

**PRE-SERVICE ELEMENTARY EDUCATION TEACHERS:  
AN INTERNATIONAL APPROACH TO  
MUSIC METHODS COURSEWORK**

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Sharri Kay VanAlstine

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Dr. Akosua Addo, Adviser

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## **DEDICATION**

This work is dedicated to

My parents, Robert and Kay VanAlstine  
Thank you for your steadfast love and believing in me, Dad.  
We love you and miss you, Mom. You would be pleased.

## **ABSTRACT**

An internationalized approach will enable classroom teachers to confidently integrate music within their classroom content and pedagogical approach to teaching within an international framework. There has been no research, however, into an internationalized approach to instruction in the music methods coursework for pre-service elementary classroom teachers. The purpose of this study was to a) discover the degree to which an internationalized approach to music instruction will enable pre-service elementary classroom teachers to integrate music from an international perspective into their instructional content and pedagogy; b) discover how the value/practicality of curricular components effects confidence to integrate music using an internationalized approach to instruction; and c) determine the degree to which confidence to integrate music using an internationalized approach to instruction is effected by prior music education, perceived degree of difficulty of requisite music skills, and prior cross-cultural/intercultural experience.

A Concurrent Embedded design from a mixed methods approach to research was used. Fifty-three pre-service teachers enrolled in their music methods course at a large, midwestern university during spring and fall semesters 2010 voluntarily participated in the study.

Qualitative and quantitative data were collected through a pre-test/post-test questionnaire given at the beginning and the ending of the 10-week music methods class. Qualitative data were also collected in the form of interviews, reflective writing assignments, field notes, and lesson plans developed and taught by participants.

Results indicate confidence to integrate music using an internationalized approach to instruction develops throughout the course. Pre-service teachers' confidence to integrate music using an internationalized approach was significantly related to the curricular components they deemed valuable and practical for classroom use. Confidence to integrate was also significantly effected by prior music education and perceived degree of difficulty of requisite music skills. Pre-service teachers' confidence was not effected by prior cross-cultural/intercultural experience.

Teacher educators, therefore, need to model internationalized instruction, content, and pedagogy throughout methods courses, and pre-service teachers need time to implement internationalized practices in their lesson planning, microteaching, and reflective processes. Teacher educators must also address musical skill development to compensate for varied musical backgrounds and to encourage the development of musical proficiency and understanding. This study provides a model for internationalized music instruction in teacher education.

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## CHAPTER 1: INTRODUCTION

### Background of the Study

#### *The International Classroom*

As the composition of schools and communities becomes increasingly diverse, school curriculum and philosophical approach to teaching must be shaped by the dynamic nature of a global and interconnected world (Cushner & Mahon, 2002). According to the U. S. Census Bureau (*Exports from manufacturing establishments: 2001, 2004*), by 2001 one in five American jobs related to manufacturing have international connections. It seems doubtful that this trend will ever change. The ease of global mobility and immigration also brings the “world” into the local school and neighborhood. Even in largely homogeneous communities, the advent of the worldwide web and easy access to nearly any region in the world necessitates interpersonal and social skills and values that encompass an internationally respectful and proactive worldview. Clearly, people are more and more connected, living or working in global proximity and interdependency.

Despite years of national and international educational and political initiatives people and nations are still struggling with educational inequities, political upheaval, and natural and social disasters. The newest generation of pre-service teachers has the next opportunity to facilitate education that will address global issues and prepare students for an internationally inter-connected world. The need has never been greater, for we are more significantly connected than ever before. Diverse communities need to know how to best relate to and respect each other. Homogeneous communities need the opportunity

to connect with people and cultures that are unfamiliar. In all instances, people need the intercultural skills to know and respect similarities and differences and work together for the benefit of every people and nation.

Intercultural development has been an integral component of internationalized education for many years (Cushner & Mahon, 2002). According to the International Baccalaureate Organization founded in 1968 ("International Baccalaureate Organization," 2005-2011, Mission and Strategy paragraph 3), "We promote intercultural understanding and respect, not as an alternative to a sense of cultural and national identity, but as an essential part of life in the 21st century." Regardless of the composition of one's community, schools and teacher-training programs must lead the way in intercultural development (Bennett, 1993).

For instance, according to a study by McDougall (2005), college students whose coursework (not musical coursework) was taught and experienced cross-culturally and interculturally grew in their understanding of the implications of culture, history, geography, time, and place. McDougall conducted her study to determine the global understandings of college students selected for an in-class, cross-cultural exchange program to Prague, Czech Republic, and an intercultural, on-location exchange in Havana, Cuba. Individuals in each group indicated greater understanding of the global community, the layers of the communities in their lives, how their communities co-exist and can inform each other, and how they can better know and respect "others" in the global community. Indeed, not only did they express the ability to better know "others," but they indicated they *needed* to know. They expressed their willingness to fulfill moral obligations to care for one another's needs on a global scale. They also asserted they

would be able to effect change both in their own lives as they learn more about peoples and the global community, as well as in the lives of the people around them.

In McDougall's (2005) study, intercultural and cross-cultural development was an intentional outcome of the curriculum and pedagogical approach. Similarly, an internationalized approach to music education espouses cross-cultural and intercultural education, both in the classroom and through study abroad (Addo, 2009; Arum, 1987; Cushner & Mahon, 2002; Hansen, 2002a; Rizvi, 2007a). To attain this type of transformation in the music classroom, this would suggest the need for music instruction that is extensive, immersing students in historical and cultural performance practices, function, and relevance of the music studied across cultural, temporal, and spatial constraints (Addo, 2009; Elliott, 2008; Macedo-Dekaney, 2008).

Music curriculum and pedagogical practices that are intentional in the development of intercultural and cross-cultural skills (Schuerholz-Lehr, Caws, VanGyn, & Preece, 2007), therefore, will enable students to develop their musical skills, respect for the music and the culture from which it originates, and create a global identity in a concentric understanding of intertwined and interdependent identities (Elliott, 2005, 2008; Macedo-Dekaney, 2008). To broaden student perspectives, helping them to draw connections and develop respect for music and their cultures requires thoughtful internationalized instruction (Elliott, 2008; Schuerholz-Lehr et al., 2007). The study of music may be a link to gaining appreciation, respect, and understanding for music, cultures, and people heretofore misunderstood within one's own community or classroom, thereby enabling children to draw larger, global connections within and outside of the music classroom.

McDougall's (2005) study indicates respect, global citizenship, and moral obligation do, indeed, develop as students are immersed in culture and study of/with people in unfamiliar cultures. In the context of music education, empowering students to better understand unfamiliar musics through their study, practice, and performance (particularly when the music is situated in a rich, in-depth study of the history and culture from which it springs (Addo, 2009; Hansen, 2002a)) will better enable students to understand and appreciate formerly unfamiliar music genres, styles, and sounds (Elliott, 2005, 2008). Encouraging small groupings of students to create music cooperatively with those who have not identified themselves as similar (or as friends) may also provide students with opportunities to know each other better, developing new relationships and understanding (Saether, 2008).

Ultimately, providing students with the opportunity to know music and its context will give students a more comprehensive understanding and appreciation for the music and culture from which it comes. Furthermore, studying music (or any content) with the rigor and depth of perspective encompassed in an internationalized approach provides students with insight into local as well as global perspectives and significance (Schoorman, 2000). This is not the final outcome, however. The process of internationalizing finds its completion in the transformation of people (Schoorman, 2000; Schuerholz-Lehr et al., 2007), for the sake of people. In this instance, music-making becomes the point of contact between music-maker and relationship with the people from whom the music originates. Relationship becomes the basis for the types of personal transformation that ultimately effect change, including care for one another, responsibility for one another's welfare, and a connection with the interdependency of

peoples (Countryman, 2009; Freire, 2000; McDougall, 2005; Rizvi, 2007a; Wink, 2004). This connection becomes the catalyst for change – in terms of personal transformation (Bennett, 1993; Maslow & Lowery, 1998; Mezirow, 1981; Wink, 2004) that can lead to agency for counter-hegemonic social changes (Freire, 2000; Schoorman, 2000; Schuerholz-Lehr et al., 2007).

Teacher training, then, must first address this developmental need in terms of philosophical underpinning, curriculum, and pedagogy for teachers (Schoorman, 2000; Schuerholz-Lehr et al., 2007), and for the content and pedagogy they will bring to the classroom of the next generation. Shaping music coursework for pre-service elementary teacher curriculum in an internationalized fashion (the focus of this study), therefore, becomes increasingly important in its potential to enable children to connect with each other through music-making, across all types of barriers. Teachers who are prepared to do so will be able to provide opportunities for their students to experience music in new ways, grow in their understanding and appreciation of musical histories and culture, and expand their musicianship (Elliott, 2005, 2008).

### Statement of the Problem

Ethnocentric education, whether deliberately crafted as such or unintentionally perpetuated, creates or maintains cultural barriers and ethnocentric values. After centuries of policy making, diplomacy, and efforts toward domestic and global peace, educators and scholars are still conducting research and crafting teaching strategies to address the immediate and global ramifications of ethnocentric education, political and

social inequities, often interconnected and exacerbated by natural disasters, war, and poverty. Ethnocentric tendencies can be addressed by education guided by outcomes related to personal transformation (Freire, 2000; Maslow & Lowery, 1998; Mezirow, 1981), counter-hegemonic action (Countryman, 2009; Freire, 2000; Schoorman, 2000; Schuerholz-Lehr et al., 2007), within the context of an internationalized approach to content and pedagogy (Haywood, 2007; Schoorman, 2000; Schuerholz-Lehr et al., 2007). Facing one's ethnocentricities empowers learners to address issues both within and beyond the scope of their own culture or borders (Abrahams, 2007; Gellar, 2002; Snowball, 2007b).

Similarly, when music education is rooted solely in Western traditions, not only is music-making perpetuated within the context of one perspective, it is likely based solely on Western rehearsal and performance practices (Countryman, 2009). This de-contextualizes musics and musical positioning (Elliott, 2005, 2008), and it eliminates the opportunity to create and know music in a more culturally relevant, and perhaps a "new" or "other" way (Aronoff, 1988; Gardner, 1999; Palmer, 1992). This essentially stifles musical development unless the music-making is aligned with Western musical notation, function, rehearsal, and performance practices (Countryman, 2009).

Music education beyond the elementary music classroom in the Western world is comprised of a largely instrumental or choral ensemble tradition (Countryman, 2009). Although Western music education pedagogy has espoused stylistic accuracy for generations (Hylton, 1995; Roe, 1983; Swiggum, 1998), understanding how to accurately perform music that is not Western culturally, historically, and functionally cannot solely be addressed within the context of Western musical understanding and practices

(Countryman, 2009; J. Field, 2010). Largely coming from the Western music academe, this has been a challenge for me and other music educators in the Western world (Countryman, 2009). Of course, as music teachers continue to teach in the manner in which they were taught, the values and methods by which students know and create music is systemically perpetuated (Countryman, 2009).

Furthermore, study of “world” music that is not culturally rooted in the context, history, meaning, performance practices, and function of the music negates any attempt at understanding or creating music in a stylistically accurate fashion (Copland-Kennedy, 2009; Countryman, 2009). Teaching “world” music using Western (often considered “white” (Bradley, 2009)) practices and deriving Western meanings is ineffectual in terms of connecting students to greater knowledge and understanding of the people or culture from which the music comes. Additionally, the music becomes “other” because it is always considered within the confines of a Western musical framework, a box into which it was not designed to fit (Countryman, 2009).

Each time music (or anything, for that matter) is classified as “other” it serves to encourage the maintenance of the hegemony that has kept the cultures of “other” subservient to the culture by which it is compared (Addo, 2009; Agawu, 2003; Countryman, 2009). This role is often exacerbated by the struggle to re-create music in ways students have formerly been unfamiliar and may be under-developed musically. On the other hand, frustration or dislike may ensue when the music just does not sound “right” based upon the shaping and understanding of all musics within the context of Western musical practices and traditions. Unfortunately, students may associate music they do not understand or “like” with the culture or people from which it comes (Abril,

2002). Effectively relegating “other” music to “other” people and cultures, inappropriate, ineffective, and inauthentic music-making can lead to greater bias and stereotyping, rather than closing the gaps created by misunderstanding. Cultural “tourism” or glossing through a musical culture by performance of one or two “representative” songs using Western musical rehearsal, meaning, and performance practices serve to perpetuate a lean and ineffective understanding of all musics.

Finally, connecting music instruction to the desired outcomes of internationalized education, including intercultural development, international-mindedness, and musical development across the spectrum of musicianship and musical meaning requires an intentional and on-going process of teaching and modeling in an internationalized manner (Schoorman, 2000; Schuerholz-Lehr et al., 2007). Furthermore, internationalized music education through holistic musicianship is developed in the endeavor to help students develop caring hearts with the power to effect social awareness and change. Moreover, this must be integral to the teacher-training curriculum and pedagogical process to enable teachers to internationalize the content and pedagogy with which they will engage their students (Schuerholz-Lehr et al., 2007; Snowball, 2007b; Stachowski, Bodle, & Morrin, 2008; Stachowski & Brantmeier, 2002; Van Hook, 2000), but is found to be largely missing from teacher-training programs (Pickert, 2001). Indeed, internationalizing the curriculum for music education coursework is largely absent from the international education discourse.

Although there is one study (Addo, 2009) related to internationalizing the methods coursework of music education majors, there is none related to the music methods coursework for elementary classroom teachers. I would argue the intentional

and on-going integration of music using an internationalized approach to instruction in the elementary classroom is essential, for the sake of music instruction, as well as for the benefit of children. Herein is our problem: how does one integrate music into the elementary classroom using an internationalized approach to instruction? No one has published any internationalized research related to content and pedagogy for this large population who (aside from parents) may have the most influence on the youngest school children.

### The Purpose of the Study

An internationalized approach to instruction (heretofore IAI) within the classroom will enable classroom teachers to confidently incorporate music, particularly from an internationalized perspective, within their classroom content and pedagogical approach to teaching. The purpose of this study is threefold. The primary purpose is to discover the degree to which the development of an IAI will enable pre-service elementary classroom teachers to integrate music confidently from an international perspective into their instructional content and pedagogy and how this develops over time. The second purpose is to discover how the value/practicality of curricular components effects confidence to integrate music using an internationalized approach to instruction. A third purpose will be to discover to what degree prior musical education, perceived degree of the difficulty of necessary musical skills, and prior cross-cultural/inter-cultural experiences effect pre-service teachers' development or the degree to which they feel they can confidently

integrate music from an international perspective into their instructional content and pedagogy.

## The Research Questions

The research questions are as follows.

- a. To what degree do pre-service elementary classroom teachers feel they can confidently integrate music using an internationalized approach in their instructional content and pedagogy, and how does confidence develop during their music methods coursework?
- b. To what degree does the perceived value/practicality of curricular components effect confidence to integrate music using an internationalized approach to instruction?
- c. What is the effect of prior music education on pre-service teachers' ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?
- d. What is the effect of perceptions of music skills on pre-service teachers' ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?
- e. What is the effect of prior cross-cultural/intercultural experience on pre-service teachers' ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?

## The Need for the Study

An IAI should begin early in a child's education, across all content areas, and should continue to shape educational experiences throughout undergraduate education (Green, 2007; Hansen, 2002a). Research on the practicality of the musical skills and content of pre-service classroom elementary teachers' music methods coursework indicates there is a disconnect between what is taught and what is useful for teacher development and what musical skills/understandings they will use in their classrooms. For instance, teacher confidence in their musical knowledge and skills is often linked to their willingness and the degree to which they include music in the classroom curriculum (Byo, 1999; Kvet & Watkins, 1993; Richards, 1999; Russell-Bowie, 2009; Wiggins & Wiggins, 2008). Other teacher concerns, such as time constraints, the pressures of achievement tests, and pressures from colleagues and administrators is also linked to the degree to which in-service teachers include music in the curriculum (Bresler, 1994). The primary purpose that music is used in the classroom (i. e. supporting other content or special occasions) may also be problematic, for music is then relegated to a subsidiary role or used as merely entertainment (Bresler, 1994; Byo, 1999; Kinder, 1987; Malin, 1993; Nardo, Custodero, Persellin, & Fox, 2006; Saunders & Baker, 1991). Additionally, a gap still appears to exist between the musical skills, understandings, and activities in-service elementary school teachers use in their classrooms, and the content and approach to instruction practiced in their required undergraduate music coursework (Gauthier & McCrary, 1999; Morin, 1994).

The extant research related to an IAI is encompassed in one study of an internationalized approach to elementary music pre-service teacher education in a U.S.

context (Addo, 2009). No research on the music methods coursework for pre-service elementary classroom teachers is currently available, yet these teachers likely have more contact time with their students than any other teacher throughout a child's K-12 education. By its nature, an IAI is integrative, readily uniting and embedding music with the many content areas elementary classroom teachers teach. This study will begin to address and discover how pre-service elementary school teachers understand and perceive an IAI as well as how understanding and perception changes during their music methods course through synthesis and application.

### Definition of Terms

The following definitions will be used in the course of this study.

1. Critical Pedagogy: For the purposes of this study and course, critical pedagogy in practice is defined as the process by which teachers and students work together and learn based upon their needs, critical reflection, and subsequent action associated with personal transformation (Wink, 2004). Based on Paulo Freire's (2000) philosophical perspective of the connection between education and all social and political systems, pre-service teachers were encouraged to examine the "world" of their students. Allowing student understandings and needs to inform content and pedagogy, pre-service teachers identified and challenged their own long-held beliefs and biases to address the needs of their students (Abrahams, 2007; Freire, 2000; Wink, 2004). Utilizing content and pedagogy to empower students to understand their world and proactively transform their own values and beliefs was at the heart of the need to identify "issues" in the classroom,

reflect on them, and act to effect change (Abrahams, 2007; Freire, 2000; Wink, 2004). In terms of music education, this means students play an active role in their music-making and learning; therefore, systemic hegemony of teacher as sole owner of knowledge to be dispensed and replicated by students is replaced by a corporate pursuit for musical knowledge leading to personal, social, and political transformation (Abrahams, 2007).

2. Intercultural Sensitivity: Based on Bennett's (1993) Developmental Model of Intercultural Sensitivity intercultural sensitivity is the degree to which interaction with unfamiliar cultures, peoples, and practices are rejected or embraced. Bennett's model includes three ethnocentric stages in which one is largely rejecting aspects of the culture, including: denial, defense, and minimization (Bennett, 1993). The final three stages are classified as ethnorelative and include: acceptance, adaptation, and integration (Bennett, 1993). Interaction between different cultures is the nature of intercultural development – a purposeful living and working together rather than simply living alongside (Cushner, McClelland, & Safford, 2009; I. Hill, 2007b).

3. International Baccalaureate Organization (IBO): Founded in 1968, the IBO is an organization dedicated to providing international education for the students in the schools with which they are affiliated. Offering three educational programs for students who are aged 3-19, the Primary Years Program (PYP), Middle Years Program (MYP), and Diploma Program (DP), there are currently more than 900,000 IB students in 140 different countries ("International Baccalaureate Organization," 2005-2011). Originally serving the children of foreign diplomats in an effort to prepare them for re-entry into their home country, culture, and educational system, the IBO has developed their mission to espouse an international approach to instruction rather than a stop-gap measure for the

education of expatriates (Fox, 1998; I. Hill, 2007b; Walker, 2000). After the first World War, the mission of the international schools movement shifted to reflect the parents' wish for their children to develop intercultural sensitivity in a movement toward world peace (I. Hill, 2007b). Following in these footsteps, the mission of the IBO currently includes the following characteristics ("International Baccalaureate Organization," 2005-2011):

- a. The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.
- b. To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.
- c. These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

4. International Education: Historically, international education has largely been facilitated in three ways, including: (a) international studies - any contact and connection between people of differing cultural backgrounds learning and sharing together (typical of a classroom setting); (b) international educational exchange - studying/learning/living in another country and experiencing the culture firsthand (and often receiving college credit); and (c) technical assistance - typically seen as faculty or students of a "developed nation" assisting in the establishment of schools and other human resources in a "developing nation" (Addo, 2009; Hansen, 2002a; Rizvi, 2007a; VanReken & Rushmore, 2009). According to Levy (2007), other considerations and modifications of these components should also be included, such as: (a) learning language to facilitate intercultural communication (also part of the aforementioned international studies); (b)

preparing students to work in a global economy; and (c) teacher licensing that has global considerations.

5. International-mindedness: According to Haywood (2007), there are five characteristics of international-mindedness that can be incorporated and assessed: (a) curiosity and interest in the world around us related to the human and physical geography of the earth, (b) open attitudes to other cultural approaches/tolerance, (c) understanding scientifically that the earth is a valuable entity common to everyone, (d) recognition that people are interconnected, and (e) respect for other cultural backgrounds – situated in concern for the welfare of all people.

6. Internationalized Approach: An IAI is a process (Schuerholz-Lehr et al., 2007), guided by the instructor, to encourage students to develop intercultural skills, international-mindedness, and reflection/transformation (Bennett, 1993; Cushner & Mahon, 2002; Haywood, 2007; I. Hill, 2007b; Maslow & Lowery, 1998; Phillips, 2002). Curriculum, course design, and pedagogy must all be constructed within a framework designed to facilitate these outcomes. This includes the use of case studies, role playing, simulations, reading, assignments, and time to think and reflect on one's own culturally-based and ethnocentric biases and presumptions (Schuerholz-Lehr et al., 2007). Students must be encouraged to discover and challenge their commonly-held ethnocentric worldview, move through the discovery of the value in other worldviews, and assimilate an ethnorelative (understanding cultures have different realities, and each reality is appropriate) worldview (Bennett, 1993; Smith & Mikelsonis, 2009).

This is done by the search for similarities between cultures and systems, as well as “respecting and protecting differences among multi-country diversities (Raby, 1999).”

Better understanding of each other and richer, more insightful communication results, enhancing relationships across cultural lines (Raby & Valeau, 2007). Also, internationalized education can be as simple as organizing groups to work together, fostering cooperation and positive intercultural or interpersonal process (Saether, 2008). Certainly, groups will work toward a musical learning objective or product, but this practice should also encourage the development of new relationships and friendships beyond the social groupings in which students already associate themselves. In this manner, students work through differences and discover connections and compromises along the journey. The musical product may culminate in musical understanding and skill building, but the process also creates opportunity for students to develop intercultural understanding on a personal level.

An internationalized approach to music education may begin with the students in the classroom as a catalyst for developing contemporary and relevant musical study (Addo, 2009). It is a process by which “bi- or multi-lateral cultural perspectives within education programs (Addo, 2009, p. 1)” are integrated into the curriculum and carried out in the classroom. As such, internationalized education focuses on the need to understand and value music through a variety of perspectives, including historic, geographic, gender, ethnicity, and culture (Hayden, Thompson, & Williams, 2003; Raby & Valeau, 2007). This is done by the search for similarities between cultures and systems (Addo, 2009; Duckworth, Walker-Levy, & Levy, 2005; Hayden et al., 2003), as well as “respecting and protecting differences among multi-country diversities (Raby, 1999).” Better understanding of each other and richer, more insightful communication results, enhancing relationships across cultural lines (Raby & Valeau, 2007). For the purposes of this course

and study, the following are the strategies from the International Pedagogical Strategies Model used to internationalize instruction:

- a. Local to global spiral
- b. Contextualize all content
- c. Go in-depth into one culture before moving on to another
- d. Present multiple perspectives of content
- e. Use authentic materials and practices as often as possible
- f. Learn about connections and similarities, not only differences
- g. Multiple learning styles
- h. Integration

Internationalizing content and pedagogy are only part of the process of internationalizing instruction. According to Rizvi (2007a) internationalizing curriculum and instruction should not only inform content, but “it requires the development of a sense of moral responsibility among students directed not only towards their families and nations, but also towards humanity as a whole.” Broadening student understanding will enable them to better relate to people and cultures, address the traditional hegemony of western music and colonized cultures, and empower them to develop the tools to effect social change (I. Hill, 2002, 2007b; McCarthy, 2004b; Rasanen, 2007). Ultimately, social changes in quality, equity, and access to education, employment, and human rights will grow as students discover and value the beauty of music, people, and culture and are encouraged to reach out and contribute to their local and global community (McCarthy, 2004b; Piper, Dryden-Peterson, & Kim, 2006).

7. Pre-service Elementary Classroom Teachers: Pre-service elementary classroom teachers are students studying to be elementary classroom teachers, typically in the later years of their undergraduate college degree. In this instance, students have completed all of their undergraduate coursework except their methods classes pertaining to the content areas of an American elementary school curriculum and student teaching. Prior to this music methods course, students have taken one undergraduate music fundamentals course related to the piano or guitar.

8. Teacher Knowledge: Teacher knowledge was developed as a subcategory of “Barriers to Confidence” to integrate music using an internationalized approach to instruction. This subcategory includes the in-depth knowledge of content required to teach using an internationalized approach to instruction. It also includes the cultural knowledge and authentic resources required to teach with great depth. Because the population was comprised of pre-service teachers, it also includes the plethora of skills and understandings required for best practice in the classroom including topics like classroom management, lesson planning, sequencing, scaffolding, etc.

9. Transformational Learning: For the sake of this study, transformational learning is defined according to Maslow’s Hierarchy of Needs (Maslow & Lowery, 1998), target outcome in critical pedagogy (Abrahams, 2007; Freire, 2000; Mezirow, 1997; Wink, 2004), and associated with the ethnorelative stages of Bennett’s Developmental Model of Intercultural Sensitivity (Bennett, 1993).

In terms of Maslow’s Hierarchy, the “growth needs” at the top of the hierarchy includes the need for people to be secure in one’s self well enough to be able to reach out and address the needs of others (Bennett, 1993). In this manner, students have had the

opportunity not only to address their own needs lower on the hierarchy, but they have even gotten to the point at which their own need to positively contribute to the lives of others is important for their own growth.

Related to critical pedagogy, transformational learning occurs when there is a shift in understanding, belief, or values that empowers action (Wink, 2004). This happens for both students and teachers as they interact and construct learning opportunities to meet the needs specific to the students in the class (Abrahams, 2007; Freire, 2000; Wink, 2004).

