. Coursework must be distributed specifically as nine hours of English and three of speech; six of behavioral science (general psychology and an elective in sociology or anthropology); nine of social science (one “elective” each in three of the following four areas: history; political science; social geography; and economics); twelve of natural science and mathematics,

including college algebra or higher and a laboratory science each in physical and biological sciences; nine of arts and humanities including an “elective” from philosophy, religion, Western civilization, or Eastern civilization (music history counts in general studies, since music history is a department in the College of Liberal Arts and Sciences as well as in the School of Fine Arts); and the three-hour Health, Physical Education and Recreation course in personal and community health. An additional nine hours of “general studies electives” are listed to meet the total hour requirement of sixty; the third music history course is usually counted here, and Music Education and Music Therapy won permission from the School Assembly to count its five-hour psychology and acoustics of music course in both the teaching major and as a general studies elective.

Possible Results

Several changes accompanied the introduction and operation of the music education extended program. While no direct cause and effect can be shown, there clearly are relationships.

Since introduction of the extended program, average ACT scores have risen across the School of Education. Music education majors’ ACT scores have maintained their relative position at or near the top of the distribution of teacher education majors.

Applied music studio teachers comment that the average major-instrument performance level of entering music education majors seems to have increased. The proportion of excellent performers among entering music education majors and their performance level has not seemed to change.

Implementation of the extended music education program was accompanied by a sharp decrease in the number of “dual” majors who were working toward certification in both music education and music therapy.

Formerly, it had been possible to complete the dual major in five years plus six months of music therapy internship. The extended music education curriculum increased the total time required for the dual major to nearly seven years. Within two years after the extended program started, the number of dual majors had declined by over ninety percent. With this evidence, and strong support from the Music Department faculty, Music Education and Music Therapy prevailed upon the School Assembly to approve an alternative “traditional” music education curriculum which could be combined with music therapy studies to make a dual curriculum possible to complete in a more reasonable amount of time. The number of dual majors has since increased, but some of them elect the extended teacher education program rather than the “traditional” curriculum.

The “traditional” program, with careful planning, can be completed in nine semesters of undergraduate work. It is not restricted to dual majors. In the years both extended and traditional programs have been available, about half of the total music education majors have chosen the extended teacher education program. The proportion of students electing the extended teacher education program seems to be increasing. No pattern of particular differences has appeared among students who select one or the other program.

The fears about extended teacher education program’s possible negative effect on enrollment were not realized. Changes in music education enrollments at KU have paralleled those in other Kansas and area colleges that have not instituted extended programs.

Area school districts encouraged development of the extended teacher education program with assurances that they would seek program graduates as job candidates and would employ them at salary schedule steps beyond initial entry level. Employers of extended teacher education program graduates report that those individuals are well-prepared. By the end of the first year of teaching, they are reported to be well beyond typical first-year teachers in teaching effectiveness, relationships with students and par-

ents, and professional relationships with colleagues and administrators.

Some Things Learned

A spiral curriculum is not simple to implement at the college level. Geographical distance on campus, professional distance between departments, psychological distance between faculty members, concepts of academic freedom, the integration and interaction of teaching field content with pedagogical techniques, and time constraints all seem to be obstacles to precise implementation of a spiral curriculum.

Generic and specific knowledge/skill categories, while useful for purposes of discussion, do not separate as conveniently in practice. The “generic” portions contained less in common than had been anticipated. “Keep your eye on the ball” is a generic rule in many sports. The ball looks different, however, from sport to sport, what the person attempts to do to with the ball differs, and the tools the person uses to make that attempt differ. Individual differences among teaching majors required accommodation beyond what had been anticipated.

Integration of fieldwork with specific campus courses is not simple. Campus classes are designed to consider specific content and develop specific skills. The public school classes where fieldwork is done have their own purposes; these purposes often do not coordinate with the purposes and schedules of the campus classes. Effective fieldwork integration requires careful planning and frequent communication; both of these require time. Classroom teachers and university faculty face many time constraints.

One original hope was to develop a program which could offer what was needed when it was needed, without the constraints of the semester-hour production goals or the need to conform to the university semester scheduling structure. The politics of “guarding one’s turf,” scheduling difficulties, and the inability of the registrar’s office to deal with a structure that did not conform to standard semesters made this very difficult.

Program evaluations have been based on data gathered from graduates and officials of the schools where they are employed. Pro-

gram graduates report being pleased with their preparation, and believe themselves to be well prepared as beginning teachers. Their employers agree with this view. Comments are particularly positive about the value of the program's extended field work. Fine tuning is under way to improve the spiral curriculum and reduce the redundancies sometimes still perceived.


References

Carnegie Forum on Education and the Economy (1986) *A nation prepared:*

Teachers for the 21st century. New York: Author.

Hammond, Martine F. (1986) Teacher education and the research university. *The Review of Higher Education*. 9, 2. 193-227.

National Commission on Excellence in Education (1983). *A nation at risk*. Washington, DC: U.S. Government Printing Office.

Rutgers Graduate School of Education (1987) *A casebook of graduate level teacher education programs*. Rutgers, NJ: Author. 8-9. 

JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY

VOLUME XLIV

SUMMER 1991

NUMBER 2

William F. Prizer, *Editor-in-Chief*
Jan Herlinger, *Review Editor*

CONTENTS

In Praise of Spurious Saints: *The Missae Flouit Egregiis* by Pipelare and La Rue--By M. Jennifer Bloxam

Ruth Crawford's "Spiritual Concept": The Sound-Ideals of an Early American Modernist--By Judith Tick

Bartók's Octatonic Strategies: A Motivic Approach--By Richard Cohn

Crossing Over with Ruben Blades--By Don Michael Randel
Reviews

Timothy J. McGee, *Medieval Instrumental Dances*--By Keith Polk

Osvaldo Gambassi, *Il Concerto Palatino della Signoria di Bologna: cinque secoli di vita musicali a corte (1250-1797)*--By Keith Polk

Manuel Carlos de Brito, *Opera in Portugal in the Eighteenth Century*--By Louise K. Stein

Zoltan Roman, *Gustav Mahler's American Years, 1907-1911: A Documentary History*--By Stephen E. Hefling

The Journal of the American Musicological Society is a benefit of membership. For more information, contact The American Musicological Society, 201 South 34th Street, Philadelphia, PA 19104-6313.