Finally, in relationship to the ethnorelative stages of Bennett's Developmental Model of Intercultural Sensitivity, transformation is the point at which the ethnocentric stages of intercultural development give way to the ethnorelative stages. Each stage of intercultural development is a succession of steps from resisting cultural unfamiliarity toward accepting, adapting, and integrating cultural characteristics. Although the term "transformation" is not necessarily explicitly used in terms of Maslow's Hierarchy of Needs (Maslow & Lowery, 1998), critical pedagogy (Abrahams, 2007; Freire, 2000; Mezirow, 1997; Wink, 2004), or the ethnorelative stages of Bennett's Developmental Model of Intercultural Sensitivity (Bennett, 1993), it was defined as such for the purposes of this course and study.

### Limitations of the Study

The participants in the study ( $N = 53$ ) were all elementary education majors enrolled in their required music methods course for pre-service elementary school

teachers at a large university in the Midwestern region of the United States. The researcher was the instructor for the course, and an IAI was utilized throughout the course for the experimental group.

A mixed-methods approach to research was chosen as the most appropriate approach to address the research questions. A mixed methods approach includes collecting and analyzing both quantitative and qualitative data enabling the researcher to collect and interpret a broad spectrum of data. Data were collected from a pre-test/post-test questionnaire, student reflection papers, observation and field notes of students during micro-teaching assignment, field notes from class discussion, and student interviews.

Although the content and data collection specific to the study were designed to align despite the inclusion of participants in different sections, content was slightly different due to the disparity in numbers of class sessions. In this instance, a national holiday necessitated that cohort “A” had one fewer class session than cohort “B.” Every effort was made to ascertain that data collection did not pertain to the “extra” class session and activities in which cohort “B” participated; however, the unequal number of class sessions may have had an effect on post-test questionnaire results. Furthermore, discussions and assignments specific to an IAI were not compromised despite the disparity in class sessions.

Finally, this case study was limited to a very specific population – pre-service elementary classroom teachers taking their music methods coursework in a large Midwestern university in the United States. Therefore, findings are applicable only in this context and are only discussed as such.

## Organization of the Study

In this chapter, the background of the study was defined in terms of the need for an internationalized approach to music instruction for pre-service elementary educators. The need for, and purpose of, the study were introduced, and a mixed methods approach was briefly described. The procedures for data collection and limitations of the study were also included, as well as a definition of salient terminology. The second chapter includes a review of literature pertinent to this study and presents the theoretical framework for the study. Chapter three includes a more comprehensive description of mixed methods research and the procedures of data collection and analysis employed in this study. The third chapter also includes details regarding a pilot study and the acquisition of permission and consent to conduct the study. In chapter four the outcomes and analysis of the data collection measures, including the students' developing perceptions and practice in the context of their coursework, observations, and interviews are presented. Emergent themes are discussed. The quantitative and qualitative data align in a discussion of results and conclusions to the study in chapter five. Suggestions for future research are also included in chapter five. Finally, references and appendices (including the survey instrument and interview questions) complete the organization of this study.

## CHAPTER TWO: REVIEW OF LITERATURE

### Why Internationalized Education? Why Now?

Globalization (Skelton, 2002), immigration (Davis-Wiley, 2002; Rasanen, 2007), the sweeping prevalence of global communication (Hofstede & Hofstede, 2005; Rasanen, 2007), and the enormity of global issues and responsibilities (I. Hill, 2001; Piper et al., 2006; Rasanen, 2007) have made the need for an internationalized approach to instruction more critical than ever before. For instance, many modern companies and economies are dependent upon international commerce (Haywood, 2007; Larsen, 2004). Indeed, according to Larsen (2004), one in every four American jobs is connected to international trade, and this situation permeates the economies of many nations around the world (*Exports from manufacturing establishments: 2001, 2004*).

International relations and operations, therefore, have become a compulsory component of the work of many companies, government organizations, and institutions (*Exports from manufacturing establishments: 2001, 2004*; Haywood, 2007; Larsen, 2004; Walker, 2002). In addition to preparing for the future workforce, students need to relate to one another in their current classrooms and communities. Many local communities (and therefore classrooms) are more diverse than ever before (Hofstede & Hofstede, 2005; Rasanen, 2007; Skelton, 2002). Other local communities remain largely homogenous in terms of culture, making the need for greater intercultural experience imperative. Educational practices, in terms of philosophy, pedagogy, and content are all shaped by culture – locally, regionally, nationally, and even globally (Hofstede & Hofstede, 2005; VanOord, 2005; Walker, 2002). Teachers who do not understand or

connect with their students' cultural backgrounds struggle to provide the best instruction for each student (Davis-Wiley, 2002; Marlowe & Page, 1999). This may be manifest in content and pedagogy as well as in behavioral expectations and management (Wubbels, 2007). When cultural comfort is unnoted or violated, or when children are not encouraged to grow in their understandings of people and cultures, classroom management problems arise, and learning in these instances all but ceases (Davis-Wiley, 2002; Marlowe & Page, 1999; Wubbels, 2007).

With the development of the internet and high-speed communication devices, transmission of cultures has become not only instantaneous, but accessible to most parts of the world (Hofstede & Hofstede, 2005; Rasanen, 2007). These innovations appear to be a double-edged sword. People have greater and faster access to communication, and many enjoy the ability to communicate from great distances with people one may or may not ever meet. Although this can build bridges of understanding, it is equally clear this has not eradicated misunderstanding between people and cultures. Culture presented by media is often less than an accurate picture of the whole reality, and uninformed acceptance of media projects can create further misinterpretations and greater problems (Rasanen, 2007).

In addition, global issues continue to make news headlines and determine the destiny of countless people. An interest in international schools and international education began to increase following the wars of the nineteenth and twentieth centuries (I. Hill, 2007a), in part to address the content students need to live peacefully, despite cultural or national disparities (Rasanen, 2007; J. Thompson, 2002). In addition to man-made wars and conflicts, natural disasters, disease, and famines often leave people in the

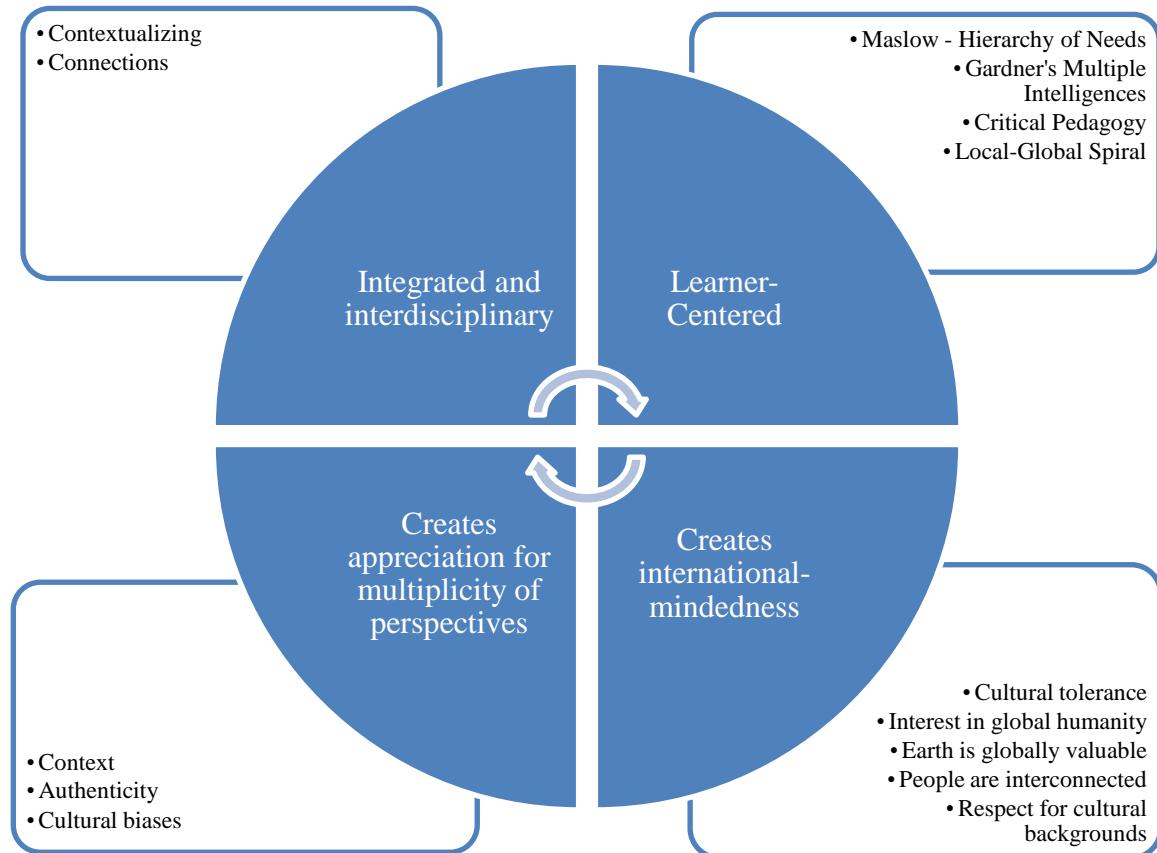
same kinds of desperate situations as those struggling in the wake of war. These types of conditions drain resources individually, locally, regionally, and nationally. Research indicates education is linked to wealth (Custodero, 2007; Filmer, 2006; Klase, 1999; Lockheed, 2006; Soares, 2006; Stromquist, 2006), and war, disease, famine, and natural disaster create desperate living conditions for those whose resources are limited (Lockheed, 2006). The poorest of the poor (typically children), therefore, may have little or no access to high quality education (*Coordinated timely educational responses to emergencies: The Haiti example*, 2010; Custodero, 2007; I. Hill, 2001; Piper et al., 2006; *Plenary discussion II: Marginalization and inclusion*, 2010; Stromquist, 2006). Culture often reproduces itself (Hofstede & Hofstede, 2005; *Panel discussion I: Considerations for the EFA agenda beyond 2015*, 2010; *Plenary discussion II: Marginalization and inclusion*, 2010), and the cycle of poverty and deficient educational opportunity traps generations of people into marginalization with little or no recourse.

All of these issues can be addressed by a comprehensive internationalized approach to instruction (IAI). Globalization, immigration, and the influence of global media and communication are unlikely to become a smaller factor in the future of children currently growing up in classrooms across the world. Poverty and conflict effecting education, however, can be addressed in the philosophy, pedagogy, and content of education - globally. Teacher education must first develop an IAI to enable educators to venture into the classroom equipped to bring an IAI and content to their students.

## Theoretical Framework

For the purposes of this study, the theoretical framework I have elected to use is based upon my own beliefs and experiences, as well as the theoretical underpinnings of an internationalized approach to instruction. Although there are many characteristics that create one's educational approach and perspective, there are four over-arching characteristics in my theoretical framework, including education that: (a) is learner-centered, (b) creates international-mindedness, (c) creates appreciation for a multiplicity of perspectives, and 4) is integrated and interdisciplinary in nature. See Figure 2.1 for my theoretical framework.

Figure 2.1 *Theoretical Framework*



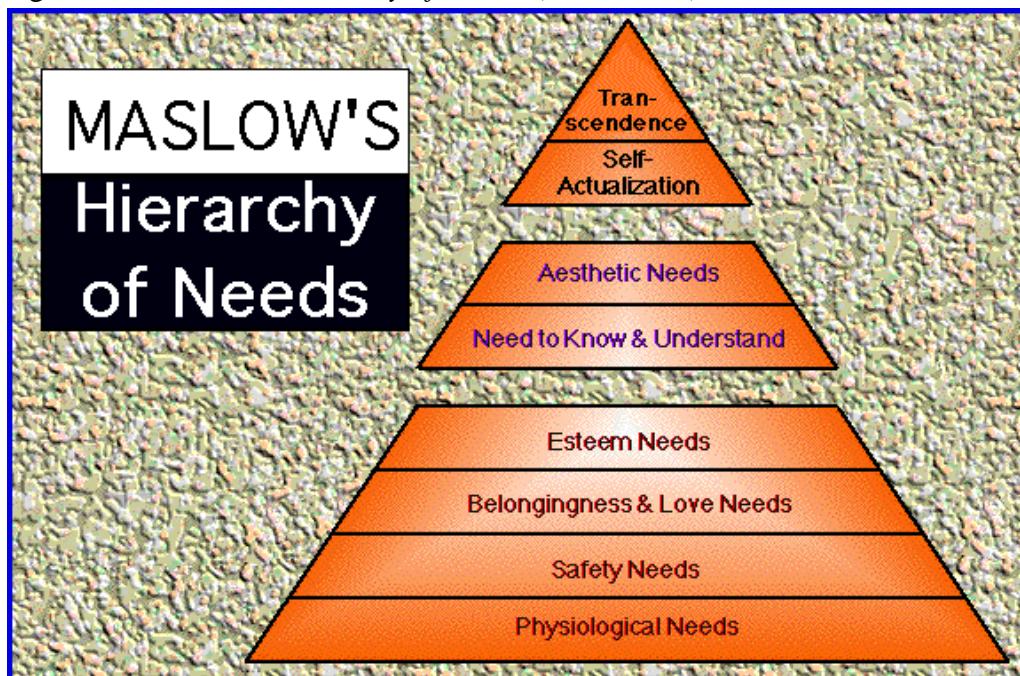
### *Learner-centered Instruction*

I am framing “learner-centered” education in terms of four components, including: a) Maslow’s Hierarchy of Needs (Maslow, 1954), b) Gardner’s Multiple Intelligences (Aronoff, 1988; Gardner, 1993, 1999), c) Critical Pedagogy (I. Hill, 2007b; McLaren, 2007; Wink, 2004), and d) local/global spiral. Maslow’s Hierarchy of Needs (Maslow, 1954) was revised after his original 1954 theory which only included five needs (physiological needs, safety needs, belongingness and love needs, esteem needs, and self-actualization). The hierarchy reflects a structure by which the needs at the bottom must first be met before each successively higher need can be addressed (see Figure 2.2). Based upon this theory, “deficiency” needs in the lower four layers must be adequately met before students are able to address the “growth needs” in the upper four layers (Maslow & Lowery, 1998).

For my own theoretical framework, this is important for two reasons. For the students in my care, it is critical that their deficiency needs are all addressed and met because I want them to achieve at the “growth” levels (need to know/understand, aesthetic needs, self-actualization, transcendence). Additionally, I believe the needs of students who do not sit in my classroom also matter, and my students need to know about them and how to be helpful to others. At the top of Maslow’s hierarchy, we have a need to reach out and meet the needs of others (Huitt, 2007). My students, therefore, need the opportunity to connect with the vast numbers of children whose most basic “deficiency” needs are not met, held hostage to cyclical poverty and, therefore, educational deprivation (*Coordinated timely educational responses to emergencies: The Haiti example*, 2010; Hofstede & Hofstede, 2005). As students strive toward “transcendence,” their ability to

reach out to others beyond their own needs addresses their own “growth” needs and aligns with the international-mindedness I also hope students develop.

Figure 2.2 *Maslow's Hierarchy of Needs* (Huitt, 2007)



Secondly, I have characterized “learner-centered” instruction by Howard Gardner’s Theory of Multiple Intelligences (see Table 2.1). Gardner suggests no two people are alike, but that every learner has certain “intelligences” that best address their learning-style and ability to express what they know (Gardner, 1993, 1999). Therefore, I need to be prepared to teach in a variety of ways to connect with the assortment of intelligences and development exhibited in my students (Skelton, 2002). It also means I need to be prepared to assess their knowledge in ways that most clearly align with their inherent “ways of knowing.” Music creation and performance has an uncanny way of

connecting to students regardless of their inherent intelligences because it relates to so many of the intelligences.

According to Aronoff (1988), therefore, learning and performing music is largely connected to (and facilitated by) Gardner's "intelligences." Obviously, "musical" intelligence is addressed and developed in the creation and performance of music. In addition, "linguistic" intelligence comes to play in the creation and examination of lyrics/poetry, engaging the "musical" intelligence as textual meaning is examined in light of the musical patterns and associations. "Logical-mathematical" intelligence comes into play through rhythmic analysis and musical skill development. "Spatial" and "bodily-kinesthetic" intelligences certainly relate to the physiological aspects of singing, playing, and technical development (Aronoff, 1988) as well as moving to music. These intelligences also appear to be linked to two of Maslow's "growth" needs: "need to know and understand," and "aesthetic" needs.

Through interaction with the music, "intrapersonal" intelligence is addressed, as students make decisions about the musical value and meaning associated with their own lives (Aronoff, 1988). Finally, "interpersonal" intelligence is addressed in the rehearsal practices requiring students to work together and with their instructor to create their musical experience (Aronoff, 1988; Wink, 2004). The "interpersonal" and "intrapersonal" intelligences also appear to be related to Maslow's "deficiency" need related to the needs for "belongingness" and "esteem" and his "growth needs," – "self-actualization" and "transcendence."

According to Gardner (1999), everyone has the capacity to gravitate towards particular intelligences. Learning, however, is constructed within the context of cultural

norms and expectations (Addo, 1997; Blacking, 1987). Although all students have the capacity to understand music related to the development or expression of their “musical” intelligence (Gardner, 1999), this can only be understood in the context of their culture and its musical associations (Addo, 1997; Blacking, 1987; Elliott, 2008; O’Flynn, 2005). Understanding the cultural and historical context of the music, then, also engages the music and learners in a holistic manner, tying the music to its history, culture, function, style, purpose, and performance practices (Elliott, 2005). Furthermore, according to Elliott’s (2005) praxial music education framework, this transformation of musical understanding also affords students the opportunity to “do” and “know” music in a variety of ways – playing, singing, moving, composing, etc. - effectively engaging various intelligences and learning styles.

Table 2.1 *Howard Gardner’s Theory of Multiple Intelligences* (Gardner, 1993, 1999)

| <b>Intelligences</b>        | <b>Characteristics</b>  |
|-----------------------------|---|
| <b>Linguistic</b>           | Ability to use spoken and written language, learn languages, or to use language to accomplish goals       |
| <b>Logical-Mathematical</b> | Ability to logically analyze problems, scientifically examine issues, and address problems mathematically |
| <b>Spatial</b>              | Ability to conceptualize and manipulate space through mental models and patterns                          |
| <b>Musical</b>              | Ability to perform, compose, and appreciate musical patterns  |
| <b>Bodily-Kinesthetic</b>   | Ability to solve problems using the whole or parts of the body  |
| <b>Interpersonal</b>        | Ability to understand (motivations, desires, intentions) and work with other people                       |
| <b>Intrapersonal</b>        | Ability to understand oneself, and to use the information to more effectively regulate one’s life         |
| <b>Naturalistic</b>         | Ability to recognize, categorize, and relate to features of the natural environment.                      |

“Critical pedagogy” is the third characteristic of “learner-centered” instruction in my theoretical framework. Specifically, allowing the learning needs of students to

inform the instructional content and pedagogy of their education creates meaningful, and perhaps unorthodox, curriculum and methods (Wink, 2004). This may mean the traditional content or pedagogical practices are challenged based upon student needs, sometimes purposefully counteracting systemic oppressions or hegemony (Agawu, 2003; Freire, 2000; Schoorman, 2000; Wink, 2004). For instance, critically reflecting on a lesson taught may lead a teacher to simply alter or reinforce particular content to address differing intelligences or learning styles. On the other hand, critically reflecting may dictate entirely new content or methods to meet the learning needs of the population (Wink, 2004). Critical reflection and adjustment, then, may conflict with existing structures, traditional understandings, and systemic hegemony (Freire, 2000; Schoorman, 2000). In this manner, critical pedagogy in action moves the learner away from the position of powerless vacuum for information selected and perpetuated by those with power (Abrahams, 2007; Freire, 2000). According to Freire (2000), learners are then able to construct their own learning, the means by which to acquire knowledge, and the ability to transform their own circumstances based upon their new understanding.

Furthermore, considering Elliott's (2008) construction of critical performative pedagogy, the concepts of reflective practice and transformation pertain directly to the creation of music and musical performance and the structures in which music education is situated. In the reflective process, students are part of the decision-making process (Elliott, 2005, 2007). Engaging students in reflection upon musical problems and choices empowers them to think creatively, problem-solve, experience partnership with their peers and teachers, and transform their musical experiences (Elliott, 2005, 2007, 2008). The essence of performance, therefore, becomes thinking-in-action - the action of

thinking and learning essentially embodying intercultural growth and a challenge to traditional structures as students engage in musical cultures (Elliott, 2005, 2008).

Allowing students to participate in the creative process and solve problems engages many of the intelligences, not only those specific to music. This type of engagement allows students to develop their propensity in the intelligences with which they are most comfortable, but also allows them to collaborate with others whose stronger intelligences are different from theirs in the context of their music-making. Finally, this process also breaks away from the traditional structure of autocratic director selecting and interpreting music and making all of the musical decisions (Elliott, 2005). In this manner, musical understanding grows for all stakeholders, and non-traditional cooperation transforms and unites all parties along a different trajectory than where they were in the beginning (Elliott, 2008).

In music instruction then, critically evaluating musical experiences, literature, pedagogy, and worth should be guided by the needs of the students – both musically, as well as their ability to understand and create music in a variety of ways (Elliott, 2005; Wink, 2004). In context, deviating from traditional Western practices to experience musics in “other” ways will not only meet the musical learning needs of a variety of students, it will also situate music culturally, historically, functionally, and as authentically as possible (Blacking, 1987; Elliott, 2005; J. Field, 2010; O’Flynn, 2005). Students need a musical connection to their own communities, but they also need musical connections and understanding with musics beyond their own community’s horizons. Encouraging students to address musical decisions transforms their musical understanding, effectively connecting their music-making and worldview (Elliott, 2008).

Finally, a “local to global/global to local” spiral of instruction is last attribute of my “learner-centered” characteristic. Many modern classroom populations are multicultural (in terms of the variety of cultures represented). Using the cultural background of one or more of the students as a catalyst for in-depth musical investigation and performance connects students to each other and to their community (Campbell, 2004a). This could also provide a bridge to the other areas of the world where that particular culture is also connected. In a spiral fashion, the international connections inform the local connections, and so on.

It is also possible, however, for a class to be culturally homogeneous. If this is the case, choosing an unfamiliar musical culture to learn is imperative for students to understand music in any manner other than the practices embraced by their own community and culture. In this instance, the spiral begins with a global perspective and serves to first inform the local. Applying Elliott’s (Elliott, 2005, 2008) framework for praxial music education and performativity, engaging students in their musical process – decision-making, different ways of constructing music – transforms their musical knowledge and experience. Regardless of the cultural make-up of the class or the starting point (local or global), however, connecting in-depth (Addo, 2009) with unfamiliar musical cultures in a spiral fashion begins with the learners’ needs – connecting students to both their local community and with the rest of the world.

### *International-mindedness*

The second component of my theoretical framework is “international-mindedness.” According to Haywood (2007), there are five characteristics of

international-mindedness that can be incorporated and assessed: 1) curiosity and interest in the world around us related to the human and physical geography of the earth, 2) open attitudes to other cultural approaches/tolerance, 3) understanding scientifically that the earth is a valuable entity common to everyone, 4) recognition that people are interconnected, and 5) respect for other cultural backgrounds – situated in concern for the welfare of all people. In all content areas, an understanding that people matter should guide instruction. The construction of knowledge, therefore, is valuable for the service of caring for people. People are connected, and we have a responsibility for the well-being of all people, and in particular, those who do not have a voice (I. Hill, 2000, 2002, 2007b; Scanlon & Shields, 1968; Walker, 2002).

In relation to music instruction, this means in-depth musical study of a people in context culturally, historically, stylistically, and functionally (Addo, 2009; Macedo-Dekaney, 2008). Connections with the people who created the music give the music instruction and performance greater meaning and, hopefully, authenticity (Countryman, 2009; Hayden et al., 2003). The musical instruction and performance, then, become a catalyst for transformative learning (Elliott, 2008; Freire, 2000; Mezirow, 1981; Wink, 2004) and transcendence per Maslow's hierarchy (Maslow & Lowery, 1998). Learning that transforms creates significant investment for the learners, and it builds relationship between people and content that did not previously exist (Wink, 2004). People with whom we have relationships, through integrated musical instruction, are those whose wellbeing significantly matters to the learner.

Music instruction, therefore, is connected to one's own educational process in terms of Maslow's growth needs, the use and development of multiple intelligences, and

the connections one develops to peoples. Reaching the top of Maslow's (Maslow & Lowery, 1998) hierarchy, transcendence is the point at which students' musical growth connects with their actions (performativity) in their music-making relative to the needs of others (Elliott, 2005, 2008). Their musical learning process then becomes the catalyst for greater engagement between people across cultures, addressing a variety of political, social, and economic barriers in pursuit of healthy and positive relationship (Elliott, 2005, 2008).

According to Baker and Kanan (2005), who studied international-mindedness in international and national schools, international-mindedness needs to be an intentional initiative, integrated into curriculum. International-mindedness is not confined to international schools, for students on "foreign" soil. International-mindedness can be cultivated through intentional curricular design and pedagogy in any school setting (I. Hill, 2007b).

### *Multiple Perspectives*

The third characteristic in my theoretical framework is the premise that there is a multiplicity of perspectives as well as a variety of perspectives – related to virtually anything (I. Hill, 2007b). For instance, when teaching sight-singing skills in a choral rehearsal, how does one classify "f4"? What solfege syllable should one sing? Well-versed in movable "do," I would call this "do" in the key of F. I would also change its name relative to the key signature. Is this the only correct response? This is only one example from which a variety of student perspectives in the choir in an international school lent insight into the issue of sight-singing. Students offered responses, including

“f” or “do” or “fa” or “I don’t know!” These perspectives typically came from students whose musical and cultural backgrounds were as varied as their responses. Not only were their perspectives different depending upon their background, there were a number of correct responses, depending upon one’s interpretation of fixed and movable “do.”

And another example from a different school setting: how about the bass who learns all of his parts perfectly (and swiftly), but does not accurately read Western music notation? Is he a “bad” musician? Or is his way of knowing music simply different from the student who cannot remember a tune unless she sees it written on a page? In this particular instance, I suspect learning styles and musical intelligence (Gardner, 1999) likely play a role. It is also entirely plausible his cultural experience with music contributes, as well. This singer went to sleep each night singing along with the recordings of the Westminster Choir College from before he could walk on his own. Singing parts of Bach motets by the time he was four years old, he did not begin deciphering musical notation in earnest until he was in the freshmen choir. Regardless of how he was influenced, his repertoire of music by the time he was four exceeded that of many adults. Suggesting he is an inferior musician simply because his musical reading skills have not kept pace with his ear and musical sensitivity is not appropriate, despite the focus on music reading skills commonly associated with Western musicianship.

These two examples are merely two of the multitude of possible perspectives one could associate with the reading of Western music notation. These are certainly culturally-biased decisions, but students learn the lessons of the “hidden curriculum (McLaren, 2007)” as readily as those that are intentionally included in the content. Choosing one method without exploring another simply implies one is superior to the

other. If the teacher insists the students all learn their music by looking at notation only, what is the “hidden” message to the talented young bass in the back row who learns effectively by rote? Learning by rote, then, is clearly inferior to learning by reading notation, and that implies he is somehow inferior to his note-reading counterparts.

Furthermore, learning music in a culturally, historically, and stylistically accurate manner has been heralded as appropriate choral instruction in the Western world for generations (Hylton, 1995; Roe, 1983). If this is the case, music-making must take on the performance practices of the context from which it comes, as authentically as possible (Elliott, 2005, 2008). This may or may not include a piano for rehearsal and the use of movable “do” related to Western tonalities and notation. Learning context on all levels must be connected to the value of creating and understanding music in a variety of ways and for a variety of purposes (Elliott, 2008; Schoorman, 2000).

### *Integrated/Interdisciplinary*

Finally, my theoretical framework includes the premise that music instruction needs to be integrated – within the music classroom as well as across the content areas (Robinson, Hall, & Spano, 2010; Snyder, 2001). This may occur in the manner of contextualizing pieces in history, culture, function, purpose, and stylistic/performance practices within the music curriculum (Addo, 2009; Elliott, 2005; Snyder, 2001). Integrated learning connects content areas with common themes, often approaching learning through a variety of learning styles and intelligences (Robinson et al., 2010; Snyder, 2001; Veblen & Elliott, 2000). Meaningful connections in which all content

areas are of equal importance enhances learning in all areas, effectively demonstrating multiple perspectives related to the content (Robinson et al., 2010; Snyder, 2001).

For instance, a music lesson regarding instrumental timbres could easily be connected to the science of sound production. How sound is created by blowing into instruments or striking a drumhead, as well as how changing the length of an instrument or the tension of the drumhead effects pitch would be pertinent for both content areas. I would argue music and science should *not* be separated during content related to sound production and tuning because they can be taught substantially more comprehensively together. Integration is, therefore, interdisciplinary in nature, and must be meaningful and applicable for all content areas involved (Robinson et al., 2010; Veblen & Elliott, 2000). With the amount of information available, the speed with which knowledge increases and changes, and state and federal testing requirements, it is imperative that teachers collaborate to maximize students' knowledge and ability to transfer information and concepts throughout the content (Robinson et al., 2010).

### *Summary*

There are four over-arching components in my theoretical framework, including education that: 1) is learner centered, 2) creates international-mindedness, 3) creates appreciation for a multiplicity of perspectives, and 4) is integrated and interdisciplinary in nature. These all coincide and support the tenets of an IAI in music education. Addressing individual needs of students, empowering them to make musical decisions within the context of integrated, contextualized music instruction will lead to an international-minded understanding of music-making.

## **International Education: Definitions and Strategies**

International education is often intertwined or confused with a number of other educational approaches. For the purposes of this paper global education, multicultural education, comparative education, intercultural education and the education one receives in an “international” school will be defined separately from an IAI. Although there are certainly some connections between these educational approaches, they are distinct; therefore, clarification is in order.

In addition to being associated with a number of educational approaches, international education has been defined in a variety of ways throughout the years (Bray, 2007; Dolby & Rahman, 2008; Hayden, Levy, & Thompson, 2007; James, 2005; Postlethwaite, 1988; Rasanen, 2007; Scanlon & Shields, 1968; Sylvester, 2005). This section will describe some historical definitions, mostly in accordance with my perspective of an internationalized approach to instruction. The conclusion of this section, therefore, will follow that specific international education and research trajectory in the manner in which it was defined and utilized in this study.

### *Global Education*

Global education is typically characterized as that which associates all people and nations as neighbors and peers, part of a greater whole (Dolby & Rahman, 2008; Merryfield, 1995; Walker, 2000). This suggests the ties peoples and nations have with one another, emphasizing the interconnectedness and sameness across cultural and national borders (Phillips, 2002; Walker, 2000; White, 2001). Like international education, context and integration are critical to the process and outcomes of global

education (White, 2001). Unlike an IAI, however, global education has been defined as the process by which the world is internationally compressed in an effort to strengthen global awareness (White, 2001). This suggests the greater importance of the whole, and some scholars have expressed concern that the expression of the unique and individual cultures and nations is secondary (Holderness, 2002; Marshall, 2007). This focus on “cultural universals” supersedes differences (Merryfield, 1995), effectively diverting the value placed upon individual musical expression reflecting and encompassed within history and cultures.

#### *Multicultural Education*

Multicultural education and multicultural music education largely grew out of the Civil Rights Movement of the 1950s and 1960s in the United States and the United Kingdom (Anderson & Campbell, 1996; Fung, 1995; N. P. Stromquist, 2005). The Civil Rights movement encouraged people to embrace their own cultural heritage, rejecting the commonly held American belief in the “melting pot” in favor of ethnic revitalization (Anderson & Campbell, 1996; Fung, 1995). As schools were desegregated, American legislation and the American public began to expect multicultural education across all content areas (Anderson & Campbell, 1996; Fung, 1995).

Multicultural music education is historically, philosophically, and practically different from internationalized music education. Philosophically, using a multicultural approach in the music classroom means students are encouraged to respect and appreciate music and people of other cultures within a “defined location” through the exposure to the music of other cultures (Anderson & Campbell, 1989; Baxter, 2007; Campbell,

2004b; Raby, 1999; Volk, 1998). Contact with music of other cultures provides a means for students to learn about unfamiliar, omitted, or misunderstood cultures, particularly those within one's own community (Raby, 1999). As a response to domestic pluralism and interaction, multicultural music education should be structured to encourage students to function effectively in society (Baxter, 2007; Raby, 1999).

Instruction, then, should grow out of the cultural backgrounds of students, "based on the assumption that when academic knowledge and skills are situated within the lived experiences and frames of reference of students, they are more personally meaningful, have higher interest appeal and are learned more easily and thoroughly (Gay, 2002)." Additionally, students are encouraged to gain a better understanding of their own music and culture based upon what they see and hear in the non-Western music they are studying in comparison to traditional, Western music (Gay, 2002). Some proponents of multicultural education, however, believe studying the music (or any other aspect of culture) is not enough. They believe multicultural education should drive all disciplines and assist in breaking down the structures built upon (or those that maintain) oppression, racism, and sexism in American culture (Stromquist, 2005).

A multicultural approach to education addresses student understanding by seeking to advance "ethnic studies, foreign languages, ESL/bilingual education, and immigrant education (Raby, 1999, p. 13)." Practically, in the case of multicultural music education, an exploration of the music of a variety of different cultures, primarily those located in a specific domestic area, focuses content on ethnic studies, foreign languages, and cultures of immigrants in the community (Anderson & Campbell, 1989; Campbell, 1991, 1992, 2004b; Raby, 1999; Volk, 1998). Using world music (distinguished by ethnic origin, age,

class, gender, and religion), “multicultural music education reflects the cultural diversity of the world in general and the United States in particular by promoting a music curriculum that includes songs, choral works, instrumental selections, and listening experiences representative of a wide array of ethnic-cultures (Anderson & Campbell, 1996; Campbell, 1992).” Repertoire can be chosen, then, based upon its cultural relevance to the students (Gay, 2002; Lundquist, 1998).

In multicultural music education, thoroughly learning one piece of music from a culture gives sufficient insight into the people and the culture from which the music comes (Lundquist, 1998). Concert repertoire, then, can be comprised of single selections from various cultures, in an effort to gain exposure to a variety of cultures and music. According to Campbell (1992), the musical elements like melody, timbre, and rhythm “is approached comparatively as students sample various musical cultures of the world through listening to the repertoire they perform (pp. 37-38).”

#### *Comparative Education*

Beginning in 1817 with the booklet *Sketch and Preliminary Views of a Work on Comparative Education* (Arnove, 2003; Bray, 2004) by Marc-Antoine Jullien (often considered the “father of comparative education”), comparative education was presented as a “method of investigating education in different countries (Gottlieb, 2000).” According to Noah and Eckstein, the development of comparative education can largely be described by five major categories, including: 1) curiosity, 2) educational borrowing, 3) international educational cooperation, 4) influences effecting educational systems, and 5) social science explanation (Noah & Eckstein, 1998). I would suggest there is, perhaps,

one more category that may encompass several of the others, and I will refer to this classification as: 6) comparative education and international education philosophies intertwined (Bray, 2004; Rust, Soumare, Pescado, & Shibuya, 1999; N. Stromquist, 2005; Tate, 2001). With the founding of the Comparative and International Education Society in 1956 and their quarterly journal (*Comparative Education Review*), newsletters, and regular conferences, international and comparative practices have been combined, or perceived and presented as such by many scholars and researchers.

From its inception, comparative education has espoused many purposes. For instance, comparative education has been cited to: help us better understand our own culture (Arnove, 2003; Noah & Eckstein, 1998; Sadler, 1900; Tate, 2001); assist in the development of educational policy (Arnove, 2003; Noah & Eckstein, 1998); discover and borrow ways to teach and learn (Arnove, 2003; Nielsen, 2006; Noah, 1984; Noah & Eckstein, 1998; Tate, 2001); help people to understand each other and cultures better (Arnove, 2003; Noah, 1984; Noah & Eckstein, 1998); get a broader picture of educational problems and solutions in more than one place (Lepherd, 1985; Noah, 1984); open up music educational discussion and inquiry (Nielsen, 2006); inform teacher education (Noah & Eckstein, 1998); contribute to the building of theories for the formation of generalizable solutions to educational issues and problems (Arnove, 2003; Lepherd, 1985; Nielsen, 2006; Noah, 1984; Noah & Eckstein, 1998; Sadler, 1900; Tate, 2001).

In the context of the music classroom, the effect comparative education has on instruction relates to the comparisons drawn between musics of differing cultures. This may be in an effort to increase musical skill or understanding based upon the musical expertise in another. It is likely comparing the musical practices with which one is

familiar to another culture's practices which are unfamiliar would also make one more connected to one's own musical heritage and beliefs. It is also possible that musical appreciation for the music of another culture may develop, and perhaps even transcend the musical experience.

### *Intercultural Education*

Intercultural education is characterized by the transformation one experiences when cultural norms or traditions that are different than one's own are celebrated or appreciated rather than simply tolerated (Cushner et al., 2009). According to Cushner et al. (2009, pp. 149-150), people who exhibit intercultural competency are able to: 1) "manage the psychological stress that accompanies intercultural interactions," 2) "communicate effectively across cultures – both verbally and nonverbally," and 3) "develop and maintain essential interpersonal relationships." Intercultural development, therefore, is action-oriented, in that transformation may only occur as people are engaged in interaction with people of another culture (Bennett, 1993; I. Hill, 2007b; Jurgens & Robbins-O'Connell, 2008).

Early in one's intercultural development, gaining awareness of one's own natural tendency to ethnocentrism begins the process of challenging one's own beliefs before moving on to intentionally valuing a variety of perspectives (Bennett, 1993; Cushner et al., 2009). Intercultural development culminates in the deliberate embracing of differing viewpoints, and proactively working toward respectful and productive relationships across cultural differences (Bennett, 1993; Cushner et al., 2009). Although an important

aspect of international education (J. Field, 2010; I. Hill, 2007b; Schuerholz-Lehr et al., 2007), intercultural development is one of a variety of outcomes associated with an IAI.

### *International Education*

#### *Historical Perspectives and International Schools*

International education discourse has commonly been associated with three initiatives, including intercultural development and an objective study of culture, based: 1) within the classroom, 2) through study abroad, and 3) on some form of assistance granted to communities or nations who are struggling to improve educational access, equity, or quality (Butts, 1971; Pickert, 1992; Sylvester, 2005). Although starting much earlier (1860s), following the world wars international education gained importance philosophically as well as practically in the spread and development of international schools (defined as schools comprised of students from a variety of cultures (I. Hill, 2007a)) (I. Hill, 2002; Sylvester, 2002). International educators and scholars discussed education that would confront ethnocentric attitudes (“we-they” perspectives), choosing instead to highlight interdependence, connection, and relationship (Becker, 1969; Gellar, 2002; Rasanen, 2007; Sylvester, 2002; J. Thompson, 2002). Critical in this process is the development of intercultural skills and experiences (Cushner et al., 2009; Duckworth et al., 2005; Jurgens & Robbins-O'Connell, 2008; Schuerholz-Lehr et al., 2007).

Over-arching and outcome-based in nature, one dimension of international education commonly cited by the International Baccalaureate Organization (IBO) and United Nations Educational Scientific and Cultural Organization (UNESCO) indicates all education should be crafted to develop “world-mindedness” or “international

understanding" (Becker, 1969; Haywood, 2007; I. Hill, 2000; Sylvester, 2005, 2007).

Largely initiated and originally developed for international schools by the IBO, the curriculum should incorporate the following components including academic and effective development related to: (a) social justice and equity; (b) interdependence; (c) sustainable development (balance between economic growth, protection of the environment, and fair distribution of material wealth and the earth's resources); (d) cultural diversity; (e) peace and conflict; (f) population concerns (migration, ethnicity, refugee issues); and (g) languages (I. Hill, 2002). See Table 2.2 for how the International Pedagogical Strategies align with the curricular components suggested by the IBO.

Table 2.2 *Alignment of IBO Curriculum and International Pedagogical Strategies*

| <b>IBO Curricular Components</b>  | <b>Addressed by IAI</b>   |
|---|---|
| <b>Social justice and equity</b>  | Contextualization, Multiple perspectives, Connections, Local to global spiral, Integration      |
| <b>Interdependence</b>  | Connections, Local to global spiral, Integration  |
| <b>Sustainable development (balance between economic growth, protection of the environment, and fair distribution of material wealth and the earth's resources)</b> | Connections, Local to global spiral, Integration  |
| <b>Cultural diversity</b>   | Go in-depth into one culture at a time, Authentic materials, Multiple perspectives, Integration |
| <b>Peace and conflict</b>   | Contextualization, Go in-depth into one culture at a time, Local to global spiral, Integration  |
| <b>Population concerns (migration, ethnicity, refugee issues)</b>   | Contextualization, Go in-depth into one culture at a time, Local to global spiral, Integration  |
| <b>Languages</b>  | Contextualization, Go in-depth into one culture at a time, Authentic materials, Integration     |

### *The Strategies: An Internationalized Approach to Instruction*

See Table 2.3 for the list of strategies to internationalize instruction. Although these strategies are not exhaustive, nor are all found in the literature, they are the strategies by which the course was taught. They are also the strategies participants grappled with and tried to use, both philosophically and practically, as they planned and reflected upon their final integrated unit and music lesson.

*Table 2.3: Strategies to Internationalize Instruction*

| International Pedagogical Strategies                              |
|---|
| 1. Local to global spiral   |
| 2. Contextualize all content                                      |
| 3. Go in-depth into one culture before moving on to another       |
| 4. Present multiple perspectives of content                       |
| 5. Use authentic materials and practices as often as possible     |
| 6. Learn about connections and similarities, not only differences |
| 7. Multiple learning styles                                       |
| 8. Integration  |

#### *Local to global/global to local spiral*

Although not commonly suggested in international education discourse, my theoretical framework necessitates learner-centered content, pedagogy, and critical reflection. Discussed by Campbell (2004a), veteran scholar in multicultural education, connecting instruction to students in one's classroom is a logical and effective catalyst for musical and cultural exploration. In this process, ethnic or cultural groups in the community (and represented by students within the classroom) can provide authentic musical and cultural instruction. The music-making and contextualizing of the local community can lead to greater connections to the same or ancestral group in other areas of the world; hence, the local to global connection. A closer examination of the music

and culture and how it relates globally spirals back into the local community and classroom, etc.

On the other hand, internationalized instruction may also stem from other factors, like current events, a sister school relationship, personal ties and relationships, or a passion for a style of music. In these instances, it is possible no students are necessarily associated with the music and culture for which they will engage. This is equally valid and necessary, to enable students to learn music-making associated with cultures or people outside the borders of their own community. In this fashion, the music-making of the “global” enters the “local” arena and impacts the “local,” etc.

#### *Addressing multiple learning styles/multiple intelligences*

Similar to how the local-to-global parameter pertains to learner-centered instruction, an IAI also addresses a variety of learning styles and intelligences. Because content is contextualized and integrated, it is more likely to connect with the strengths of students in at least one content area, learning style, or intelligence (Elliott, 2005; Gardner, 1999). For instance, an analysis of *Spring* from “Four Seasons” by Vivaldi could be integrated into a unit on sequencing. It could be analyzed in terms of the events one hears in the music related to “spring” weather patterns, like the sequence of a thunderstorm or the series of events that happen in the process of increasing temperatures. It could also coordinate with the creative expression in poetry, the process involved in writing poetry, or the progression in storytelling/creative writing in language arts. For students who struggle with reading/writing or science but resonate with music, this may help them to grasp sequencing in a fresh and lasting way, effectively enabling

them to transfer what they understand in the music to how a story is crafted in language arts or how spring weather patterns transpire addressed in science.

*Contextualize content*

An IAI also means that music is studied and learned within the context of the culture of study (Addo, 1997; Custodero, 2007; Hargreaves & North, 2001; Rizvi, 2007a; Snowball, 2007b), both pedagogically and stylistically. Looking carefully at the ways in which music is made and functions within culture provides greater understanding of the musical art, and it also enables students to understand the context in which it is set, how people participate, and how people understand the music within their own culture (Hargreaves & North, 2001; Raby, 1999; Raby & Valeau, 2007; Snowball, 2007b).

Perhaps most importantly, creating music in a culturally relevant manner allows students the opportunity to experience and know music in new ways, often developing musical skills previously untried. These understandings and experiences will provide students with the opportunity to make better connections with the music, individuals, peoples, and cultures (Agawu, 2003; Hargreaves & North, 2001; Nzewi, 2003). The music's value, therefore, comes not from the perception that it is or is not "exotic," or "other" music, but by its inherent value, and because it is the music of the culture and its people (Addo, 2008; Agawu, 2003; McCarthy, 2004a; Rizvi, 2007b; Snowball, 2007a).

*In-depth study of one culture at a time*

Current discourse and discussion amongst international education researchers and scholars is also encouraging music educators to look at the value of music and music

education, with long-range aspirations for equity and access (Addo, 2009). To create the soil in which long-term benefits can grow, international music education scholars and educators support an in-depth study into people and culture. Critical to this philosophy is the idea that thoroughly learning one people's culture (and music) well is preferable to learning a little about many different cultures (Addo, 2009; Hansen, 2002b). A thorough study of one musical culture at a time also enables students to gain a broader and more comprehensive understanding and appreciation for the musical techniques and skills similar to the musical culture students are already most familiar with, as well as that which is unique to the musical culture of study (Hansen, 2002a).

In this context, educators are looking carefully at the ways in which music is created and utilized within cultures, to understand the music itself, as well as the context in which it is set, how people participate, and how people understand the music in their culture. Ultimately, the in-depth study of music in culture fuels an effort to make better connections both musically and in terms of human relations and social justice (Agawu, 2003; Arnove, 2003; Nzewi, 2003).

### *Multiple perspectives*

Critically important to an IAI is the inclusion of a variety of perspectives built into the curriculum (Hicks, 2003; Skelton, 2002). This requires “bi- or multi-lateral cultural perspectives within education programs” (Addo, 2009, p. 1). As such, an IAI guides children to understand and value music through a variety of perspectives, including geographic, gender, ethnicity, historical, and culture (Addo, 2009; Raby & Valeau, 2007). Better understanding of each other and richer, more insightful

communication results, enhancing relationships across cultural lines (Raby & Valeau, 2007), both locally and globally.

*Include similarities/connections as well as differences*

Common to all of these strategies is the underlying motivation to help students develop respect and a passion to care for people with whom they formerly had no connection, and in this case, as they study and perform music. This is addressed through the search for similarities between cultures and systems, as well as “respecting and protecting differences among multi-country diversities (Raby, 1999).” Cultural study, therefore, includes the intentional inclusion and discussion of connections, not only differences (Agawu, 2003; Hicks, 2003; Skelton, 2002). According to Wilber (as cited by Skelton (2002)),

. . . if we remain merely at the stage of celebrating diversity, we ultimately are promoting fragmentation, alienation, separation and despair. You go your way, I go my way, we both fly apart – which is often what has happened under the reign of the pluralistic relativists . . . It is not enough to recognize the many ways in which we are different; we need to go further and start recognizing the many ways in which we are also similar.

The depth of study required to learn about similarities and connections, particularly from a variety of perspectives, is one way in which multicultural and international education approaches differ (Hicks, 2003; Skelton, 2002; Walker, 2002).

*Use of authentic material and performance practices*

Significantly related to contextualizing content and the local-to-global/global-to-local spiral, making use of authentic resources and performance practices is also critical

to an IAI (Copland-Kennedy, 2009). According to Palmer (1992) music that has been transcribed can lead to musical and cultural misunderstandings. For instance, music that has been primarily passed along through an oral tradition is certainly connected to performance practices that differ from the musical instruction and development cultivated by the Western music academe (Palmer, 1992). Perhaps there are differing tonal relationships in the original music, or other cultural norms like dance that is inherent in the music's original construction (Elliott, 1984). Perhaps music-making is related more to its function in society than to the technical perfection one strives for according to western musical performance practices (Copland-Kennedy, 2009). It is imperative, therefore, to strive to teach (and learn) music as authentically as possible (Copland-Kennedy, 2009). Local culture-bearers and resources may be helpful and give students insight into the music and culture beyond what their music teacher could provide with his/her own musical training alone (Campbell, 2004a). Because children's thinking and ways of learning is specific and significant to their own culture (Addo, 1997; Blacking, 1987; Elliott, 1984; O'Flynn, 2005), giving them access to unfamiliar music in an authentic manner can broaden their musical understanding and connect with a variety of learning styles and ways of knowing music (Elliott, 2005).

### *Integrated instruction*

Finally, an IAI is facilitated by an interdisciplinary/integrated approach to content (Larsen, 2004; Schoorman, 2000; Stobie, 2007). Care in contextualization of music (and all) content necessitates an integrated teaching style, effectively connecting content areas and curriculum and engaging a variety of learning styles and intelligences (Veblen &

Elliott, 2000). Furthermore, an IAI needs to permeate the school, not simply the curriculum and pedagogy - essentially integrating internationalized principles into the life-skills and interactions of a child's school day (Gellar, 1993, 2002; Hayden & Thompson, 1995; Skelton, 2002). Significantly, an internationalized approach is also designed to challenge hegemonic structures by intentionally developing understanding and empathy for people and cultures; for these goals to be met they must be integrated throughout the curriculum (Becker, 1969; Haywood, 2007; I. Hill, 2000; Schoorman, 2000; Walker, 2002).

*To empower relationship and change*

According to Rizvi (2007a) internationalizing curriculum should not only inform content, but "it requires the development of a sense of moral responsibility among students directed not only towards their families and nations, but also towards humanity as a whole (p. 400)." Action-oriented (Crossley, 1999; Watson, 1999) teachers adopting an IAI can make a difference in the state of education globally by challenging their students to think beyond the moment and their cultural biases to the more global ramifications of their musical study, skill development, and experiences. Assisting students to broaden their understanding will enable them to better relate to people and cultures, address the traditional hegemony of Western music and the colonization of cultures (Countryman, 2009), and empower them to develop the tools to effect social change (Freire, 2000; McCarthy, 2004b; Wink, 2004). Ultimately, social changes in quality, equity, and access to education, employment, and human rights can develop in

the hearts and minds of children as they grow to value people, and in this case, their musical cultures (McCarthy, 2004b; Piper et al., 2006).

#### *International Education Definitions and Strategies: Summary*

The terminology associated with international education can be confusing, with aspects that overlap as well as differences in meaning and intent that are noteworthy (Hayden et al., 2007). Bearing similarities to global education, multicultural education, and comparative education the differences are significant enough to merit discussion. One stark difference between these approaches and an IAI includes an intentional appreciation and nurturing of cultures as compared to global education which may tend to blur the lines between cultures in an emphasis of brotherhood (Holderness, 2002; Marshall, 2007). Another notable difference is the value and relationship associated with in-depth study into one culture at a time (Addo, 2009; Hicks, 2003) as opposed to the less comprehensive depth of study common in multicultural education. A final significant difference is the action-oriented nature of an IAI associated with looking for similarities as well as differences that enhance educational access, equity, and quality (Crossley, 1999; Piper et al., 2006; Watson, 1999) as compared with the comparisons commonly associated with comparative education practices. On the other hand, intercultural education is a critical component and outcome of an IAI, intertwined in the overall curricular and philosophical approach to the learning environment and community (I. Hill, 2007b; Schuerholz-Lehr et al., 2007). Clarity in the terminology and practice of an IAI makes it more applicable and practical, both as an overarching framework and in the daily instruction within the classroom.

## International Music Education: Historically

With the establishment of international music societies beginning as early as 1899, international education had its start (McCarthy, 1993). The Internationale Musikgesellschaft (IMG) began in Berlin and had its headquarters in Leipzig, both centers of great western musical history. The society was established to help musicians and music educators to develop international musical contacts (McCarthy, 1993). By 1907 a North American IMG had begun. Despite the interruption in communication and growth of IMG during World War I, the need for positive interaction after the war spurred on their efforts. Music educators developed their IMG contacts and visited one another, developing relationships and observing music educational practices in schools and cultures outside of their home countries.

After visiting the MENC convention in Chicago in 1928, British music educator Percy Scholes initiated an American-British alliance in music education (McCarthy, 1993; Volk, 2004a). In July of 1928, American and British music educators met in London for a “Field Day for Music Educationists British and American (McCarthy, 1993; Volk, 2004a).” This led to another gathering of the “Anglo-American Conference” in Lausanne, Switzerland in 1929. Although this conference was specifically Anglo-American in language and design, six of the four-hundred twenty-one people who attended the conference were affiliated with German music societies hoping to encourage the admittance and membership of other nations (McCarthy, 1993). This request was discussed at the conference and provisions were established for an International Music Conference, to include other nationalities besides Anglo-American nations. In the same

discussion provisions were also made for conducting future international conferences simultaneously in English, French, and German by 1933.

This first Anglo-American gathering of music educators in Lausanne in 1929 and the provisions set forth at that conference achieved several watershed developments in international education and the philosophical grounding that would evolve. This conference was a meeting point for many leading figures in the musical organizations involved. It served to unite them on an international level, and the success of the conference broadened the discussion to include other nations and possibilities for future gatherings. Visiting music educators took the opportunity to visit and observe music education unfolding in other nations before returning to their home countries (McCarthy, 1993, 1995). Upon their return home, many published their observations adding to the literature on comparative music education which was still fairly new and limited (McCarthy, 1993).

In 1931 the second Anglo-American Conference for Music Educators convened in Lausanne, Switzerland (McCarthy, 1993; Volk, 2004b). Still conducted solely in English, other nations invited to attend did so, still encouraging the organization to continue to strive towards a multi-national format rather than a primarily Anglo-American format. Five hundred representatives from nineteen countries attended, and the spirit and philosophy of international music education continued to develop and spread. Delegates left the conference, inspired to begin Music Committees in their homelands. By the end of 1931, a Committee was being established in Germany, and Poland and the Scandinavian countries had begun activities to facilitate their own Committees (McCarthy, 1993).

The economic and political crises of the early part of the 1930s curtailed meetings of the international gathering of music educators. By 1936, however, music educators did gather again – this time in Prague, Czechoslovakia (McCarthy, 1993; Volk, 2004b). Organized by Leo Kestenberg, the First International Congress in Music Education (ICME) convened as an outgrowth of the International Society for Contemporary Music (McCarthy, 1993). This conference boasted delegates from twenty-two different nations.

These international gatherings of music educators had positive ramifications that have altered the course of music education and established internationalism in music education (McCarthy, 1993; Volk, 2004b). The ICME Conference of 1936 included several sessions on folk music, reflecting the works of Bartok, Kodaly, and Dvorak (Volk, 2004b). The inclusion and renewed fascination with folk music found its way into the music classroom in many countries after the sessions at the Conference (Volk, 2004b). International contacts and relationships developed at the conferences, providing music educators not only with a platform for the discussion of music education, but also opportunities for hearing and observing music education and performances within cultural contexts (McCarthy, 1993; Volk, 2004b).

Perhaps this was the greatest benefit of the international conferences: the opportunity to learn about each other, about cultures, about musics, and how music education was approached in various nations. These benefits gathered momentum within a very short period of time, prior to the political issues associated with the Second World War that, ultimately, created a division between the Anglo-American and Germanic music societies (McCarthy, 1993). This was not to be the end of internationalism in music education, however, for the benefits and insights gained from these early meetings

informed the development of international education as a viable approach to music education.

Furthermore, people thought music could be used to bridge the gap between countries during World War II despite (and perhaps even because of) all the global issues that separate or subordinate people (McCarthy, 1993, 1995, 2004b). Music educators, therefore, traveled with greater ease, seeking opportunity to dialogue with other music educators at international conferences and within the classrooms of their foreign peers. By the end of the 1940s, UNESCO and other foundations like the Carnegie Corporation were granting fellowships for long-term music education observations (McCarthy, 2004b).

Discussion and discourse of international education has continued since the Second World War. Other international music and music education organizations have been established that have helped to shape the philosophy and work of international music education. In 1949, the United Nations Educational, Scientific and Cultural Organization (UNESCO) created/ratified the Declaration of Human Rights, including (McCarthy, 2004b; *The universal declaration of human rights, 1948-1998*, 1998):

Article XXVI: Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedom.

Article XXVII: Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts, and to share in the scientific advancement and its benefits.

UNESCO also established the International Music Council (IMC) to serve in an advisory capacity regarding music ("International Music Council," 2005 - 2009). According to the mission of IMC, they exist to support equal access to music and music-making for all

people. They “support endeavors which support and secure this right (“International Music Council,” 2005 - 2009).” IMC also seeks to inform about music as well as provide advocacy for music when it is needed for professional music teaching, music in general education, and music in adult education (“International Music Council,” 2005 - 2009; McCarthy, 2004b).

In 1953, twenty-nine governments sent delegates to the Brussels International Music Conference. “The object was to bring nations together through music, in the name of friendship and understanding (McCarthy, 2004b).” Topics included the role of music education for the general public and how contemporary and folk music should be included in music education curriculum. Perhaps the greatest accomplishment of the conference included the establishment of the International Society for Music Education (ISME) with the support and encouragement of UNESCO, IMC, Federation des Internationale Jeunesses Musicales (FIJM), the Music Educators National Conference (MENC) and music educators representing North America and Europe, but also including others from Latin and South America and Asia (McCarthy, 2004b). Although many government officials were eager to support this endeavor on the basis that music is a universal language that can unite people and nations, it became clear amongst these music educators that this was not the case. They did agree that musical meaning may not transcend cultural borders, but they also agreed that music is a “universal phenomenon of culture that can develop understanding (McCarthy, 2004b).”

ISME has developed its vision to become a repository, resource, and network supporting access and equitable music education as a valuable component of general education throughout the world (Reimer, 1993). ISME supports the need for qualified

music teachers who are appropriately compensated for their work. ISME also embraces the musics of the world, and supports the teaching of local and world musics. ISME encourages the various music education methods utilized to meet the needs of peoples and cultures. ISME also espouses “intercultural understandings and cooperation” and peace, as well as developing an inherent respect for the value of each type of music (Reimer, 1993).

### International Schools and the International Baccalaureate Organization

Because my experience teaching in an international school so significantly impacted my awareness of the need for an IAI, this section includes some of the history of international schools and the impact of the IBO. According to Walker (Walker, 2000) Ecolint, the first “modern” international school founded in Geneva in 1924, was for the children of international civil servants working with the League of Nations and the International Labor Office. The parents of these children wanted a school that would prepare their children for college entrance, as well as for a seamless cultural return to their home country (Bartlett, 1998; Walker, 2000). Other international schools emerged and grew in number to the degree that it was recognized as a movement, usually associated with mobile families working with intergovernmental agencies and embassies or private companies (Cambridge & Thompson, 2004; I. Hill, 2007b; Jenkins, 1998; Walker, 2000). At this point, these schools were considered “international” because they were largely autonomous, the students paid tuition fees, and the population represented a variety of nationalities (I. Hill, 2007b).

By 1949 under the auspices of UNESCO, the Conference of Principals of International Schools was formed, the first association to unite international schools from around the world (I. Hill, 2007b). Most of the members were largely leaders of national schools interested in introducing a world perspective into their schools, so it was renamed the Conference of Internationally-Minded Schools in 1951 (I. Hill, 2007b). The first organization that actually brought together international schools was the International Schools Association (ISA), also founded by UNESCO in 1951 to promote international understanding and world peace (Fox, 1998). This new organization was founded to facilitate cooperation in the: development of curriculum, professional development, and recognition of student achievement (I. Hill, 2007b).

After the First World War, international schools continued to cater to expatriate populations, but they also wanted their children to develop intercultural skills and knowledge about international affairs as well as an international education that would enable their children to enroll in post-secondary education virtually anywhere (Bartlett, 1998; Fox, 1998; I. Hill, 2007b). To facilitate educational opportunity for children, the IB curriculum appeared in the mid-1960s in a series of pamphlets called the International Schools Examinations Syndicate (ISES) published by the ISA (Fox, 1998). By 1968, the IBO was established to address senior high education, specific to college preparation and preparation for the marketplace throughout the world (Cambridge & Thompson, 2004). To address the internationalized learning needs of younger children, the IBO added the Middle Years Programme (MYP) in 1994, which was a curriculum designed for students between 11-16 years old (Cambridge & Thompson, 2004). Finally, the Primary Years

Programme (PYP) was adopted in 1997 for children between 3-11 years old (Cambridge & Thompson, 2004).

As teachers began structuring content and instruction for their diverse student populations, they quickly realized students brought many differing perspectives to the classroom and their learning (I. Hill, 2007b). According to Hill (2007b, p. 253),

teachers quickly realised that students must be taught critical thinking skills: an open-minded approach, suspending judgment, considering different view points, deliberately seeking out opinions which are contrary to one's own, researching the reasons (cultural, historical, social, economic, and so on) why certain positions have been adopted, willingness to retreat from an advanced opinion in the face of compelling argument, not accepting statements at face value.

To address these needs, the IBO established their mission statement and the components they deemed necessary to meet the ever-increasing needs of the “multicultural” population enrolled in international schools throughout the world (*Strategic Plan of the International Baccalaureate Organization (IBO)*, 2004). According to their Strategic Plan, the IBO

aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect. To this end the IBO works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment. These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

The IBO defines international education as that which includes the following criteria ("International Baccalaureate Organization," 2005-2011). International education:

1. develops citizens of the world in relation to culture, language and the ability to live together.

2. builds and reinforces students' sense of identity and cultural awareness.
3. fosters students' recognition and development of universal human values.
4. stimulates curiosity and inquiry in order to foster a spirit of discovery and enjoyment of learning.
5. equips students with the skills to learn and acquire knowledge, individually or collaboratively, and to apply these skills and knowledge accordingly across a broad range of areas.
6. provides international content while responding to local requirements and interests.
7. encourages diversity and flexibility in teaching methods.
8. provides appropriate forms of assessment and international benchmarking.

These outcomes are evident in three areas significant in the IB curriculum: a common course in Theory of Knowledge (to investigate modes of thinking, relate their experience to the world, etc.); an independent extended essay (to develop a personal academic interest); and participate in creative and social service activities in their community (Fox, 1998).

International education is not only for international schools (Baker & Kanan, 2005; I. Hill, 2007b). Although the IBO began its work to philosophically unite the growing network of international schools, educational and governmental leaders in many nations began to investigate its merits for the benefit of students enrolled in national schools (Fox, 1998; Walker, 2000). According to a study of international-mindedness at both national and international schools in Qatar, there was no significant difference between international and national schools (Baker & Kanan, 2005). As a result of the benefits of the IB diploma and components of the IB programs, by 2000, the IB programs continued to expand into the national schools so that 40% of the IB schools are national schools (Walker, 2000). Although internationalizing curriculum and pedagogy is an intentional endeavor, the music curriculum (in performance classes as well as the general

classroom) is an ideal content area for these outcomes to permeate instruction in all schools.

The first IB diploma was awarded in 1970. The growth of the program since that time has been quite striking (Walker, 2000). Currently, “the IB works with 3,159 schools in 140 countries to offer the three IB programmes to approximately 910,000 students (“International Baccalaureate Organization,” 2011).” Nearly 60,000 students take the Diploma Program exams each year, and the IBO trains thousands of teachers in workshops and conferences annually (Cambridge & Thompson, 2004). The IB Diploma is internationally recognized for college/university entrance (I. Hill, 2002). According to Hill (2002) the IB Diploma “represents the most widely known end-of-secondary school qualification not tied to a particular country.”

### Prior Research Related to Pre-Service Elementary Classroom Teachers: Music Methods Coursework

#### *Pre-service Elementary Classroom Music Methods Coursework*

A fair amount of research has been done related to the required music methods coursework for pre-service classroom teachers and the music instruction utilized by in-service classroom teachers. Most of the research relates to the reasons pre- and in-service classroom teachers feel inadequate to teach music in their classrooms. The greatest barrier appears to relate to how confident classroom teachers feel with musical content and their ability to teach it (H. Brewer, 2003; Byo, 1999; Holden & Button, 2006; Kinder, 1987; Kvet & Watkins, 1993; Russell-Bowie, 2009; Saunders & Baker, 1991; Stunell, 2010; Wiggins & Wiggins, 2008). Teachers who did not feel confident in their ability to

teach musical concepts and skills were far less likely to integrate music than those who were musically confident. According to Auh (2004), however, degree of confidence was also significantly linked to the opportunities pre-service teachers had to micro-teach lessons and observe their classmates doing likewise. Participants indicated creating and teaching their lessons, as well as participating in the lessons taught by their peers gave them some experience teaching music and a wide variety of ideas for musical integration and instruction (Auh, 2004).

Significantly related to pre- and in-service teachers' confidence to integrate music was their understanding of musical content or their perceptions of their musical ability (Berke & Colwell, 2004; Bresler, 1994; H. Brewer, 2003; Byo, 1999; Holden & Button, 2006; Kim & Choy, 2008; Kinder, 1987; Nardo et al., 2006; Russell-Bowie, 2009; Siebenaler, 2006; Stunell, 2010; Temmerman, 1997; Wiggins & Wiggins, 2008). Prior research indicates teachers will not teach content they do not feel they know well (Graven, 2004; Harlen & Holroyd, 1997). Consequently, and not surprisingly, those who felt they did not have an adequate understanding of musical concepts or believed their musical skills were inferior were far less likely to incorporate music into their classroom content.

Conversely, some participants in prior research indicated they were incorporating music into their classrooms. Although this appears to be the first positive indicator of pre- and in-service teachers' interest in music, most of the situations with which they were including music related to creating positive classroom atmosphere, as a "fun" or "entertainment" type of activity, or in service to other content areas (Bresler, 1994; Byo, 1999; Giles & Frego, 2004; Kelly, 1998; Kinder, 1987; Malin, 1993; Morin, 1994; Nardo

et al., 2006; Saunders & Baker, 1991). Teachers indicated they felt most confident to include music provided it was not the focus of the instruction, but rather the means by which another outcome was achieved. This is problematic in that musical outcomes were typically not considered or assessed, and music was essentially a background or supportive activity rather than a valued and essential part of the curriculum.

Many participants indicated their “plates were full” with regards to curricular expectations and testing pressures (Bresler, 1994) and the priority given to “core” content areas (Temmerman, 1997). Integrating music was often seen as time taken away from content areas for which students are tested, as well as adding on to teacher preparation time (Bresler, 1994; Giles & Frego, 2004; Temmerman, 1997). Due to time constraints as well as confidence in musical skills, music knowledge, and music teaching ability many of the participants associated music learning with a music specialist rather than as a vital part of the general elementary classroom (H. Brewer, 2003; Byo, 1999; Giles & Frego, 2004; Holden & Button, 2006; Kelly, 1998; Morin, 1994; Nardo et al., 2006; Stunell, 2010).

Another significant contributor to pre- and in-service teachers’ willingness to integrate music into their classroom related to their perceptions of the value of music, musical skills, and specific musical components. Not surprisingly, those who felt music or specific musical components were not practical or valuable (particularly as it related to other content areas) were less likely (or completely unlikely) to include music or those specific components in their classrooms (Bresler, 1994; Byo, 1999; Colwell, 2008; Kinder, 1987; Propst, 2003; Saunders & Baker, 1991). The opposite was also true,

however; those components they deemed valuable or practical were ones they were willing to include in their classrooms.

Finally, most of the studies indicated the music-teaching preparation was a major factor in whether pre- and in-service teachers were willing or confident enough to incorporate music into their classroom curriculum (Bresler, 1994; H. Brewer, 2003; Burmeister, 1957; Gauthier & McCrary, 1999; Gifford, 1993; Holden & Button, 2006; Kelly, 1998; Morin, 1994; Nardo et al., 2006; Russell-Bowie, 2009; Saunders & Baker, 1991; Stunell, 2010; Temmerman, 1997; Wiggins & Wiggins, 2008). Interestingly, the length of the undergraduate music methods course was a factor (Richards, 1999). Those who had class sessions over a longer duration were more confident in their music skills and indicated they were more willing to incorporate music into their content than those who had the same number of hours of class over a shorter duration (Richards, 1999). Confidence to integrate music into the elementary classroom, particularly as a valuable content area vital to the whole education of a child, is strongly tied to the content of the music methods course for pre-service elementary classroom teachers.

### *Study Abroad and International Student Teaching*

According to Pickert (2001) the most effective way to build intercultural competence and internationalize the curriculum of teacher education includes a study abroad opportunity. Scholars in a variety of disciplines have discovered similar outcomes when their students achieve some of their curricular expectations via a study abroad program (Clarke, 2004; Rea, 2003; Steeves, 2006). Study abroad opportunities address ethnocentrism (Clarke, 2004; Stachowski & Brantmeier, 2002), provide practical

intercultural development (Malewski & Phillion, 2009; Rea, 2003), build self-confidence and self-efficacy (Cushner & Mahon, 2002; Steeves, 2006), provide transformational experiences (Malewski & Phillion, 2009; Steeves, 2006), build international-mindedness (Cushner & Mahon, 2002; Steeves, 2006; G. Thompson, 2002), and encapsulate experiential learning as opposed to learning through secondary or less-connected sources (Malewski & Phillion, 2009; Rea, 2003). “Indeed, it can be argued that because both pre-service and in-service teachers have been thoroughly socialized to the classroom, behaviors may become automatic, and it is the outside learning experiences that may help the individual see alternative possibilities (Cushner & Mahon, 2002, p. 45).”

In many instances, pre-service teachers will discover pedagogical and content ideas they had not previously experienced (Mahan & Stachowski, 1994; Rapoport, 2007; Sahin, 2008; Stachowski & Mahan, 1995). Although this may be related to their inexperience as an educator, it is also likely related to the new perspectives they encounter while being immersed in a community, educational system, and culture different from their own (Mahan & Stachowski, 1994). Cultural immersion beyond the classroom and planning time, building relationships with cooperating teachers, and participating in the community through daily errands, church, and celebrations also contribute to student teachers’ interpersonal and intercultural growth (Cushner & Mahon, 2002; Mahan & Stachowski, 1994; G. Thompson, 2002). Although the student teaching practicum is the activity for which students acquire their college credits, their learning encompasses their whole day, making the student teaching abroad experience substantially different than local student teaching placements (Cushner & Mahon, 2002).

Student teaching abroad may also afford pre-service teachers the opportunity to face their own biases and live the life of the “other” or the minority (Malewski & Phillion, 2009). Discovering one’s own cultural background and values is critical to intercultural development and international-mindedness (Bennett, 1993; Sahin, 2008; Stachowski & Brantmeier, 2002). Certainly, some pre-service teachers have experienced life or circumstances in which they are in a minority; however, for those who had not lived in those circumstances, it was an opportunity to test their own beliefs (Bennett, 1993; Cushner & Mahon, 2002; Malewski & Phillion, 2009) and enabled them to experientially identify with the underprivileged or the “other” (Macedo-Dekaney, 2008; Malewski & Phillion, 2009). According to Gilson and Martin (2010, p. 10), “students returned to the United States with an expanded world view, an increased respect for diverse cultures, and more tolerance of educational differences.”

Furthermore, self-confidence and critical reflection are also integral to successful teaching (H. Brewer, 2003; Byo, 1999; Cushner & Mahon, 2002; Holden & Button, 2006; Kinder, 1987; Kvet & Watkins, 1993; Russell-Bowie, 2009; Saunders & Baker, 1991; Stunell, 2010; Wiggins & Wiggins, 2008; Wink, 2004). “When pre-service teachers are placed in situations where their comfort zone is challenged, the reflective learning becomes unprecedented: it allows them the increased self-awareness that is vital in building a framework for becoming more self-confident and adaptable (Gilson & Martin, 2010, p. 72).”

According to Sahin (2008), student teachers’ process included self-examination and cultural awareness, but it also enabled them to come to appreciate the culture of their student teaching placement. They experienced improvements in their linguistic

capabilities and the ability to look at content and pedagogy from more than one perspective (Hayden et al., 2003; Sahin, 2008). Moreover, Sahin (2008) also discovered the students and mentor teachers gained new insights from working with a student teacher/cooperating teacher from a different culture.

### *Internationalized Curriculum*

A fair amount of research has been conducted related to internationalizing curriculum, particularly in IB schools. Most of this research relates to a measure of international-mindedness, connected to students and teachers for international (IB) schools. For instance, students and teachers associated with IB schools were largely in agreement on what makes a person “international,” including: being interested in and informed about other people and parts of the world, being open-minded and flexible, placing the cultures and views of others on the same plane as one’s own culture and views, showing respect for others, respecting the rights of others, being connected with the local community, valuing connections and not only difference, and being able to fluently speak more than one language (Hayden, Rancic, & Thompson, 2000; Hayden et al., 2003). They also noted the importance of recognizing the unique qualities of individuals in an effort to avoid stereotyping sometimes associated with cultural labeling (Hayden et al., 2000). Intercultural development was equally important, and considered a manner of life in which people are living together, not simply alongside (Hayden et al., 2000).

Similarly, Hayden and Thompson (1996) discovered universal components that characterize a school that intentionally chooses to be characterized by an IAI.

Internationalizing requires intentional attentiveness to all areas of student life, not just in the classroom via content and pedagogy (I. Hill, 2000). These components, therefore, are a reflection of all areas of the school community, including: exposure to students of different cultures within the school, teachers as role models of international-mindedness, balanced formal curriculum, informal aspects of the school (extra-curricular and socializing activity), and exposure to others of different cultures outside the school (Hayden & Thompson, 1996).

Related to teacher-training and practice, characteristics of an excellent international teacher indicate that a love for children is paramount (Duckworth et al., 2005). In addition to excellent interpersonal skills, teaching skills, intelligence and curiosity, a teacher who demonstrates internationalized competence also values all cultures (Duckworth et al., 2005), not only those represented in the classroom or community. According to Duckworth et al. (2005) pre-service teachers need opportunity to learn with people who have developed their sense of international-mindedness. Homogeneous groupings of pre-service teachers do not allow for a great deal of exploration into multiple perspectives or a variety of culturally-relevant and meaningful content and curricular ideas (Duckworth et al., 2005). This indicates pre-service teachers need opportunities for international development in the course content (Steeves, 2006), but also the possibilities for study abroad or student-teaching abroad (Clarke, 2004; Rea, 2003).

Although a great deal of the research related to international education and international-mindedness has been affiliated with IB schools, some studies have found that international-mindedness is not exclusive to international or IB schools.

International-mindedness measured between international school students and national school students showed no significant difference (Hinrichs, 2003). The significant difference in this instance related to a significantly higher awareness of other cultures for students in the international school setting as opposed to those in the national schools. This is likely linked to the opportunity students have to meaningfully and regularly interact with people from a variety of cultures which would be substantially different in an international school population compared to cross-cultural opportunities typically afforded in a national school (Baker & Kanan, 2005).

Similar results came from a study to determine the degree of international-mindedness of students in an IB school compared to a school espousing Advanced Placement (AP) coursework. Although there was not a significant difference between the international understanding of students in the IB or AP schools, there was a significant difference in how they defined international understanding (Hinrichs, 2003). Again, this is likely not only related to how international-mindedness is defined and taught in the two types of school, but also connected to the intercultural development possibilities in a school whose population is comprised of students from a variety of cultural backgrounds as opposed to a more homogeneous (national) student population. The results of these studies also highlight the need for pre-service teachers to have the opportunity to meaningfully engage in intercultural development, not simply learn about the characteristics of an IAI.

In teacher training, if study abroad or student teaching abroad is not a possibility, intentionally internationalizing the classroom content and pedagogy is critical, particularly through intercultural and cross-cultural opportunities, service learning

projects, or practicum placements (Pickert, 2001; Stachowski et al., 2008; Steeves, 2006).

Although not as effective in developing intercultural competence or international-mindedness (Rea, 2003), providing local inter- and cross-cultural experiences outside students' cultural background may be their only opportunity to develop their intercultural capacities (Bennett, 1993; Steeves, 2006). "Transformative personal growth usually does require moving outside one's comfort zone; but this can be accomplished via methods other than bringing students to Africa (Steeves, 2006, p. 371)."

#### *Internationalized Instruction in Music Methods Coursework*

None of the music methods coursework studies addressed cultural, intercultural, international, or global perspectives related to pre-service elementary school teacher training, but I would suggest that music education neatly lends itself to an IAI. An internationalized approach to music instruction in the classroom would also inform content and pedagogy across the entire curriculum. According to a study by McDougall (2005), college students whose coursework (not musical coursework) was taught and experienced cross-culturally and globally grew in their understanding of the implications of culture, history, geography, time and place. McDougall conducted her study to determine the global understandings of college students selected for an in-class cross-cultural exchange program to Prague, Czech Republic, and an on-location exchange to Havana, Cuba. Students responded to ideals of the global citizenship perspectives of Havel and Nussbaum to indicate their perceptions of global citizenship prior to, and after, their exchange programs.

The definition of global citizenship presented in this project is as follows: global citizenship is a moral disposition which guides individuals' understanding of themselves as members of multiple communities—both local and global—and their responsibility to these communities. Full human potential is realized when global citizenship is materialized into action through one's participation either on a local or international level. It does not involve the creation of a world political system but can influence the way in which particular politicians act. However, the overall focus of the concept is the everyday citizen (McDougall, 2005, p. 208).

Individuals in each group indicated greater understanding of the global community, the layers of the communities in their lives, how their communities co-exist and can inform each other, and how they can better know and respect “others” in the global community (2005). Indeed, not only did they express the ability to better know “others,” but they articulated the need to know (2005). They expressed their willingness to fulfill moral obligations to care for one another’s needs on a global scale (2005). They asserted they would be able to effect change both in their own lives as they learn more about peoples and the global community, as well as in the lives of the people around them (2005). An internationalized approach to music education espouses cross-cultural and inter-cultural education, both in the classroom and study abroad (Addo, 2009; Arum, 1987; Hansen, 2002a; Rizvi, 2007a). This study indicates respect, global citizenship, and moral obligation do, indeed, develop as students are immersed in culture and study of/with people in new or unfamiliar cultures, and shaping music coursework for pre-service elementary teacher curriculum in an internationalized fashion will have the potential to do the same.

Perhaps most telling is the complete lack of research related to internationalizing the music methods coursework for pre-service elementary classroom teachers. The one study (Addo, 2009) for music education majors indicates music education majors’ facility

with internationalizing their content increased across time as they studied and implemented internationalized teaching techniques. This study appears to be the first (and only) one to look at how music instruction and internationalizing work in teacher preparation.

Literature pertaining to an internationalized approach to the required music coursework of elementary education majors, however, is absent from the body of research in music education. Research has been conducted, however, on student perceptions of self and “other,” some based in music, and some in relation to other content areas (Abril & Gault, 2006; Addo, 2009; McDougall, 2005). The findings are similar. Students whose teachers guide them through learning experiences looking for connections between cultures through multiple perspectives gain broader and more global understandings of people and culture, music and music-making (Abril, 2002; Copland-Kennedy, 2009).

As indicated by the numerous studies discussed, classroom teachers tend to teach music activities if they feel confident in their ability to do so (Byo, 1999; Nardo et al., 2006; Propst, 2003; Richards, 1999; Russell-Bowie, 2009). Compared to the amount of time music education majors invest in music, it is little wonder a one-semester course, often designed to include both methods and fundamentals, cannot provide the music skills and confidence for elementary school teachers to incorporate music activity regularly in their classrooms (Burmeister, 1957; Siebenaler, 2006). It is also easy to understand how music is not a priority for elementary school teachers who do not value music, who have had negative musical experiences, or who have had few opportunities to experience or develop music skills. In the current educational climate, music inclusion

will be effected by the number of content areas (and thus, expertise) classroom teachers are required to teach, the amount of planning time required to integrate content, teachers' prior experiences and passions, and the comprehensiveness of music experience.

It is imperative, therefore, that pre-service elementary school classroom teachers have a positive experience developing music skills and knowledge in their music coursework. Music coursework should provide them with music skills, activities, integration experiences, and confidence. Additionally, it is critical for schools to maintain music specialists, particularly those who not only provide comprehensive and enjoyable music education for students, but also to encourage classroom teachers to enhance music curriculum and classroom content with musical activities throughout the school day. All of these needs should be directed by an internationalized approach to teaching music. Beginning with pre-service teaching instruction, an internationalized approach will make music education much more tangible, relevant to current student populations, and related to content in all areas of the curriculum.

As the pre-service music teachers in Addo's (2009) and McDougall's (2005) studies discovered greater understanding, enthusiasm, and appreciation for music and the connections between cultures, so will pre-service classroom teachers. Immigration is creating diverse communities and essentially global classrooms. Worldwide issues relating to disease and conflict are escalating, and diplomatic attempts to establish peace, equity, and access to all of the world's peoples continue to meet with varying degrees of success. Perhaps it is time to begin an international education movement in the classrooms around the world. From elementary school to pre-service elementary teacher training, an internationalized approach to education could change how education is

currently viewed and practiced, and how people relate to one another on a global scale. The current study, then, will begin to address the gap in knowledge related to how internationalizing music methods coursework effects teacher confidence to integrate music into the elementary classroom. Hopefully, it will also spur on more research related to internationalizing content and pedagogy in all music methods coursework.

## CHAPTER THREE: STUDY DESIGN AND METHOD

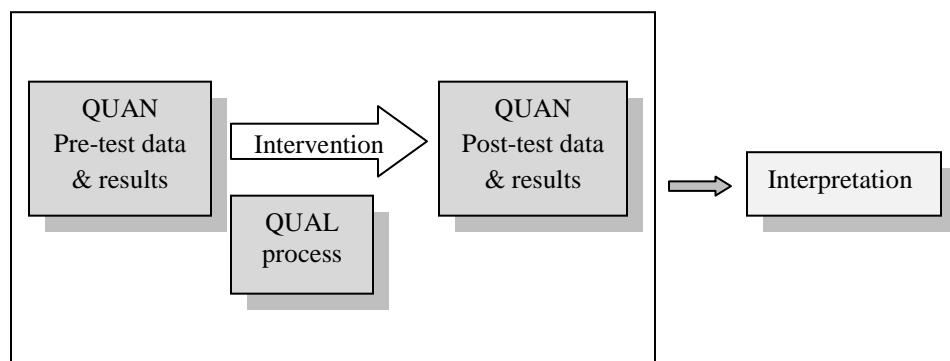
### Introducing the Design

An internationalized approach to instruction (IAI) enables students to create, understand, perform, and appreciate music from multiple perspectives in a variety of contexts, and provides an in-depth study of the music and its relationship to history, culture, and meaning across time. Therefore, teacher education pedagogy framed within the context of an IAI will prepare teachers to create meaningful and internationalized music experiences for their students. A substantial amount of prior research regarding the required music coursework for pre-service elementary classroom teachers relates to course content (Berke & Colwell, 2004; Burmeister, 1957; Byo, 1999; Colwell, 2008; Kelly, 1998), confidence to integrate music into the classroom (Byo, 1999; Kvet & Watkins, 1993; Richards, 1999; Russell-Bowie, 2009; Saunders & Baker, 1991; Wiggins & Wiggins, 2008), and those curricular components deemed valuable in the elementary general classroom (Kinder, 1988; Malin, 1993; Saunders & Baker, 1991). Many of the studies indicate elementary classroom teachers are most interested in music instruction that relates to other content areas (Colwell, 2008; Malin, 1993; Propst, 2003; Saunders & Baker, 1991) which is part of the strategy in which an internationalized approach is structured. There has been no previous research, however, regarding how an IAI in the music methods coursework for pre-service elementary classroom teachers effects elementary classroom teachers' confidence to integrate music in their future classrooms within an international framework.

Developed by researchers and scholars as a viable and effective method to collect and analyze data the design of this case study, a mixed-methods approach, has become a standard method for addressing research questions that require insights gained from both qualitative and quantitative methods (J. Brewer & Hunter, 1989; Creswell & Plano Clark, 2007; Tashakkori, 1998). Individually, the quantitative and the qualitative data provide insights into the research questions for the present study. Coordinating the findings of both forms of data and analysis (QUAL + quan), however, can provide greater insights into the phenomenon and the responses of the participants (Creswell & Plano Clark, 2007; Creswell, Plano Clark, & Garrett, 2008; Fielding & Fielding, 2008).

For the purposes of this study, a concurrent embedded mixed method approach was employed. This method is designed to guide the research process when the research questions can largely be addressed with either quantitative or qualitative research techniques, with the support of the other form (Creswell et al., 2008). For instance, in this study, the bulk of the data collected was qualitative in nature, but the quantitative data addressed portions of each question. The model for this approach follows in Figure 3.1.

Figure 3.1: *Concurrent Embedded Design* (Creswell et al., 2008)



Therefore, in my quest to discover the degree to which pre-service elementary school teachers believe they can confidently integrate music into their classroom content and pedagogy using an IAI, I used the following procedures to answer the research questions.

1. Questionnaire = a five-page questionnaire created for pre-service elementary classroom teachers solicited both quantitative and qualitative data. A copy of the questionnaire can be found in Appendix C.
2. Individual interviews = semi-structured, personal interviews with class participants focused on individual student perceptions of an internationalized approach to instruction, prior music education and experience, prior cross-cultural/intercultural experience, music integration, and future insights into their use of music in the classroom.
3. Class Discussion = field notes or transcriptions of class discussions as students were introduced to an internationalized approach to instruction, as well as throughout the process of planning their final integrated, internationalized units (including their listening lessons). This provided insights into the students' individual and corporate understanding and misconceptions of an internationalized approach to instruction.
4. Reflective papers = Insights into their own development were collected from reflective papers regarding their experience teaching a music listening lesson as a part of a final project, and again at the conclusion of the course. This provided insight into student understanding of an internationalized approach to instruction from their own lens (after their own teaching experience) and provided insight into participant understandings or misconceptions, struggles in the process, personal successes, and ideas for future classes.
5. Field notes = from observations of students microteaching their lesson from their integrated, internationalized unit

See Table 3.1 to see how the procedures aligned with the research questions. To gain better understanding of the actual process and design of the study, see Figure 3.2 at the end of this chapter for the Research Design Map.

### Identification and Description of Researcher Role

Before I detail my role leading to this study, I will provide a framework for my development pertaining to my role as researcher, according to a Developmental Model of Intercultural Sensitivity created by Milton Bennett (Bennett, 1993). The primary reasons

Table 3.1 *Research Questions Aligned with Data Collection Procedures*

| <b>Data Collection Procedure →</b>  | Questionnaire | Individual Interviews | Class Discussion | Reflective Papers | Field Notes from Microteaching Integrated & Internationalized Lesson/Unit |
|---|---------------|-----------------------|------------------|-------------------|---|
| <b>Research Questions ↓</b>   |               |                       |                  |                   |   |
| 1. To what degree do pre-service elementary classroom teachers feel they can confidently integrate music using an internationalized approach to their instructional content and pedagogy, and how does this confidence develop during their music methods coursework? | X             | X                     | X                | X                 | X   |
| 2. What curricular components in the music methods course are perceived valuable/practical to pre-service elementary classroom teachers, and how does value/practicality effect confidence to integrate music using an internationalized approach to instruction?     | X             | X                     | X                | X                 | X   |
| 3. What is the effect of prior music education on pre-service teachers' ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?  | X             | X                     |                  |                   |   |
| 4. What is the effect of pre-service teachers' perceptions of the difficulty of necessary musical skills and their ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?                         | X             | X                     | X                | X                 |   |
| 5. What is the effect of prior cross-cultural or intercultural experience on pre-service teachers' ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?   | X             | X                     |                  |                   |   |

for this study stem from my own disquiet and dissatisfaction with my intercultural sensitivity, although I certainly could not label it as such at the time. Bennett's model (see Table 3.2) has enabled me to discover and track what was happening to my own worldview and subsequent teaching practice throughout my career and leading to this study.

Table 3.2 *Bennett's Developmental Model of Intercultural Sensitivity* (Bennett, 1993, p. 29)

| The Ethnocentric Stages  |   |
|--------------------------|---|
| I. DENIAL                | A. Isolation<br>B. Separation   |
| II. DEFENSE              | A. Denigration<br>B. Superiority<br>C. Reversal                       |
| III. MINIMIZATION        | A. Physical Universalism<br>B. Transcendent Universalism              |
| The Ethnorelative Stages |   |
| IV. ACCEPTANCE           | A. Respect for Behavior Difference<br>B. Respect for Value Difference |
| V. ADAPTATION            | A. Empathy<br>B. Pluralism  |
| VI. INTEGRATION          | A. Contextual Evaluation<br>B. Constructive Marginality               |

### *Background and Early Career Misgivings*

Although a great deal of the motivation for this study was inspired by my experience teaching in an international school in Germany from 2005 – 2007, questions regarding how to best teach students began much earlier - in my latter years of college and the early years of my teaching career. Growing up in a small, rural Minnesota community and attending a small, private college in Minnesota, I had little opportunity to know or develop relationships with people who were other than descendants of western-European ancestry or cultural background. According to Bennett's Model of Intercultural Sensitivity (1993), I was situated firmly in the first ethnocentric stage – “Denial.”

Separate and quite isolated from virtually any contact with anyone of a non-Western-European American background, I never considered myself as ethnocentric or otherwise because I never thought about it at all. After an extended college choir tour, however, my passion for travel, culture, and people blossomed with an inner commitment to know the world in a more realistic and profound way than my sheltered, white, middle-class, and Western-European-American background had previously provided.

Proud of my “openness” to any race or culture, this idea was largely untried. Early in my teaching career, then, I suspect I had moved in Bennett’s model (1993) to “Defense,” particularly in terms of “reversal,” or finding fault in my Western worldview and very American perceptions of music, teaching, and culture. Finding myself critical of a variety of Americanisms, I thought I was quite cosmopolitan in my worldview. This perspective, however, is still largely ethnocentric, for cultural alliance has simply shifted from one culture to another rather than a valuing of each (Bennett, 1993).

My first few years of teaching, however, were in a rural, largely white, middle-class, Western-European-American community where the tasks of a large choral program with lessons and the advent of the new National Standards in Music Education consumed my pedagogy and content. My “reversal” perspectives were immediately evident in my repertoire choices. Fueled by my principal’s request for a list of the cultures represented in our repertoire, my concerts were an explosion of multicultural sounds, largely shunning Western musics in favor of a “smorgasbord” of musical cultures. Ironically, I continued to teach each musical adventure using movable “do,” making use of traditional, Western piano and a cappella rehearsal techniques and performance practices. Approval from administration, parents, and students provided more incentive to create the next

multicultural menagerie, fueling my own desire to know peoples and cultures. I also had the perception that I was affording students the opportunity to learn about multiple peoples and cultures from the variety of songs we sang.

It was not long after beginning a new position in a near-by, larger, suburban district, however, that I began to feel the disconnect between some of my prior successful teaching practices and the needs of my new student population. It was, after all, a new school with different requirements, climate, school culture, and all of the expectations associated with one's community. Although multicultural concerts were still popular, I was beginning to see the evidence that it was not really teaching students anything meaningful about people and culture, and very little about how to create and know music in any way other than a Western framework.

This sense of disquiet came to a "head" with a disagreement between two ninth-grade choral students whose ugly, racial slurs for each other cut across the importance of the sight-singing exercises in which the class was engaged. Two students, sitting in the second row in *my* classroom, had gone well beyond the disagreements one might come to expect from the dramatic years of female adolescence into a world of hate and prejudice, and I had not perceived any percolating problems. My former reactions to the disagreements between adolescent girls had often been related to what was typically a simple misunderstanding or a petty issue easily confronted and resolved.

This disagreement, however, was an entirely different matter. Working with the principal, the ELL specialist, and both students, I had my first real encounter with the ugliness of prejudice, and its current impact in the classroom and school curriculum. At this point, I was invested in conflict management techniques, but I also became much

more engaged in understanding the cultural and intercultural ramifications and opportunities for my classroom, particularly as it related to the cultural backgrounds of these two students. My awareness and subsequent proactive community-building were a step in the right direction, but these endeavors really only ever addressed the symptoms of the issue and not the heart of the matter. At this point, however, I was moving into the ethnorelative stages of Bennett's model (1993). Working closely with the parents of these girls, I discovered there was a cultural backdrop for their behaviors – perhaps not the fighting aspect, but certainly some aspects of their behavior or character that they did not understand about each other. Gaining a newfound appreciation for the culture for which I had no prior experience, I readily moved toward “Acceptance” (Bennett, 1993), which would be a very good place to begin the next part of my journey in another new school.

#### *More Disquiet - in Rural Germany*

The following year, I departed for southwestern Germany to teach in an international boarding school. Although there were a number of German, Swiss, and French students from the area, the majority of the student population was comprised of expatriates often categorized as “third-culture kids” from all over Europe, Asia, Canada, the United States, Australia, and Africa (B. V. Hill, 1998; Pollock, Brooks, & Blomberg, 2001; Pollock & VanReken, 1999). Rather naively, I walked into my first day of classes and met students from more than forty different nations. Armed with my team-building experiences and “acceptance,” I was ill-prepared to meet the individual or collective needs of such a diverse group of students representing varying degrees of enthusiasm to

create and learn music. I was eager, but I was not equipped with a very broad spectrum of perspectives or musical “ways of knowing.”

It was not long before I realized I had no real experience with intercultural communication or even a substantial understanding of music beyond a western conception of movable “do,” tonality, meter, and artistic expression. By the second day of classes, I knew I was in trouble. A seemingly innocuous question triggered my journey into an internationalized approach to instruction that has been the primary catalyst for this study.

The second day of choir, when I asked students what note the first warm-up exercise started on (F4), I heard a variety of answers . . . all of which were correct! A Serbian sophomore called it “fa,” a Canadian piano student called it “f – since it’s on the bottom space,” and a German student called it “do.” After I sorted through their responses, the one I said was incorrect was the response from the young Serbian student. She was certain she was correct, however. Following some explanation, I realized she was describing fixed “do.” Of course, she was correct, too! It was clear that I had a problem and some decisions to make. How was I going to reinforce their prior (various and correct) knowledge and encourage the development of reading skills? What approach would I need to take for those just starting the process of note-reading, particularly for students who had never had choir before? In addition, music-making knowledge for their future was an important factor, as these students would all venture back to their home or “passport” countries, and many would continue to sing in choral or ensemble settings. How could I address all of the possibilities, move us all forward individually and collectively, honoring each music-making method, and prepare for the

musical future of so many different students and cultures (and an upcoming concert!)?

As I pondered these questions and possibilities, it also occurred to me that I would need to grow a great deal, both musically and socially, if I was going to be able to understand and successfully learn music in new ways.

As my head was spinning from this foray into confusing and culturally-specific musical ways of knowing, I gathered my materials to teach Music Appreciation just as the bell rang. This next class was designed to encourage music listeners to explore, and ultimately hear, musical elements in music – particularly in Western art music. My heart raced as I wondered what types of responses I would receive to the questions I was about to pose to the next set of diverse minds entering my classroom.

These students' first assignment was to bring a recording of one of their favorite pieces of music, a description of the music, and why they liked it. One by one, students eagerly played their recordings and shared what was special about their musical selection. This prompted a great deal of discussion amongst students, but I discovered discussion was largely manipulated by the American, Canadian, European, and Australian students. The Korean and Japanese students quietly listened and participated in the activities in the class, but they did not participate in discussion unless I directly asked them a question. Initially, I attributed this to several factors: I was a new teacher, some of the students were new to the school, and the subject matter was likely unfamiliar to some of the students.

Collecting their music listening assignments at the end of the period, I made my way to the courtyard for lunch. I was thoroughly surprised when I discovered some of those same Korean and Japanese students who had hardly uttered a word in class

laughing and talking (some rather loudly) with their friends while they ate their lunches. This was another puzzle – why were they so quiet in class? I assumed they did not like me, or that they did not like music.

That evening, however, as I read through their papers, I discovered a real passion and understanding for the music they loved. These enthusiastic music-lovers did not seem to correspond with the quiet Korean and Japanese students who sat silently through the discussion of our favorite musics in class. These papers were clearly more related to the personalities of the students who had laughed and played soccer at lunch. How could both be a true representation of these students? How could I reconcile these differences, address their love for music (or their reticence), in a culturally-appropriate manner? By the time I went to bed that second night of classes, my mind was swirling so quickly that I could not sleep. I had never confronted a situation like the ones I had faced that day, nor did I have any idea where to start to resolve the problems and meet these students' needs.

The next morning, I arrived at school early, sandy-eyed and ready to talk to any veteran teacher I could find. Ten hours later, I was revising lessons, discussing a new music appreciation textbook with the curriculum director, and searching the library catalog and internet for international education. I did not know what I was looking for, but I knew I needed to look. The respect I had developed at the “acceptance” stage of Bennett’s model (1993) was not sufficient to meet these needs. I needed more than “acceptance” to meet the needs of students, both in the music classroom, as well as in our interactions outside of the classroom and in their dorms. Although I did not know it at the time, “adaptation” (Bennett, 1993) became my goal, as I struggled to find music

instructional methods and content that were relevant and meaningful to all of the students.

Differentiation theory seemed a logical step towards addressing the needs of such a diverse population. Considering the tracking or hierachal music educational experiences in my background (chair placement in band, auditioned ensembles, etc.), I discovered homogeneous groupings based on ability would not be an option in the school schedule. Seeking collective musical development, differentiation theory also seemed to only make sense in terms of addressing learning needs rather than separating students into “talent” groupings. Instead, I realized I was seeking strategies that would unify the group – physically, musically, cognitively, socially, and emotionally. Addressing individual needs in terms of learning styles meant contextualizing music in history, culture, function, method, and meaning. Differentiation often isolates difference, separating people and resources rather than simply enhancing learning based upon learning needs (Terwel, 2005; Ward Schofield, 2010).

Rather than separating students, I wanted students to know who they were (particularly as many were expatriates and rather transient) and to learn to know and appreciate each other. Differentiating instruction in terms of musical repertoires and rehearsal/performance practice facilitated self-reflection and became a catalyst for musical growth like no other time in my teaching career. This form of differentiated instruction created a greater awareness and appreciation for each other and a variety of musics and music-making practices. Identity formation then, critical during adolescence (Harrell-Levy & Kerpelman, 2010), served to empower students to learn about themselves and situate themselves in their diverse setting and international lifestyle.

Inherent in an internationalized approach to instruction, the strength of knowing oneself (identity formation) and participating in educational experiences that are learner-centered and meaningful for all learners, developed students' musical skills and appreciation for their own edification, their future music-making, and the growth and development of the group as a whole.

Living essentially alone in a new culture, as well as confronted with my own shortfalls and ethnocentric ways and worldview, my empathy grew for my "third culture kids," changing both my worldview and, therefore, how I perceive teaching and learning. Reflecting on knowledge and experience while venturing into a variety of musics and "musicking," my worldview made a paradigm shift, transforming both how I see and understand the world, as well as what I bring to the classroom (Bennett, 1993; Freire, 2000; Mezirow, 1981; Wink, 2004). Related to this new perspective, both of my years at this international school were filled with experimentation as I chased ways of knowing and creating music heretofore not a part of my experience. This meant extended lessons in music appreciation from musicians in the German and expatriate community, sight-singing using both fixed and movable "do," and many late nights agonizing over failures while I re-created lessons for the next day.

### *Bridging the Gap in My Education*

When I arrived back in the United States, I still felt restless over my experiences teaching music in an international setting. I was pleased that I had learned a great deal about internationalizing content and pedagogy, but these were strategies I had learned from necessity, not because it had been part of my teacher preparation. I was also

bothered by the idea that the teaching I had engaged in prior to the international school had been clearly Western-biased and very narrow in scope – certainly shortchanging the educational needs of students in any school, international or otherwise. Troubled by the gap left by my teacher education, I decided to take a closer look at current teacher preparation.

Beginning my doctoral program in music education, I was asked to teach the required music methods course for pre-service elementary classroom teachers. Thrilled to be under the advisement of Dr. Akosua Addo, an international educator and scholar, as well as at a university that embraced and was awarded for its engagement with an internationalizing curriculum, I eagerly prepared to teach future teachers. As I began teaching the course, I sought out past research to learn what effective content and practices were recommended for successful music integration into the elementary classroom. Interestingly, prior research indicates elementary classroom teachers and pre-service elementary classroom teachers are most interested in music integration when it enhances learning in other content areas (Colwell, 2008; Malin, 1993; Propst, 2003; Saunders & Baker, 1991). Past research also indicates elementary classroom teachers' confidence related to their music skills is the greatest factor in determining whether they will integrate music into their classrooms in any manner (Byo, 1999; Kvet & Watkins, 1993; Richards, 1999; Russell-Bowie, 2009; Saunders & Baker, 1991; Wiggins & Wiggins, 2008). There is not a single study, however, regarding how an IAI effects pre-service elementary classroom teachers' ability or confidence to integrate music in the classroom. Observing pre-service teachers plan and teach music lessons that appeared to

encapsulate Western perspectives, however, suggested the need to address some of the ethnocentric issues I, too, had experienced in Germany.

I would suggest that an IAI is an ideal approach to integrating music, and makes integration across the curriculum logical and connected. Many elementary school teachers are responsible to teach a variety of content areas. As I was planning and preparing to teach this course, I wondered how to best facilitate instruction in an elementary classroom, utilizing music as an art-form, but also in a unified and integrated manner across content areas. Because integration is critical to internationalizing, an IAI to elementary classroom instruction is an effective and efficient way to unite the content areas in a time when the breadth of the curriculum and the pressures of test expectations stretch every elementary school educator. How does one teach using an IAI, particularly to music integrated in an elementary classroom? How does one teach an IAI to teachers who are not music teachers? Can an IAI be relevant to the elementary classroom and pre-service elementary classroom teachers?

These questions provided more incentive and direction for the present study of pre-service elementary classroom teachers enrolled in their music methods coursework. As a required course, it is plausible to assume their stake in this class may simply be to obtain a grade towards certification. According to the students' comments, however, most of them really want to meaningfully integrate music into their classrooms in a manner in which they can feel confident in their abilities, using an IAI. The intent of this research, then, is to discover how an IAI will influence student's ability to meet this goal and what factors may effect their ability to confidently integrate music using an IAI.

## Pilot Study

The year prior to conducting the main study, the questionnaire was tested in the music methods course required for elementary education majors at a large Midwestern university in the United States. The purpose of the pilot study was to determine what curricular components included in their music methods coursework were practical or valuable to pre-service elementary classroom teachers. Previous research indicates pre-service and in-service elementary classroom teachers utilize only the music activities and skills they consider valuable or practical (Colwell, 2008; Kinder, 1988; Malin, 1993; Saunders & Baker, 1991). It was, therefore, important to discover which curricular components the pre-service teachers in this class deemed were valuable/practical to inform the revision of the questionnaire for the main study.

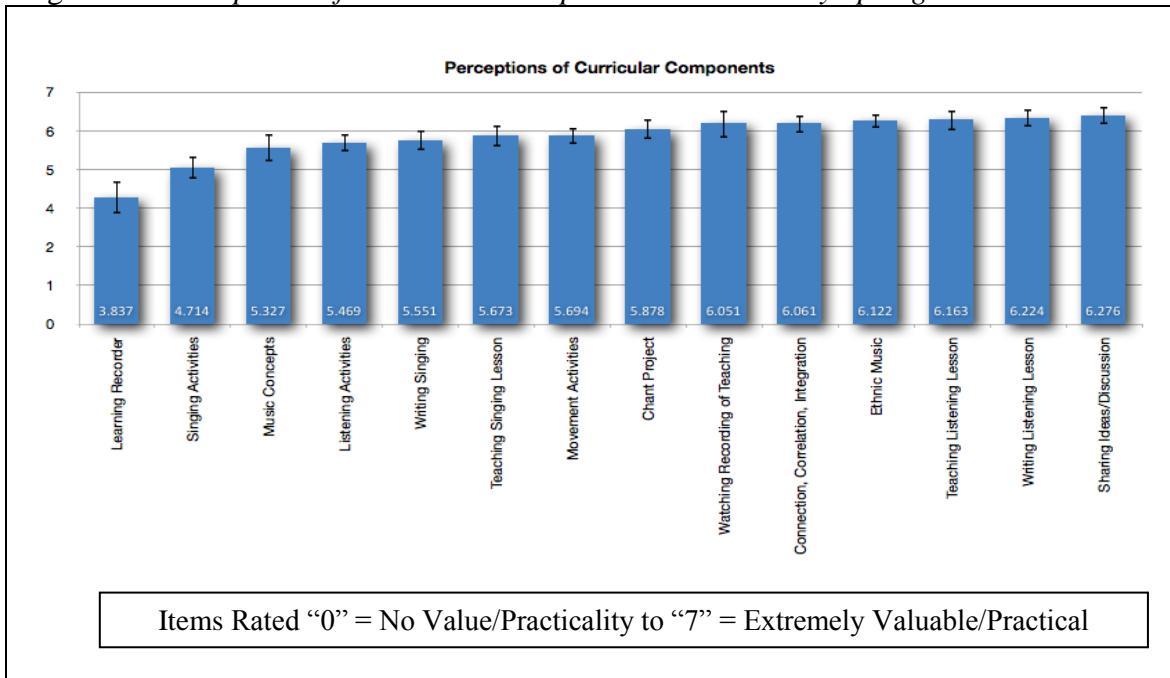
A second purpose for the pilot study was to determine whether there was a significant relationship between the curricular components students valued and their prior music education or their perception of the difficulty of necessary musical skills. Class discussions, observations of student successes and struggles, and student participation in musical activities during previous sections of this class made me suspect there were other factors effecting their confidence to integrate music. I wanted to discover whether prior music education and their perceptions of the difficulty of requisite music skills would effect how they valued music integration. With this in mind, I included specific items on the questionnaire to ascertain participants' prior music education and the degree of difficulty with which they perceived requisite musical skills. These questions were also included in the interviews, and some participants commented on these issues in their reflections.

A third purpose for the pilot study was to test the validity of the questionnaire instrument used in the main study. Initial drafts of the questionnaire were created by the researcher for the pilot study associated with an advanced research class at the same large, Midwestern university in the United States. Drafts were examined by peers and music education faculty to validate content. Revisions were created, and the pilot study was conducted. Following the pilot study, feedback from participants (regarding both the content of the questionnaire, as well as their feedback to the items) prompted further revisions to enhance content validity. These revisions were revisited by colleagues, peers, and music education faculty, and the structure of the questionnaire was adjusted for the main study.

Fourteen items on the questionnaire pertained directly to a specific curricular component of the class content (see Figure 3.2). Participants rated each component according to its value/practicality for use in their elementary classroom using a Likert-type scale. Each item was rated from 0 = “no value/completely impractical for classroom teachers” through 7 = “highly valuable/very practical for classroom teachers.” Subsequent statistical analysis identified those curricular components students believed were the most valuable as well as those they did not find particularly practical.

The mean scores indicate participants value and deem most practical those components that pertain directly with “lesson planning” and “sharing ideas/discussion of activities and lessons” that could readily be incorporated or adapted for their classroom use. Practicality was associated with any component rated “5” or higher; therefore, “learning recorder” and “singing activities” were the two components deemed impractical or not valuable in the curriculum. The lower mean scores for these curricular

Figure 3.2 *Perceptions of Curricular Components – Pilot Study Spring 2009*



components indicate the activities and projects associated with them may not clearly be preparing students for the components they perceived were particularly valuable, like “lesson planning and teaching,” “ethnic music experiences,” and “idea sharing/discussion.”

In addition to these fourteen items (see Figure 3.2), responses to three open-ended questions provided greater detail regarding the curricular components (see Table 3.3). Their responses affirmed those gathered in the fourteen previous items, but they also provided insight into additional items to be included in the final questionnaire. In particular, students emphasized the importance of “lesson planning,” “teaching,” and “reflection” in their learning process, indicating their “observations of each other” and the “recording of themselves” was especially helpful. Participants’ responses also reinforced their assessment of playing recorder, as indicated in the quantitative section of

the questionnaire. The most prominent comment excluded on the questionnaire indicated they did not find “music fundamentals” practical or valuable. Any curricular components participants mentioned in the questionnaire separate from the fourteen original items, whether they were mentioned in a positive or a negative context, were crafted into new items for the questionnaire for the main study. These new items were largely developed from expanding variables that encompassed too many activities or concepts. Consequently, it also shaped the questionnaire items assessed for confidence related to integrating music using an IAI.

Participant responses, particularly to the open-ended questions at the end of the questionnaire also influenced the intervention phase with some specific content changes implemented in the semester prior to the current study. Those changes gave me time to test new content and assessment as well as time for additional student response to the alterations. Consequently, the content changes were modified and implemented in the intervention of the main study after the pilot testing period.

I was particularly surprised that students did not find the “singing activities” leading into their singing lessons valuable during the pilot study. According to some student responses on the final three questions, this may have been related to a fear of singing or because singing was deemed a simple skill that did not require class time or practice. Consequently, the “singing activities” included in the curriculum during the following semester were coordinated with singing games, movement activities, and composition/improvisation activities rather than isolated as “singing activities.” “Movement activities” and “ethnic music” had been deemed highly valuable according to participants in the pilot study, so coupling the singing with these components distracted

those who were afraid to sing and made the singing time more enjoyable or challenging for those who thought singing was too simplistic in isolation.

Table 3.3 *Questionnaire Items Added to the Questionnaire from Student Responses in the Pilot Study, Spring 2009*

| <b>Questionnaire Items Added</b>                                |
|---|
| <b>Creating Music: Rhythm</b>                                   |
| <b>Learning About Beat/Note Values</b>                          |
| <b>Rhythm Activities</b>  |
| <b>Assessing Student Needs/Modifying Instruction</b>            |
| <b>Finding/Organizing Music Resources</b>                       |
| <b>Identifying/Describing Music Concepts</b>                    |
| <b>Creating Music: Songs</b>                                    |
| <b>Creating/Finding Lesson Ideas to Integrate into Content</b>  |
| <b>Critical Pedagogy</b>  |
| <b>Creating Music with Poetry</b>                               |
| <b>Playing Instruments</b>                                      |
| <b>Connecting Instruction to Students in the Classroom</b>      |
| <b>Creating Music: Rap</b>                                      |
| <b>Collecting/Sharing Singing Games/Songs</b>                   |
| <b>Listening to Identify Music Concepts</b>                     |
| <b>Teaching a Music Concept Integrated into Content</b>         |
| <b>Creating Music: Improvising</b>                              |
| <b>Performing Rhythms</b>                                       |
| <b>Making Instruments</b>                                       |
| <b>Singing Songs</b>  |
| <b>Properties of Creative Movement</b>                          |
| <b>Reflecting on Lessons/Learning</b>                           |
| <b>Writing Integrated Lesson Plans</b>                          |
| <b>Learning about Children's Voices &amp; Appropriate Songs</b> |
| <b>Listening to Music Connected to Content Areas</b>            |
| <b>Creating Movement</b>  |
| <b>Learning about the Physical Process of Singing</b>           |

Incidentally, “creating music,” according to the pilot study, was the most complex of the music skills included in the curriculum. Some simple singing activities, like song parodies, were used as a springboard to creating music in a variety of ways. Again, this

proved less threatening to those who were intimidated by composition or improvisation, and inspired confidence to try more sophisticated compositional/improvisational activities. Related to their perceptions of how difficult it is to create/compose music, this information not only informed future course content, it also informed the design of the several items on the questionnaire and garnered comments from some participants in their reflections.

At this point, we continued to utilize the recorder as part of the curriculum, but it, too, took on a more “participatory” role in the curriculum rather than as an isolated entity. Singing melodies and replicating those melodies proved to be challenging (and even too challenging) for some students. Using the recorders in call-and-response activities, however, gave students the opportunity to improvise very simply, or with greater sophistication, depending upon proficiency. This activity was positively received in the semester following the pilot study; however, student responses still indicated the recorder was simply not a practical or valuable requirement in regards to its future relevance for their teaching.

The present study, therefore, includes the original fourteen items from the quantitative section of the pilot study; however, several of those original items were broken down into additional, separate items. For instance, student responses in the pilot study made mention of a variety of activities related to singing, so “singing activities” for the current study was broken down into “learning the physiological process of singing,” “singing games,” “learning the vocal registers of children,” “ethnic songs,” “writing a singing lesson,” and the like. The same was true for listening activities, creating activities, and movement activities.

In addition, student comments regarding “critical pedagogy” and an “internationalized approach to instruction” were also added to the current study in both the quantitative and qualitative sections of the questionnaire to determine the value and practicality of these approaches to instruction. Student comments on the pilot study also seemed to link their ability or their confidence in their ability to sing, play, create, and analyze music to the value they placed on curricular components. In an effort to see how confidence relates to musical proficiency or willingness to teach music, particularly as it pertains to an internationalized approach to integrating music in the elementary classroom, the present questionnaire includes items regarding confidence and musical skill proficiency in the quantitative section of the questionnaire. It is also plausible that the open-ended questions in the final section of the current questionnaire could garner similar information.

### Approval for the Study

Dissertation research in the United States must be approved by an institutional review board, commonly known as an IRB. Regulated by federal and institutional policies, the IRB is charged with the protection of human subjects (participants). These committees provide overarching supervision of research, considering the ethical ramifications of the proposed research. Their efforts to protect human participants consists of a variety of protocols, including: participants’ voluntary participation, participants’ knowledge of the known risks and benefits, participants’ confidentiality is secure, and participants’ withdrawal at any point merits no penalty (“University of Minnesota Institutional Review Board,” 2010). This study has been approved by the

Institutional Review Board at the University of Minnesota. See Appendix A for a copy of the approval documents.

Each participant could choose the degree to which they wanted to be involved from no participation to participating in any or all of the five options. Participants could choose to:

1. fill out a pre- and post-test questionnaire.
2. participate in a pre- or post-course interview with the researcher.
3. allow their perceptions on integrating music using an internationalized approach to instruction included in class discussions to be included in the analysis for this study.
4. allow their reflections following their integrated lesson and their final philosophy of music paper, particularly as it pertains to integrating music using an internationalized approach to instruction, to be included in the analysis for this study.
5. be excluded from the interviews or withhold their data from the questionnaires, discussions, and reflections.

On the first day of class, participants were invited to participate in the study. A brief verbal description of the study was presented, and each participant was given a consent form to sign if they were interested in participating in the study. Students were encouraged to ask questions and after responses were given, consent forms were gathered and securely stored. They were reassured they were not obligated to participate, and that their participation would not effect their status in the class or in the university. Students

were also assured they could withdraw from the study at any time without any penalty or ramifications. All participants were then asked to indicate whether they were willing to participate in the study on a consent form (see Appendix B).

## Participants

Participants in this case study are pre-service elementary education majors ( $n = 53$ ) studying at a large Midwestern university in the United States. The participants were students enrolled in their required music methods class, a 30-hour/2 credit class during the 2010 spring semester, within the final year of their degree program. Two cohorts of students met for three hours each week. Cohort A met on Mondays from 1:25 – 4:25 p.m., and Cohort B met on Wednesdays from 1:25 – 4:25 p.m. Cohort A met for nine Mondays beginning on January 4, 2010, and Cohort B met for ten Wednesdays beginning on January 6, 2010. All participants are pursuing their Master's degree in Education, certified kindergarten through grade eight.

## Instructional Procedures

In the first class session all potential participants signed a consent form if they were willing to participate in the study (see Appendix B). Questionnaires immediately followed the consent forms in a pre-test format. Participants filled out post-test questionnaires during the final class session. There were fifty-three of a possible sixty-two (85%) participants who gave consent and filled out both pre- and post-test questionnaires. Two additional students filled out pre-test questionnaires, and three additional students filled out post-test questionnaires that were not included in the data.

The researcher chose to eliminate those questionnaires from the quantitative analysis because the first research question specifically targeted how pre-service teacher confidence to integrate music using an IAI changed across time. In all five instances it was not possible to determine how/if student confidence had changed based upon the quantitative data included in those questionnaires.

During Week 2 students completed their first writing assignment. This short paper was a reflection of their past music experiences and education, depicting ways they currently felt confident to integrate music into their classrooms, what they knew or understood (or did not know or understand) about an IAI, and what kinds of things they were hoping to learn in the class. A more detailed description of the assignment is included in Appendix C.

Beginning in Week 5, students began discussion regarding an IAI. Students each read one of two book chapters to begin the discussion, including: Piper, Dryden-Peterson, S., & Kim, Y.-S. (2006). Introduction. In B. Piper, S. Dryden-Peterson & Y.-S. Kim (Eds.), *International education for the millennium: Toward access, equity, and quality* (pp. 1-8). Cambridge, MA: Harvard Educational Review or Campbell, P. S. (2004). *Music, cultural context, and curricular integration*. New York: Oxford University Press (pp. 213-239). An IAI was broken down into eight strategies (see Table 3.4) and presented following class discussion of the assigned readings.

Further discussion related to an IAI followed the introduction and work-time for their second micro-teaching project during Week 6. This is a small-group project which includes a number of components, including the creation of an integrated unit and micro-

Table 3.4 *Strategies and Explanation of IAI*

| Strategies to create an Internationalized Approach to Music Integration  | Strategy Addresses:  |
|--|--|
| <b>1. Local to global spiral</b>   | Relevance to students: start with a culture significant to the class, school, or community: then proceed to its global context. This development proceeds in a spiral, as the global is then brought to bear on the local, etc. This may also begin with a global context (perhaps related to current events) and brought into local focus in the classroom. |
| <b>2. Contextualize all content</b>                                      | Musical function, performance and rehearsal practices, historical context, etc.  |
| <b>3. Go in-depth into one culture before moving on to another</b>       | Breadth of musical culture and performance to develop greater understanding of music, people, and culture, etc.  |
| <b>4. Present multiple perspectives of content</b>                       | More ways of knowing/understanding music – for instance, oral or aural tradition, notational practice, tone production, etc.   |
| <b>5. Use authentic materials and practices as often as possible</b>     | Appropriate/culturally accurate rehearsal and performance practices, tonalities, timbres, etc.   |
| <b>6. Learn about connections and similarities, not only differences</b> | Musical understanding and ways of knowing music, discerning musical similarities and differences inherent in rehearsal and performance practices, tradition, function, etc.  |
| <b>7. Multiple learning styles</b>                                       | Knowing music in a variety of ways, multiple intelligences, connecting to multiple perspectives, contextualizing, etc.   |
| <b>8. Integration</b>  | The study of music that is contextualized as an art-form. The study of music in the context of other content areas for which music is a reflection or catalyst of the content and culture, like the study of music in social studies, history, language arts, etc.   |

teaching under the umbrella of an over-arching theme. The unit was supposed to be created using an IAI.

Students self-selected these new groups, to include no more than four students per group. The magnitude of the assignment necessitated a substantial amount of out-of-class work time, so self-selected groups helped to facilitate their schedules and extra

meeting times. Reading assignments and discussion related to an IAI preceded this assignment; however, this was the first group project that required participants to implement an IAI. A more detailed description of the assignments is included in Appendix D.

Further discussion ensued during class in Week 7. Class time was devoted to answering questions and discussion but not for group work time. Final preparations for teaching during Weeks 8 - 10 took place completely outside of class.

Student groups taught the music listening lesson from their integrated units in one of the sessions during Weeks 8 - 10. Student groups were video-recorded during these music listening lessons. This served to provide students with immediate and accurate feedback and opportunity for self-assessment. It also provided footage of student application of their understanding of IAI pertaining to this study. Following the microteaching lessons, reflective discussion encompassed what went well, how things could be adjusted if they did not go well, and how things could be adjusted for different grade levels or content areas. This discussion time also included how well the lessons were planned and delivered using an IAI, and how they could be revised to better align with an internationalized framework.

Student reflection papers were collected one week after their group taught their music listening lesson, during Weeks 9-10. These reflections included each student's analysis of his or her own contributions, including lesson planning, preparation, and delivery. Reflections also included details regarding teammates' contributions, an analysis of the other lessons they observed, as well as how critical pedagogy and an internationalized approach effected their lessons. A more detailed description of the

assignment is included in Appendix D. Data were also collected from student reflection papers, in which students reflected upon their microteaching experiences.

During Week 10 (the final week), students submitted their final reflection papers. This final reflection included a re-evaluation of their first paper, how (or if) music could be integrated into their classrooms, and how critical pedagogy and an internationalized approach to instruction effected their teaching philosophy and practice. A more detailed description of these assignments is included in Appendix E (see Table 3.5 for the Instruction Timeline).

Table 3.5 *Instructional Timeline*

| Course       | Cohorts A & B   |
|--------------|---|
| Week         |   |
| <b>One</b>   | <ul style="list-style-type: none"> <li>• Consent forms signed by those willing to participate</li> <li>• Pre-test questionnaire</li> </ul>  |
| <b>Two</b>   | <ul style="list-style-type: none"> <li>• Interview 1 with 6 participants</li> <li>• Initial reflection paper – prior music education, understanding of IAI</li> </ul>   |
| <b>Five</b>  | <ul style="list-style-type: none"> <li>• Participants read one of two articles related to an IAI.</li> <li>• Groups discussed the articles in class, then shared with the whole class.</li> <li>• Initial applications for their own lesson construction and delivery were discussed in preparation for their integrated, internationalized unit.</li> </ul>  |
| <b>Six</b>   | <ul style="list-style-type: none"> <li>• Participants chose their groups of 2-4 students and began work on their integrated, internationalized unit during class time.</li> <li>• Instructor worked with each group individually.</li> <li>• A full-class discussion addressed confusion and concerns, primarily related to using an IAI.</li> <li>• More group-work time was given while the instructor worked with groups and answered questions again.</li> </ul>  |
| <b>Seven</b> | <ul style="list-style-type: none"> <li>• Participants continued to work in their groups outside of class, but class time was allotted for questions and concerns. Again, these questions were largely related to the IAI, although some questions also pertained to musical activities.</li> </ul>  |
| <b>Eight</b> | <ul style="list-style-type: none"> <li>• 9 groups taught 15-minutes of their 30-minute music listening lesson from their integrated, internationalized unit.</li> <li>• Each group was video-recorded, and groups who taught viewed their lessons in preparation to write their own reflections.</li> <li>• Reflective discussion followed these microteaching sessions.</li> </ul>   |
| <b>Nine</b>  | <ul style="list-style-type: none"> <li>• 5 groups taught 15-minutes of their 30-minute music listening lesson from their integrated, internationalized unit. Each group was video-recorded, and groups who taught viewed their lessons in preparation to write their own reflections.</li> <li>• Reflective discussion followed these microteaching sessions.</li> <li>• Those who taught in Week 8 handed in their written reflections.</li> </ul>   |
| <b>Ten</b>   | <ul style="list-style-type: none"> <li>• 1 group taught 15-minutes of their 30-minute music listening lesson from their integrated, internationalized unit. This group was video-recorded, and they viewed their lesson in preparation to write their own reflections.</li> <li>• Final reflective discussion followed this microteaching session.</li> <li>• Those who taught in Week 9 handed in their written reflections.</li> <li>• Final Class Reflection papers were due within the next week which included students' final understanding of an IAI</li> <li>• Post-test Questionnaire</li> <li>• Final Interview with five participants</li> </ul> |

## Questionnaire Design

The questionnaire was designed with the intent to retrieve specific information from a particular population, and ultimately, their responses on the quantitative items have been transformed to numbers for statistical analysis (Creswell, 2003). Questionnaire items were created specifically for elementary classroom education majors enrolled in their required music methods course (See Appendix F). The first section of the questionnaire contains six demographic items related to sex, age, music education, intercultural or cross-cultural awareness from prior coursework. Participants were asked to detail their prior music education from elementary school through their college education. A question pertaining to individual music lessons was also included, giving participants an opportunity to share the comprehensiveness of their personalized music instruction and the instruments they studied. A final question in this section was a largely dichotomous item, asking participants whether they had ever taken a class that was either taught with an internationalized approach to instruction or discussed an IAI. This item also included space for participants to describe any prior coursework in which they had been engaged that included an IAI.

The second section of the survey contained 43 curricular components included in their music methods course for which participants could rate the value/practicality of each component for use in their classrooms. Ratings were selected using a Likert-type scale from 0 – 7, in which 0 = “no value/not practical,” and 7 = “extremely valuable/practical.” In this manner, participants had to indicate whether they were more or less favorably inclined regarding the value of a component or regarding their confidence to integrate music utilizing an IAI.

Section three of the survey included the same forty-three items as section two, but participants responded according to their degree of confidence to integrate the music skills and content referred to in the items using an IAI. Like section two, participants expressed their confidence based on a Likert-type scale from 0 – 7, in which 0 = “no confidence” and 7 = “highly confident.” I have defined the questionnaire items participants rated “5” or higher as those they will have enough confidence to utilize.

In the fourth section, participants rated the degree of difficulty they associated with four necessary musical skills, including: singing, listening, creating, and playing recorder based on 0 = “not difficult at all” and 7 = “extremely difficult.” The final section included four open-ended questions for participants to further comment on the curricular components included in the class, their perceptions of an IAI, and how an IAI will effect their course content and pedagogy in the future and specifically as it relates to music integration in the elementary classroom.

The final section of the questionnaire includes five open-ended questions. This section allowed participants to discuss or expand upon the curricular components of the class, their own intercultural/cross-cultural experience, their understanding of an IAI, and any other issues related to the course.

Both pre- and post-test questionnaires were completed in 10-20 minutes by participants during regularly scheduled class sessions. Participants placed completed questionnaires in a large envelope left in the classroom while the primary researcher (and course instructor) stepped into the hallway for participant privacy and confidentiality. To facilitate pre- and post-test analysis, students created a pseudonym and placed it on the first page of their surveys. The participants associated their first names with their

pseudonyms. This list was stored until the post-test questionnaire at the end of the course, so participants could refer to the list to help them to remember their chosen pseudonyms. All data were compiled and analyzed using the chosen pseudonyms to protect participants' confidentiality. The list was secured and stored through the post-test questionnaire and destroyed upon its completion.

Internal reliability was addressed using Cronbach's alpha coefficient. Questionnaire items related to each variable were tested for reliability using Cronbach's alpha coefficient. Variables tested include: (a) singing – six items, (b) creating music – six items, (c) active listening – two items, (d) rhythm – two items, (e) movement to music – three items, (f) playing – two items, (g) resources – five items, (h) instructional process – eleven items, and (i) music concepts – two items. Cronbach's alpha coefficient for each variable is in the acceptable range, from approximately .7-.8 (A. Field, 2005; Pallant, 2007)

### Interview Participants

Participants volunteered for interviews scheduled at the mutual convenience of the participants and the researcher, outside of the regular class times. Volunteers for the individual, audio-taped interviews were solicited from the students enrolled in the class. A random sample of participants was not feasible due to the particular nature of the study, so volunteers were only selected from this specific, representative sample. Three students volunteered for the interviews conducted during the second week of class (January 11 – 15, 2010). Two of the original students from Cohort A volunteered for the follow-up interview in the final week of class. Two of the original students from Cohort B also volunteered for the follow-up interview (week of March 8 – 12, 2010), as well as

one additional student who had not participated in the initial interview in the second week of class. The researcher has chosen to include comments from each of the participants who were interviewed. Only comments from the four students who were in both the initial and follow-up interviews, however, will be used more directly for an analysis across time, specifically addressing the first research question regarding how confidence to integrate music using an IAI developed during the semester. Because the interviewees were all volunteers, the researcher transcribed the interviews and sought approval from each interviewee. Analysis was also verified via member-check to ascertain the researcher accurately interpreted the participants' words and meaning.

The interview included a variety of open-ended questions designed to obtain as much information as time allowed and participants felt comfortable sharing. Appendices G and H contain the questions asked of every participant interviewed. The researcher added follow-up questions as needed in each interview if a participant needed clarification or wanted to talk about additional ideas.

Interviews were audio-recorded on an RCA digital voice recorder and transcribed by the researcher during the 10-week period – one at the beginning of the class, and a second at the end of the course. An RCA digital voice recorder was also used to record class discussions following reading assignments regarding an IAI. The digital files were transcribed by the researcher.

Individual interviews with participants who volunteered were conducted prior to the second class session at a time convenient to the participants and the researcher. Interviews ranged from approximately ten to twenty-five minutes. Six students participated in this initial interview. Interview questions were developed based upon the

responses and analysis from the pilot study, discussions with elementary education students enrolled in their music methods course, music education peers, and music education faculty at a large Midwestern university in the United States. Interviews were held in the researcher's office within the hour prior to the second class session. Each interview was audio-recorded and transcribed as soon as possible. Transcriptions were sent to each of the interviewees for their confirmation and approval.

Once interviewees approved the content of their respective transcripts, an initial analysis was completed by reviewing the interviewee responses and perceptions from the interview transcriptions and categorizing them into categories and subcategories (Creswell, 2007). This procedure was critical to the research process not only because it is integral to qualitative research practice, but also to be certain my interpretations of the interviewees' words and ideas were accurate. This method of data collection provided insights into student understanding of an IAI, confidence to integrate music (particularly utilizing an IAI), musical skills necessary to do so, and their intentions to integrate music using an IAI. These results were compared and contrasted to the analysis of the quantitative responses, the student reflections, and the researcher's personal observations.

## Internationalizing Course Content and Pedagogy

### *Class Discussions*

Class discussions related to an IAI and music integration ensued in each of the last five weeks of class. The first discussion was motivated by the "jigsawed" reading of two articles due in the sixth week (Piper, Dryden-Peterson, S., & Kim, Y.-S. (2006). Introduction. In B. Piper, S. Dryden-Peterson & Y.-S. Kim (Eds.), *International*

*education for the millennium: Toward access, equity, and quality* (pp. 1-8). Cambridge, MA: Harvard Educational Review or Campbell, P. S. (2004). *Music, cultural context, and curricular integration*. New York: Oxford University Press (pp. 213-239). In this instance, the jigsaw meant one-half of the class read the Piper, et al. article, and the other half of the class read the Campbell article. Initial discussions were structured, then, into two groups - each comprised of the students who were assigned to read each article (see initial Discussion Questions in Appendix I). Each group was charged with discussing their questions as a group, then sharing them with the full class. Up until this point, the researcher tended the camera, redirected some discussion and inquiries, but largely left the discussion in the hands of the students.

During the full group discussion the group who read the article responded to the initial Discussion Questions, reviewing them for themselves as they shared their insights and newfound questions with the remainder of the class. As students addressed ideas and concepts, more students became engaged and shared, not only collectively enhancing student understanding, but also encouraging participation from many students who had not participated in the individual interview process. The researcher (instructor) continued to facilitate more discussion and finally provided some insights into possibilities. Finally, this discussion led to group work-time in preparation for their cumulative integrated unit in which students were asked to incorporate an IAI. Project information is included in Appendix D.

### *My Observations of Internationalized Lessons*

Daily journaling allowed the researcher to reflect on observations of student understanding regarding an IAI beginning with class session six. These observations were largely related to small- and large-group discussions and work-time related to the development of their integrated units. These discussions were largely student-directed; however, as instructor, the researcher also facilitated discussion, offering ideas, clarifications, and insights as students struggled with the concept of an IAI and how to implement it into their integrated unit.

The first concrete observation of student application of their understanding of an IAI came in the form of a micro-teaching assignment (see Appendix D for greater detail regarding this cumulative project). This provided the students with the opportunity to teach a music listening lesson integrated with another content area. Students were expected to design and teach their lesson using an IAI. Planning for these units began in Week 5, and student groups began teaching fifteen minutes of their listening lessons in Week 8. Final groups finished teaching their listening lessons in Weeks 9 and 10. Observations of “good” teaching techniques (such as “wait time,” active learning, time management, classroom management, monitoring/adjusting, pacing, etc.), musical skills/understandings, meaningful and age-appropriate content and pedagogy, and an IAI were observed. Each student group (comprised of two to four students) was video-recorded, and transcriptions were made of each lesson as soon as possible following their micro-teaching. Instructor/researcher observations were made in the researcher’s journal and the transcriptions and field notes were analyzed and categorized into emergent themes.

During the observations, I was seated in the back of the room. My role as researcher dictated quiet observation from a trusted person (Creswell, 2007). As an instructor, however, my role (hopefully, still as a trusted person) took the shape of facilitating the video-recording, assisting with technological issues, encouraging, and facilitating discussion following the micro-teaching experiences. Trying to be as inconspicuous as possible, I never interrupted a lesson once it had begun, and discussion regarding lessons only occurred after all the groups had completed their lessons during each class session.

I facilitated the discussions with the intent that students would reflect on the teaching they had completed or observed. Although students provided a great deal of insight, as the instructor, I also offered suggestions and ideas regarding the lessons and the implementation of an IAI. Ultimately, the reflections of class discussions and observations of the listening lessons facilitated the planning and delivery of some of the later groups, but all groups demonstrated varying degrees of understanding and competence with an IAI.

Transcriptions and field notes of the microteaching lessons and discussions were sorted into emergent categories and subcategories with the use of research software. To be sure I was accurately assessing internationalized content, music education colleagues examined transcriptions, field notes, and subsequent categories and subcategories. Questions from these colleagues were discussed and adjustments were made as necessary.

### *Student Self Reflections of Internationalized Instruction*

As a regular element of the class, all students wrote three reflection papers. For the first reflection paper, students considered and assessed their individual prior music education and experiences. The latter portion of this short paper included students' reflections on how felt about integrating music into their future classrooms, what they felt they needed to know or be able to do to successfully integrate music, and what (if anything) they understood about an IAI (see Appendix C for greater detail regarding this paper).

The culminating project included writing, preparing, teaching, and reflecting upon a music listening lesson included in their own integrated unit utilizing an IAI. Students reflected upon the process of writing, preparing, and the delivery of their music listening lessons. Their final reflection paper was comparable in format. This second reflection, however, required not only an analysis of their post-course views of integrating music, but also a re-evaluation of their first reflection paper and some insights into their growth across time. They reflected on how they now felt music could be integrated into their classrooms, the music components they felt were important for their future students and classrooms, and how critical pedagogy and an IAI would (or would not) effect their future teaching praxis (see Appendix E for greater detail regarding these assignments).

In the third paper students reflected on what worked well in teaching their listening lessons from the integrated unit, as well as what they might change in the future if they were teaching this lesson on their own. Reflections included their individual contributions in lesson planning, preparation, and execution, as well as the contributions of their group members. Students were also expected to reflect upon the other lessons

they observed/participated in indicating what ideas they particularly liked or ways they might alter the lesson or pedagogy if they were using the same lesson in the future.

Finally, reflections included how critical pedagogy and an IAI effected the lessons, in the planning, preparation, and pedagogy, both personally as well as amongst any of their peers or the other lessons they observed (see Appendix D for greater detail regarding this reflection).

### Assessing the Students' Internationalized Lessons

Assessment consisted of many factors, including pacing, team-teaching, reflection, etc., but the rubric included in Appendix K is the portion associated specifically with the strategies related to an IAI. Each strategy was assessed according to the degree to which it was demonstrated in the lesson plans and delivery of the music lesson. For instance, one group included four national anthems from four different countries in their unit on the Olympics. In a 30-minute lesson, they were unable to include meaningful contextualization or in-depth instruction with so many different countries and anthems to consider. According to the rubric, they would receive "0" points for contextualization and in-depth instruction. Subsequent to their teaching and class reflection, individual reflection papers included concern and proposed modifications addressing inadequacy in the areas of these two strategies.

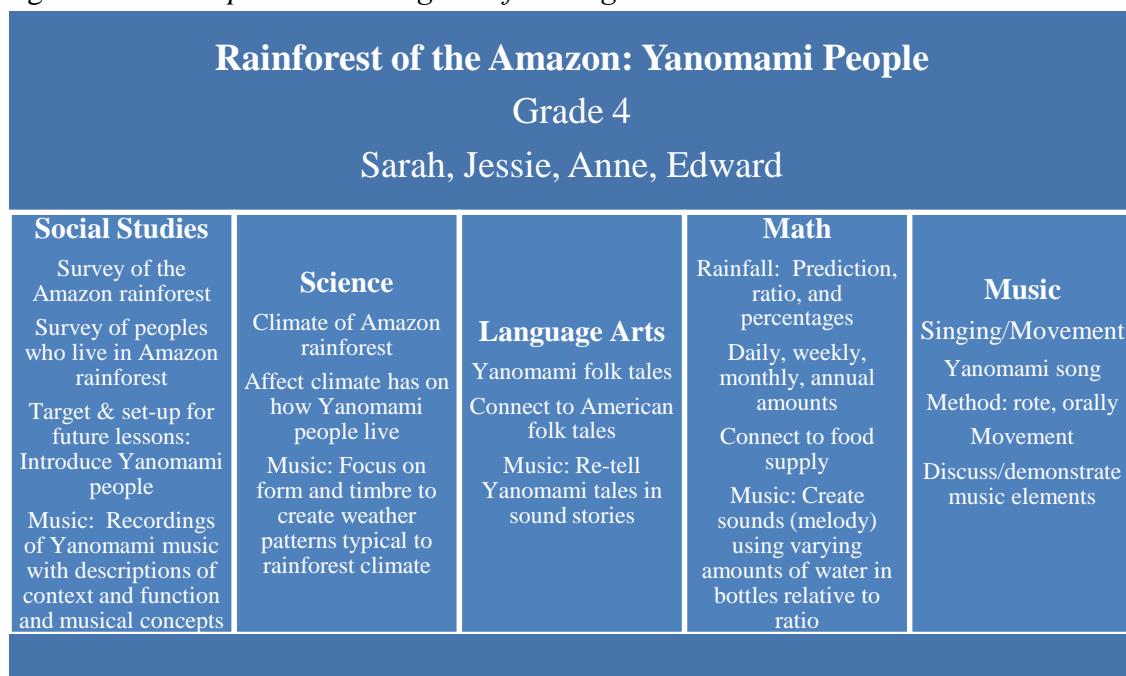
For instance, according to Kirsten, a participant from a group in cohort A, choosing one country's music to study would have been more effective, particularly in terms of learning anything meaningful about that country and its participation in the

Olympic Games. Furthermore, she suggested using other music besides the national anthem, so students could more readily connect the music to the culture. “Using different songs and not the anthems would help to have a deeper discussion about the cultural aspects of music in those countries that participate in the Olympics.” She also altered the other lessons in her unit to include the same nation, including instruction and content that provided greater depth and more personal discovery for her students.

The modifications pre-service teachers suggested following their lesson planning and delivery were considered part of their unit and were included in the assessment process. According to her original lesson plan, delivery, and reflective modifications, Kirstin’s score for in-depth instruction changed from a “1” in the planning/delivery stage to a “2” following her extensive and appropriate modifications.

The most internationalized lesson came from a group who chose to teach a unit related to the rainforest (see Figure 3.3 for the planning web participants included as a cover sheet for their unit). They wanted to study the rainforest for one quarter of the school year. They planned a brief survey of the world’s rainforests before targeting the Amazon region of Brazil. The unit they created was for fourth grade students, and the Yanomami people were the culture they selected for in-depth study in their unit. The context of the music listening example included in their music lesson was nicely set up by a full social studies lesson introducing the region and people. The participants used recordings of Yanomami people creating music for their social studies lesson (authenticity). The recordings were discussed relative to the function and meaning of the text (in-depth study, contextualization).

Figure 3.3 Participants' Planning Web for Integrated/Internationalized Unit



Their music lesson also related to the Yanomami folk tales they were reading and analyzing in language arts, learning the tales as well as what they would mean to the Yanomami people (multiple perspectives, contextualization). Retelling these tales as sound stories, children acted out and created sounds pertaining to the animals, characters, and action in the stories (multiple learning styles). They also related two of the tales to folk tales common in old American culture (connections).

Their science lesson related to the climate of the Amazon rainforest and how that effected the way the Yanomami people lived (contextualization, in-depth study). The musical activity for this lesson related to form as students created weather patterns pertinent to the rainforest of the Amazon with homemade instruments.

Their rainforest unit also included a math lesson focused on rainfall and its impact on food production. Their musical connection was a little stretch in terms of its connection to the Yanomami people, but it would certainly reinforce the concept of

ratios. They planned to put varying amounts of water into glasses related to the ratio of rainfall for a day, a week, and a month and see what kind of melodies students could create. It might be a fun, exploratory activity related specifically to rainfall in the Amazon, but it was not connected to the Yanomami in a meaningful, musical way.

Finally, their music lesson included a recording of a song sung by Yanomami people (authenticity). They discussed the meaning and function of the music as well as how it sounded relative to the musical elements (contextualization, in-depth study). Although they ran out of time at this point, the lesson plan included time to learn a 30 second portion of the song orally, without use of the piano (authenticity, multiple learning styles, and multiple perspectives).

Their unit was thoroughly integrated, successfully connecting content areas. The only strategy I did not see in their unit was the local-to-global spiral. Perhaps if they had been able to create more of the lesson plans they would have needed for a quarter-long thematic study, this would have been evident. The only points deducted on this project, therefore, pertained to the local-to-global spiral. In my comments to them, I also noted the lack of a culture-bearer in regards to primary source materials and insider input. For the purposes of this short unit project, it may have been difficult to find someone with inside connections to the Yanomami people. For the content and curriculum of a real classroom, however, an insider's insights would provide greater authenticity, in-depth study, contextualization, and perspective.

While these lessons were well-crafted and internationalized on a small scale, it would not be sufficiently in-depth, authentic, and contextualized until students had truly spent more time in each class learning about the Yanomami people, their music, and how

they intersect with life in the rainforest. This set of lessons, however, was very encouraging in the degree to which the content included internationalized strategies, largely fulfilling the requirements of this project.

### Analysis of Data

In the following section I will describe the means by which data were analyzed. The descriptions will be divided into five sections related to the research questions.

#### *Research Question One: Confidence to Integrate Music Using an Internationalized Approach to Instruction*

Descriptive statistics, frequencies, a Wilcoxon Signed Rank Test, and student responses on the pre- and post-test questionnaires, interviews, discussions, and reflections were used to analyze data pertinent to the first research question (*To what degree do pre-service elementary classroom teachers feel they can confidently integrate music from an international perspective into their instructional content and pedagogy, and how does this confidence develop during their music methods coursework?*). These tests and data gave interesting insights into how confidence to integrate music using an IAI was effected throughout the course. Statistical procedures were used to analyze and graphically represent the quantitative data using PASW (2009), a statistical software package. The analysis of student responses and instructor observations was facilitated through the use of NVivo (2007), another software package, used to organize unstructured documents to discover emergent themes.

Descriptive statistics provided initial insights into age, sex, prior music education, and prior experience with an internationalized approach to instruction. Descriptive statistics and frequencies also gave preliminary insights into participants' confidence to integrate music using an internationalized approach to instruction.

A Wilcoxon Signed Rank Test, the non-parametric alternative to a repeated-measures t-test, was used to determine whether there was significant growth in each participant's confidence to integrate music (related to the 39 curricular component items) from an international perspective into his/her instructional content and pedagogy from the beginning of the class to the end. This test addressed the latter portion of the first research question: To what degree do pre-service elementary classroom teachers feel they can confidently integrate music from an international perspective into their instructional content and pedagogy, *and how does confidence develop during their music methods coursework?*

Analysis of responses from participants and instructor observations was also critical to the answer to research question one. Participants described their confidence to integrate music using an internationalized approach at the beginning of the class and how it changed by the end. Their comments gave insight into their development, as well as what was helpful or not helpful in their growth. Qualitative data, therefore, were sorted using open and axial coding, and two primary categories emerged regarding confidence to integrate music using an IAI: "Confidence Motivators" and "Barriers to Confidence." Frequency of comments was also employed to discover the breadth of perceptions throughout the population.

### *Coding the Qualitative Data*

The qualitative data were analyzed for emergent themes surrounding the phenomenon of pre-service teachers' confidence to integrate music using an IAI. The researcher read through all of the types of data, sorting by sentence or phrase into concepts that were later grouped into categories, using open coding (Creswell & Plano Clark, 2007; Strauss & Corbin, 1990). Two over-all categories emerged ("Confidence Motivators" and "Barriers to Confidence") pertaining to the research questions. Subcategories and properties developed, and axial coding was used to put all of the data back together in new ways by making connections between categories, sub-categories, and properties (Creswell, 2007; Strauss & Corbin, 1990). See Table 3.6 for examples of concepts, subcategories or attributes, and the categories that emerged pertinent to the research questions.

Although the categories were largely dichotomous ("Confidence Motivators" and "Barriers to Confidence") very few of the concepts included only comments aligned with one or the other category. Many of the concepts included responses that were coded into sub-categories or attributes that pertained to "Confidence Builders," and other responses from the same concept or sub-category that were ultimately classified as "Barriers to Confidence."

### *Verification of qualitative data*

Objectivity/confirmability of the data and analysis were addressed in a variety of ways (Miles & Huberman, 1994). Researcher bias was clearly delineated earlier in this chapter. All of the methods and procedures, as well as references to the appendices for

Table 3.6 *Coding Examples*

| Concept                  | Sub-categories  | Categories: “Confidence Builders” or “Barriers to Confidence” |
|--------------------------|---|---|
| Community                | Community Involvement   | Confidence Builder  |
| Content                  | Better Lesson Plans, Time, Teacher Knowledge  | Confidence Builder and Barrier to Confidence                  |
| Critical Pedagogy        | Student Benefits, Time, How to/Defining   | Confidence Builder and Barrier to Confidence                  |
| Culture                  | Teacher Knowledge, Student Benefits   | Confidence Builder and Barrier to Confidence                  |
| Difficult                | Teacher Knowledge, Student Benefits, How to/Defining  | Confidence Builder and Barrier to Confidence                  |
| How to do it?            | How to/Defining, Internationalized Teaching Experience, Background Experience                                     | Confidence Builder and Barrier to Confidence                  |
| Integrating              | How to/Defining, Internationalized Teaching Experience, Student Benefits  | Confidence Builder  |
| Knowledge                | Time, Background Experience, Amount of Work, Requires Practice  | Barrier to Confidence   |
| Local to global          | Student Benefits, How to/Defining   | Confidence Builder  |
| Meaningful               | Student Benefits, Internationalized Teaching Experience   | Confidence Builder  |
| Music skills             | Background Experience, Teacher Knowledge, Student Benefits, Future Careers, Internationalized Teaching Experience | Confidence Builder and Barrier to Confidence                  |
| Multicultural            | How to/Defining, In-depth   | Confidence Builder and Barrier to Confidence                  |
| Pedagogy                 | How to/Defining   | Confidence Builder and Barrier to Confidence                  |
| Relationship to students | Connecting Instruction to Students, Community, Safe Environment   | Confidence Builder  |
| Resources                | Community, Singing Games, Music, Social Studies, Integration, Time, Easy, Difficult                               | Confidence Builder and Barrier to Confidence                  |
| Testing                  | Time, Teacher Knowledge, Student Benefits   | Confidence Builder and Barrier to Confidence                  |
| Time                     | Worth the Effort, Teacher Knowledge   | Confidence Builder and Barrier to Confidence                  |

relevant tools and protocol have also been included in this chapter; therefore, the study could be replicated in any elementary music methods course for pre-service elementary teachers in any post-secondary institution. Study data has been retained and could be made available according to stipulations of the IRB for reanalysis.

Reliability/dependability of the data and analysis was also carefully considered throughout the study (Miles & Huberman, 1994). The research process was active during the time participants were available for member checks, and their verification was sought in terms of accuracy and appropriate interpretation. The research questions were congruent with the study design, analysis, and conclusions. Data were collected in a variety of ways (interviews, writing assignments, discussions, observations, field notes) providing multiple viewpoints and convergence of participants' responses. Music education colleagues and faculty reviewed the study design and questionnaire instrument, and data and conclusions were discussed, modified, and confirmed as necessary.

Internal validity of the qualitative data was considered through several means (Miles & Huberman, 1994). Triangulation was verified in terms of the emergent themes and conclusions from the various types of data collected. For instance, nearly all of the participants indicated a growth in confidence to integrate music using an IAI on the open-ended questions on the post-test questionnaire. Similar (and more in-depth) responses were included in the participants' final reflection paper. In addition, the conclusions from the qualitative data largely aligned with those found in the quantitative responses. Interview participants provided member checks on their interviews as well as the data collected relative to their reflections, discussions, and micro-teaching experience.

External validity was also considered, particularly as it effects transferability (Miles & Huberman, 1994). The population, process, and conclusions have been clearly explained, allowing for further comparisons to other populations. Although this study is specific to one group of participants, the conclusions are readily applicable to teacher educators relevant to music education on all levels, but it is also relevant to teacher-training in general. A similar study could be conducted within the context of other teacher-training settings and content areas using the same internationalized instructional model and strategies.

Finally, utilization was addressed in terms of the researcher, the researched, and teacher educators (Miles & Huberman, 1994). The conclusions from this study benefit the researcher and teacher educators as it clarifies feasible and effective internationalized instructional strategies for pre-service elementary classroom teachers. Specific to this population, the findings may provide insight into internationalizing curriculum and instruction for teacher educators as they consider the content for their courses. Furthermore, the process situated an IAI for the participants directly into their impending classroom content and pedagogy, effectively providing them with the experience and success to do likewise in the future. Readily usable, the strategies and conclusions provide teacher educators with examples of pre-service teachers' process in learning to internationalize, illustrations of what effects their confidence to do so, and suggestions for future research.

As the instructor, I worked with participants through their struggles to understand what internationalizing means and how to implement the strategies with an outcome in mind. Their struggles and successes have significantly impacted how I will proceed to

implement and teach an internationalized approach to instruction. Furthermore, the participants in the class expressed increased confidence, and many enthusiastically indicated they would continue to strive towards internationalizing their content and their own perceptions of teaching and learning.

*Research Question Two: Perceptions of Value/Practicality of Curricular Components and How Perception of Value/Practicality Relates to Confidence to Integrate*

Descriptive Statistics, frequencies, Spearman's rho correlation coefficient test, and student responses on the pre- and post-test questionnaires, interviews, discussions, and reflections were used to analyze data addressing the second research question (*What curricular components in the music methods course are perceived valuable/practical to pre-service elementary classroom teachers, and how does value/practicality relate to confidence to integrate music using an IAI?*).

Analysis of responses from participants and instructor observations was also critical to the answer to this research question. Responses were sorted, and categories emerged regarding items that were valuable/practical, those that were not, and why participants perceived them as such. Comments were typically connected with the instructional process, musical skills/concepts, or how participants' perceived they could or could not use a particular item or activity. Some participants described their intention to use an IAI in their integration of music in their future classrooms. Their comments gave insight into their development, as well as what was helpful or not helpful in the class. Frequency of comments was also employed to discover the breadth of perceptions throughout the population.

Specific to the latter portion of this research question (*What curricular components in the music methods course are perceived valuable/practical to pre-service elementary classroom teachers, and how does value/practicality relate to confidence to integrate music using an IAI?*) a Spearman's rho Correlation Matrix (a matrix of individual correlation tests) was used to determine whether there was a relationship between the participants' confidence to integrate music using an IAI and the perceived value/practicality of each of the curricular components.

*Research Question Three: Effect of Prior Music Education on Confidence to Integrate*

The third research question (*What is the effect of prior music education on pre-service teachers' ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?*) was addressed using data from the pre- and post-test questionnaire responses. A Kruskal-Wallis Test, the non-parametric alternative to a one-way between-groups ANOVA, was used to determine whether the amount of prior music education effected confidence to integrate music using an IAI.

There was a hierarchy in terms of how much music education participants had prior to enrolling in this course. The participants were divided into three groups based on their prior music education, as follows: Group 1 = "music in elementary + middle school"; Group 2 = "music through at least part of high school"; or Group 3 = "music K-12 + additional elective college music coursework." Each category includes the required music fundamentals course and music methods course (from which this study is based) for the pre-service elementary classroom teacher. The independent variable, then, was the amount of "prior education" of each participant as it relates to the dependent variable,

“confidence.” A second Kruskal-Wallis Test was used to determine how individualized music lessons effected confidence to integrate using an IAI. This continuous variable was also collapsed into three groups using two cut-points in PASW according to the following number of years of lessons: Group 1 = 0 years; Group 2 = .01 – 3.50 years; and Group 3 = 3.51+ years. The null hypothesis: there is no difference in confidence to integrate music using an IAI between groups based upon years of prior music education.

*Research Question Four: Effect of Perceptions of the Difficulty of Necessary Musical Skills on Confidence to Integrate*

Research question four (*What is the effect of pre-service teachers’ perceptions of the difficulty of necessary musical skills on their ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy?*) was approached in a similar manner, using post-test questionnaire responses. A Kruskal-Wallis Test, the non-parametric alternative to a one-way between-groups ANOVA, was used to determine whether there was a difference in confidence to integrate music using an IAI related to perceived degree of difficulty of requisite music skills.

The independent variables were the perception of the degree of difficulty of “singing,” “listening,” “creating/composing,” and “playing recorder” collected from the ratings given by participants on the post-test questionnaire. The continuous scale of the independent variable (“0” = “not difficult at all”; “7” = “extremely difficult”) was transformed to categorical variables using two cut-points with PASW software according to the following parameters: Singing - “Easy” = 0-2; “Moderate” = 3-4; or “Difficult” = 5-7; Listening - “Easy” = 0-1; “Moderate” = 2-3; or “Difficult” = 4-7;

Creating/Composing - “Easy” = 0-3; “Moderate” = 4-5; or “Difficult” = 6-7; Playing Recorder - “Easy” = 0-3; “Moderate” = 4-5; or “Difficult” = 6-7 (see Table 4.6 for the transformation of the independent variable to the categorical variables). The null hypothesis: there is no difference in confidence to integrate music using an IAI between groups’ based on their perceptions of the difficulty of music skills.

*Research Question Five: Effect of Prior Cross-cultural or Intercultural Experience on Confidence to Integrate*

The final research question (*What is the effect of pre-service teachers’ prior cross-cultural/intercultural experience on their ability to confidently integrate music from an international perspective into their instructional curriculum and pedagogy*) was explored using data collected from the pre- and post-test questionnaires. A Mann-Whitney U Test, the non-parametric alternative to an independent samples t-test, was used to discover whether there was a difference between groups who indicated they had life-changing cross-cultural/intercultural experience (Group 1) and those who had not (Group 2). The independent variable, therefore, was “cross-cultural/intercultural experience” (including both education and personally): 1 = “none” 2 = “some”. The null hypothesis: there is no difference in confidence to integrate music using an IAI between groups who have had a life-altering cross-cultural/intercultural experience, and those who have not.

**Addressing the Assumptions**

Prior to running any statistical tests, data were checked to ascertain the assumptions necessary for parametric statistical analysis were not violated. An

examination of histograms, box plots, and descriptive statistics were generated to test the assumption of normality. Fourteen of the forty-three items showed a negative skew. Due to the number of items not normally distributed as well as the small sample size, non-parametric tests were used for analysis.

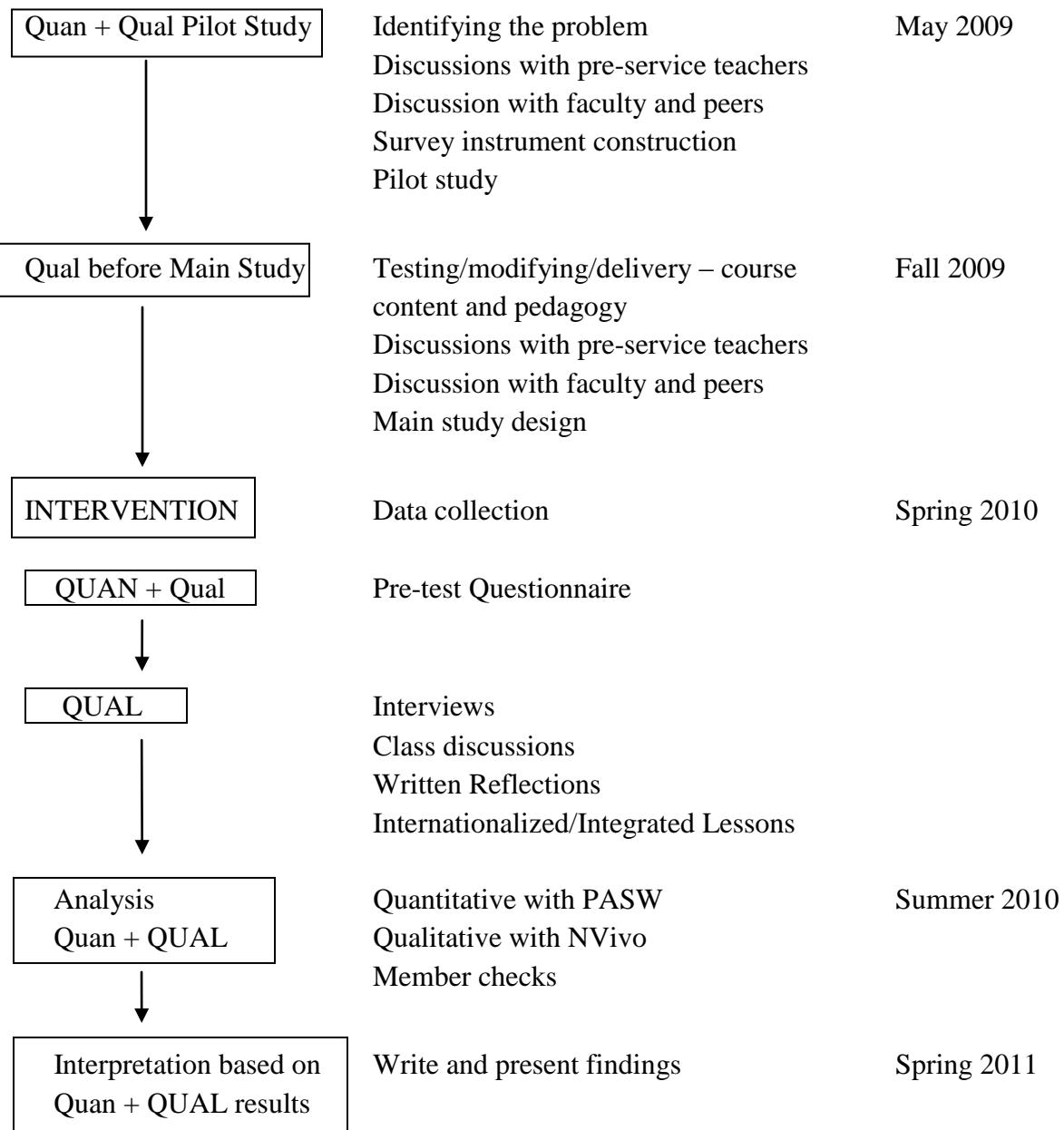
Additionally, to be sure no two curricular components were so highly correlated that they essentially presented the same information, a Spearman's rho correlation matrix was conducted (according to Pallant (2007) items correlated .7 or higher should be assessed for inclusion). It was discovered that six pairs of items on the questionnaire were highly correlated. One item in each pair should, therefore, be eliminated (Pallant, 2007). Reevaluating the suggestions and comments related to the pilot study instrument, I agreed that these items were likely measuring the same thing. For instance, "music concepts" and "identifying/describing music concepts" were likely rated similarly by participants in the current study. The items that were eliminated include: "music concepts" (correlated with "beat and note values" and "identifying/describing music concepts"); "perform rhythm" (correlated with "rhythm activities"); "perform recorder" (correlated with "learn recorder"); and "practice recorder" (correlated with "learn recorder"). Therefore, from a total of forty-three items that participants evaluated in sections two and three on the pre- and post-test questionnaire, 39 were included for analysis.

## Summary

In this chapter, I have justified the selection of the mixed methods approach as the most appropriate method to examine the research questions guiding this study. I have

included discussions of the questionnaire, the pilot study, the interview outline, the sources of data, and the process by which both quantitative and qualitative data were analyzed. The following chapters will present the findings of the study.

*Figure 3.4: The Research Design Map: Concurrent Embedded Mixed Methods Design (Quan + QUAL)*



## CHAPTER IV: ANALYSIS

### Introduction

In this case study, the comments and responses of 53 participants enrolled in a required music methods course in a large, Midwestern university reveal the musical and instructional factors that effect pre-service teacher confidence for integrating an internationalized approach to instruction (IAI) for music integration in elementary schools. Data were gathered from the pre- and post-test questionnaires, interviews, reflective papers, discussions, and field notes. Analysis includes frequencies, descriptive statistics, Spearman rho's Correlation Coefficient, Wilcoxon Signed Rank Test, Kruskal-Wallis Test, and Mann-Whitney U Test, and open and axial coding of qualitative data.

In this chapter, I a) present the curricular components participants indicated are the most practical/valuable, b) describe factors that significantly effect participants' confidence to integrate music utilizing an IAI, c) describe factors that enhance or detract from participants' confidence to integrate music utilizing an IAI, and d) explore how confidence is effected across time.

### Research Question One in Two Parts:

#### *a) Confidence to Integrate Music Using an IAI*

The first research question addresses to what degree pre-service elementary classroom teachers feel they can confidently integrate music using an IAI. Participants rated each curricular component on a Likert-type scale from 0 – 7 points in which 0 = "no confidence," and 7 = "very confident." After analyzing each component's mean, median, and, frequencies based upon transformation of each item into three groups using PASW,

it was determined that only the components with scores of “5” or higher would be considered those that participants were confident enough to integrate using an IAI. I determined this was appropriate because “4” or “5” was the lowest cut-point created in PASW on all items for either confidence or perceived value. A graphic representation of how confident participants felt about integrating music using an IAI before and after the intervention is included in Figure 4.1.

Out of 39 possible items participants were confident to integrate twenty-seven (69%) curricular components. The curricular components participants did not feel confident enough to integrate using an IAI include a range of musical/teaching components related to singing, creating music, or playing recorder.

According to their ratings participants indicated they were confident to integrate, ten (32%) components that were directly related to the strategies associated with an IAI as discussed and implemented during the class (see Table 4.1). For instance, each of the “integration” items was directly related to class discussion and lecture and implemented in the final integrated unit. “Listening lesson” items were linked to an internationalized approach to instruction because the second microteaching was the listening lesson created as part of their final integrated unit. “Critical pedagogy” and “reflection” items were also part of the final integrated unit in the preparation and evaluation processes, essentially intertwined with the participants’ work in developing an internationalized, integrated unit.

Figure 4.1 *Confidence to Integrate Music Using an IAI*

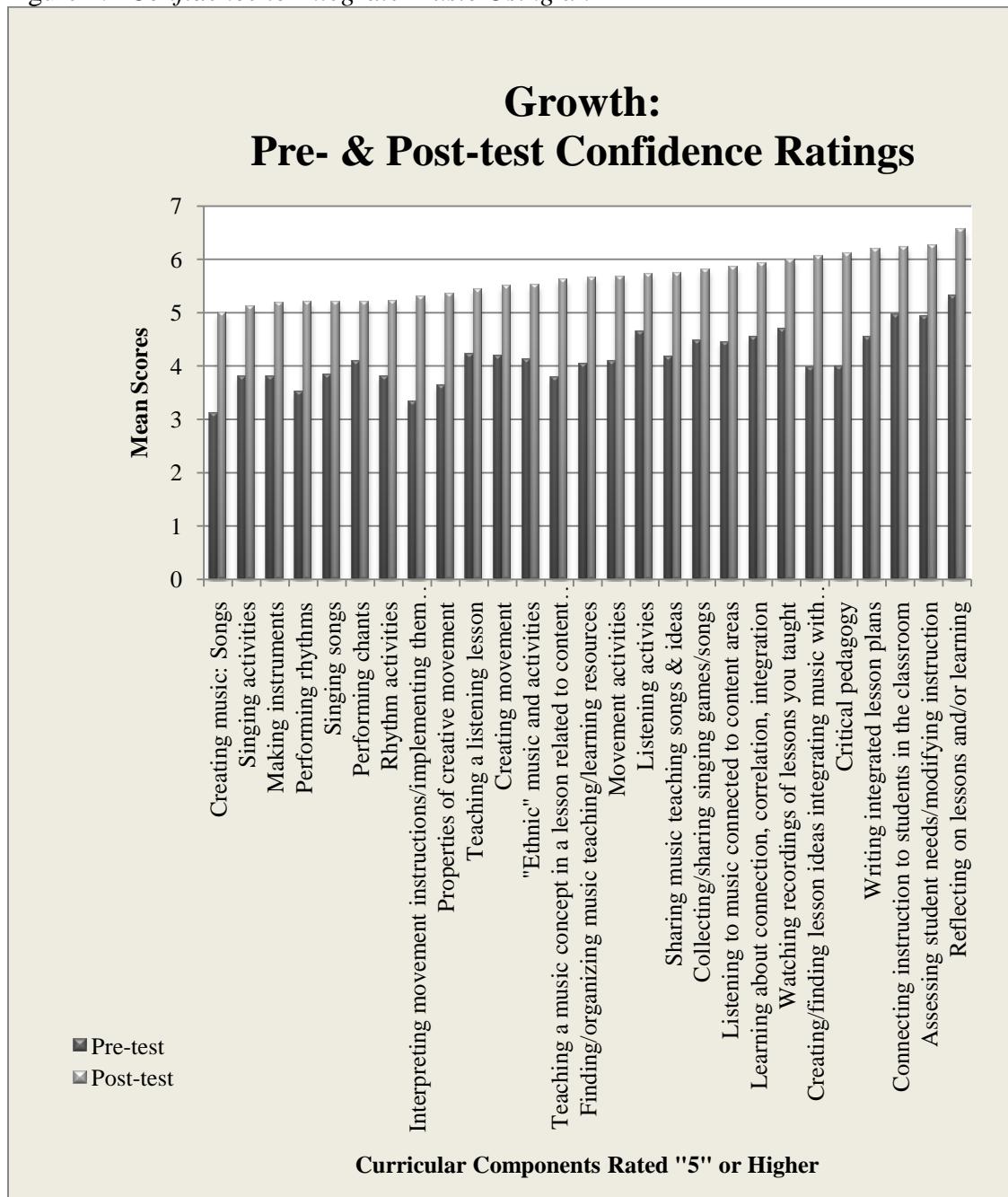


Table 4.1 *Curricular Components Rated Confident to Integrate Related to an IAI*

| Curricular component  | Mean score | International component addressed   |
|---|------------|---|
| “Ethnic” music and activities                                       | 5.42       | <ul style="list-style-type: none"> <li>• Contextualize</li> <li>• Local to global</li> <li>• In-depth instruction</li> <li>• Authentic</li> </ul> |
| Teaching a music concept in a lesson related to other content areas | 5.62       | <ul style="list-style-type: none"> <li>• Integration</li> </ul>   |
| Teaching a listening lesson (from integrated unit)                  | 5.62       | <ul style="list-style-type: none"> <li>• Integration</li> <li>• All components</li> </ul>   |
| Creating/finding lesson ideas integrating music with content areas  | 5.89       | <ul style="list-style-type: none"> <li>• Integration</li> </ul>   |
| Learning about connection, correlation, integration                 | 6.00       | <ul style="list-style-type: none"> <li>• Integration</li> </ul>   |
| Critical pedagogy   | 6.09       | <ul style="list-style-type: none"> <li>• Local to global</li> </ul>   |
| Writing integrated lesson plans                                     | 6.16       | <ul style="list-style-type: none"> <li>• Integration</li> </ul>   |
| Connecting instruction to students in the classroom                 | 6.29       | <ul style="list-style-type: none"> <li>• Local to global</li> <li>• Address multiple learning styles</li> </ul>                                   |
| Assessing student needs/modifying instruction                       | 6.29       | <ul style="list-style-type: none"> <li>• Local to global</li> <li>• Address multiple learning styles</li> </ul>                                   |
| Reflecting on lessons/learning                                      | 6.55       | <ul style="list-style-type: none"> <li>• All components</li> </ul>  |

#### *Confident to Integrate Addressed In the Qualitative Data*

The qualitative data were separated into two main categories: (a) factors that

encourage or motivate and (b) factors that create barriers to confidence to integrate music using an IAI. For clarity, these categories were divided into subcategories. The five primary subcategories associated with confidence to integrate music using an IAI include: (a) Student benefits, (b) Internationalized teaching experience, (c) Future career, (d) How to internationalize/Definition, and (e) Community involvement.

*Subcategory 1: Student benefits*

Participants suggested a variety of “student benefits,” many of which encapsulate what it means and entails to internationalize curriculum. For instance, integration (which is integral to internationalizing curriculum) was a common thread throughout the data. Referring to the integrated units participants constructed, Katherine commented on the importance of integrating learning after reading and discussing Snyder’s (2001) descriptions of integration:

The international framework is eye opening in that a lot of time we make connections from content to content or sometimes even have correlation[s] where the students learn about different content areas giving students another avenue for learning, but it is not very often that you see curriculum that is truly integrated.

Several participants indicated creating internationalized integrated lessons was more difficult than simply writing lessons related to content standards, but well worth the effort. Katherine continued,

I thought that it was very challenging to incorporate the international framework into the lesson plans because it required a lot more thought and planning; however, I thought the benefits to the students outweighed this negative aspect. Another consideration is that after giving the lesson plan this extra thought and planning, we found that the curriculum did indeed

lend itself to this type of integration.

Jeff indicated internationalized instruction includes greater depth in content and addresses multiple learning styles,

An internationalized approach to teaching influences how we teach because it forces us to look further and teach in depth and really think about the material we are teaching and how it is applied in the real world. It allows us to go beyond our own culture and where we grew up and include different cultures and ways of learning and in turn helps us connect to all of our students and all of the students to make connections with what is being learned.

Jeff's comments also highlighted the relevance an IAI affords to students in the classroom, connecting both with the culture being studied, as well as connecting with the cultures of the students in the class.

Many participants indicated their lesson plans that were constructed and delivered using an IAI were better than prior lessons they had created in the music class as well as their other methods classes. They stated that their internationalized lessons are cohesive, fun, exciting, thematic, meaningful, rich, and meet many content standards. Evaluating her listening lesson, Sarah said, "I think the lessons turn out to be more fun and engaging and they also kill two birds with one stone (when it comes to the state standards)." Class discussion following the microteaching of their integrated units yielded intense and insightful dialogue. They indicated the initial ideas and planning was harder to get started, but they liked that their lessons were "richer" and fit better into the context of a larger unit or theme. They also felt they were more organized, and their lessons were more meaningful.

Another attribute of the “student benefits” subcategory was related to how students would process and utilize content taught using an IAI. Many participants suggested learning multiple perspectives, particularly in context and with greater depth, yields to superior global understanding. Also, they believe this will empower students to demonstrate their care for people through their contributions in the lives of others who may or may not be close or similar to them. Melody discussed the impact of music integration and internationalization in terms of looking outward, beyond her own musical experience,

The international framework is a viewpoint in which to teach from that asks students to grow outside of what is familiar to them, in order to learn about and contribute to the larger global community. It assumes that one person contributing to their world will send out a ripple that will eventually effect people globally.

#### *Subcategory 2: Internationalized Teaching Experience*

“Internationalized teaching experience” was the second, over-all sub-category related to greater confidence to integrate music using an internationalized approach to instruction. The most obvious connections to this theme related to the experiences students gained in the context of the class discussion, readings, and assignments. Nearly all of the participants indicated the integrated unit (including the microteaching) was difficult. They also pointed out, however, that it was integral to their understanding of both the philosophical underpinnings of an IAI, as well as the “how to internationalize” in lesson planning and delivery. When addressing the question of whether she felt confident to integrate music using an IAI, Beth responded, “More than I was – I like how focused the projects challenged us to get with integration & internationalized ed. I

learned from that.” Several participants remarked that the process was complicated initially. Their comments suggested working with a group, grappling with a new framework (internationalizing), and trying to integrate learning across content areas was a complex task. One participant, commenting on her confidence to integrate music using an IAI said practice will make a difference, “Like everything else it will take trial and error to figure out what works best.”

#### *Student development reflected in microteaching*

Most participants experienced success integrating music using an IAI in their microteaching experience. Each group of three or four students coordinated an integrated/internationalized unit and taught the music lesson using their classmates as “students.” As their instructor, I observed a variety of degrees of understanding and teaching success utilizing an IAI, but I was also pleased with the progress they had made and the suggestions for improvements they discussed afterwards. Only one group presentation out of the experimental group really missed the mark.

##### *a. Struggling to internationalize*

The group that did not demonstrate a very strong understanding of the internationalized framework discussed in class chose to create their unit based on an “Olympic” theme. For their music listening lesson, they played 30-second clips of the national anthems for eight different countries (within their fifteen minutes), asking the students to write down how each one made them feel based on the music elements. Although this lesson was designed as an introduction to their “Olympic” theme, it was

not a good demonstration of choosing one or two cultures to study in-depth (Addo, 2009); it was not related to the students in the class; and there was no clear grasp (or instruction) of how the music was the same/different, how it functioned, or its historical or cultural significance.

In addition, although one of the “teachers” mentioned many of the anthems sounded quite similar, - “like a symphony with lots of stringed instruments” – she did not discuss how the music sounded similar beyond this one comment. A “student” in the class actually noted, “they all sound like orchestra music we hear here, even though the music is from lots of different places. I wonder why that is.” The “teachers” did not address this “wondering” although it would have been an excellent catalyst for both musical and contextual analysis and discussion.

Furthermore, in their final reflections, none of the students in this group indicated they would change much in this lesson except Samantha. She suggested she would focus on just four anthems, rather than eight. She lamented the lack of time for listening and discussion related to eight pieces of music, but failed to note the lack of depth of the learning opportunities for students. “From an international framework, we incorporated music from an unfamiliar culture. Although we did not delve deep into the cultural aspects, we did skim the surface of listening to different perspectives.” Certainly, Samantha’s suggestion to reduce the number of anthems was an insightful modification, but this change still does not reflect internationalized effectiveness as discussed in class. Within an internationalized framework, for instance, four anthems (countries/cultures) is still too many different countries or cultures to compare, particularly if there is not greater depth of context for any of them.

*b. Successful internationalizing*

The remainder of the groups, however, applied an IAI with varying degrees of depth. For instance, another group used an “Olympic” theme across the content areas. In their listening lesson, they examined the music of four countries, asking students to make connections to the music they were hearing, discuss it in pairs, and draw pictures or write words related to the music. In the end (of the fifteen minutes that they taught in class), they revealed the nation associated with each anthem and some musical characteristics of each piece. In their reflections, all four participants indicated they wished they had selected only one anthem and linked it more to the nation and the context/function of the anthem. They indicated selecting other music besides an anthem may have also been significant in terms of hearing music that is perhaps more “indigenous” and less “Western” or symphonic-sounding.

In this lesson, the four anthems explored were from the United States, Canada, Germany, and Japan related to a specific Olympic event. Of course, the anthems from the United States, Canada, and Germany are all western, both in terms of the location of the country as well as in their musical heritage. The Japanese anthem, although not from a western nation geographically or culturally, was performed by an orchestra, and its timbres and style were also clearly linked to the traditional, Western symphonic art music of the other three anthems. In the dorian mode, Western music traditions had clearly influenced the sound of the Japanese anthem. Perhaps this was related to greater mobility and musical and education consultation that grew during the 19<sup>th</sup> and 20<sup>th</sup> centuries.

Because each of the chosen anthems were symphonic and based upon Western musical forms, tonal harmonies, and melodic structures, both the teachers of this lesson

and the “students” indicated the music sounded very similar and was difficult to discuss substantial differences. According to Kirsten’s reflection,

I think that I would start with using songs that were more culturally based for each country. Most of the anthems used sounded quite a bit alike. In the beginning of planning this lesson we wanted the students to be able to recognize songs based on the beat, rhythms, and instruments used in the music. Using different songs and not the anthems would help to have a deeper discussion about the cultural aspects of music in those countries that participate in the Olympics.

Kirsten also indicated one of the primary reasons she wished they had focused on one particular anthem was to be able to investigate it with greater depth and to develop better insight into the culture and people rather than a “brief glimpse” of several cultures. These insights, albeit in hindsight, were certainly connected to the definition and strategies of an internationalized approach discussed during class.

In addition to successfully implementing an IAI, participants observed as “students” while the remainder of their classmates taught their lessons. The entire class discussed the lessons after all the groups had taught, and lively, intense dialogue indicated student passion and investment in the process. Students offered many suggestions and ideas for “improving” the lessons, as well as how they could be altered for older or younger children or for implementation into other content areas. The success of their classmates, therefore, enhanced the understanding of all of the students, as well as provided a catalyst for further discussion. Additionally, several students indicated the time allotted in class for work in their groups and access to the instructor was helpful in the process.

*Subcategory 3: Defining internationalizing/How to?*

“Defining internationalizing/How to?” was a third, over-arching subcategory related to confidence to integrate. Following their integrated/internationalized microteaching assignment, many participants indicated they were much clearer on the definition of what an IAI entailed. Understandably, “accurately” defining the concept and application was significantly related to their understanding of “how to” implement an IAI.

For this course, an IAI was broken down into the following premises: 1) Local to global addressing relevance to students (start with a culture significant to the class, school, or community); 2) Contextualize all information; 3) Go in-depth into one culture before moving on to another; 4) Present multiple perspectives of content; 5) Use authentic materials and practices as closely and as often as possible; 6) Learn about connections and similarities, not only differences, 7) Address multiple learning styles (relevant to students), and 8) Integrate across all content areas. The early discussions following the assigned reading and the initial lesson planning for their integrated/internationalized unit reflected a great deal of confusion and fear regarding “how to do it,” especially when it pertained to connecting lessons with meaningful, contextualized learning united by an over-arching theme.

Upon assessing those discussions and struggles, two issues became clear. Students were struggling with what an IAI really meant, particularly as it related to writing their integrated/internationalized unit. The other issue was how to implement the definition into their lessons. Clarifying the definition practically, and demonstrating with some class activities seemed to help students understand “how to” implement an IAI into

their lessons. Subsequently, applying these concepts in their own lesson construction and delivery helped students to clarify the definition in a practical manner.

Comments from participants at the end of the course (interviews, post-test questionnaire, discussion, reflections) indicated far less confusion regarding the premises comprised in an IAI. Miranda addressed several of the components (in-depth instruction, multiple perspectives, address learning styles, local-to-global spiral) in her final reflection.

An internationalized approach to teaching influences how we teach because it forces us to look further and *teach in depth* and really think about the material we are teaching and how it is applied in the real world. It allows us to go beyond our own culture and where we grew up and include different cultures and *ways of learning* and in turn helps us *connect to all of our students* and all of the students to make connections with what is being learned [emphasis added].

In her final reflection, Tanya concentrated on integration, depth, and comparisons - “students should take time to *learn things from many subject areas* and learn *more in depth* about a particular culture. Students will then see that people in other cultures are not so *DIFFERENT, but more SIMILAR* (italics mine).” Andrea addressed authenticity, multiple perspectives, contextualizing, and depth.

In terms of music, students themselves should actually *make music from another culture and experience it for themselves in the same way the culture being discussed experiences it*. Through this, students move away from all of their “me” and “my way” ideas and begin *obtaining differing perspectives of music, what it might mean, traditions involved with it, the movements behind it etc.* (italics mine).

Internalizing the process (reading, discussion, group planning/preparation, individual lesson planning, microteaching, discussion, reflection) moved participants from confusion to much more concrete understandings of what an IAI is and how to

implement it in their curriculum and pedagogy. These discoveries created excitement in discussion, instigated lesson adjustments, and increased confidence.

*Subcategory 4: Community Involvement*

“Community involvement” was a fourth subcategory participants identified that encouraged their confidence to integrate music using an IAI. This subcategory was associated with the internationalizing component of “local to global” – starting international study with looking into one’s community (classroom demographics) to discover a people group that effects, or has a stake in, the community. This provides, then, a catalyst for content as well as resource people, content, artifacts, field trips, etc.

This not only effects the authenticity and accuracy of the content and pedagogy, but also the depth and community connection for the teachers and their students. Sarah suggested, “I think that, when using the international framework, it is extremely important to find reliable information about the cultures being discussed.” Jeff agreed, “I believe that resources in the community, such as people living in the area who are from a particular culture, are one of the best ways to get good information and ideas.” This also pertains to the need for teachers to be an “expert” in a culture that is new or unfamiliar (also considered a barrier to their confidence) and will be discussed in greater depth in the next section of this chapter. Participants also indicated this will reflect their classroom demographics, connecting to their students, and helping students of various “groups” to be understood and appreciated. “I also want to make sure that all students feel comfortable and included in the classroom, regardless of their background.”

### *Subcategory 5: Future Careers*

The final subcategory that appears to encourage confidence to integrate music using an IAI is how an internationalized approach effects participants' "future careers." Several participants indicated they are very interested in using an IAI for personal reasons. According to Megan in her final reflection,

This framework is one in which I have continually tried to acquire in my own life, and see the value of teaching it to my own students. Using it in my teaching will encourage students to think about others, and to take on things for themselves that they like about people outside of their norm.

Many participants also indicated the diversity in their future classrooms will likely be inevitable and will necessitate comprehensive study to facilitate unity and respect. Edward highlighted this idea, not only in terms of his classroom climate, but also as a universally significant portion of the curriculum, regardless of classroom demographics:

Using this [international] framework is relevant to my future plans because regardless of the classroom in which I find myself, we will be part of the world around us and one of the most important jobs that I think that I have as a teacher is being able to introduce, discuss, and teach my students as much as I can about their worlds, both their local world and their global worlds, and in many classrooms, those two 'worlds' will be a lot closer than might appear on the surface.

Virtually all of the participants who mentioned how IAI will effect their future related directly to content and pedagogy. Integrating instruction was cited nearly every time - teaching across content areas, naturally addressing the learning styles, needs, and strengths of students. Jenna discussed her intent to use an IAI: "This type of global instruction made our lesson plans much richer because we were teaching students concepts that bridge content areas. For this reason, I plan to do my best to incorporate the

international framework in my future teaching.” Kathleen indicated her appreciation for integrating in an international framework because of the many ways her group was able to teach the content, meeting the multiple learning styles of students: “Something that I think about this lesson in terms of internationalized education is that we were able to incorporate many different kinds of learning styles.” Integration, then, not only meant thematic learning across content areas, but also purposefully addressing a variety of learning styles, using authentic practices as much as possible.

Participants also indicated the connections they could build within the community and in their classroom, and the understanding they would gain through in-depth study of a culture, was a motivating factor for confidently integrating music using an internationalized approach. Beginning with the cultures represented by the demographics in the community would give teachers the opportunity to connect with their students and communities, becoming “experts” and caring partners. It also makes the acquisition of knowledge more authentic and less likely to become a “glossing” of the culture that perpetuates generalizations and stereotypes. Accessing community members and community resources to begin this process was seen as a very positive manner to facilitate relationships and true or “authentic” learning. One participant also suggested encouraging students to share,

Some ways I might meet these internationalized objectives in my classroom include asking students in my classroom to share aspects of their culture (if they feel comfortable), bringing in members of the community from other cultures into my classroom to speak and guide activities in the classroom.

Finally, many participants also suggested music is a meaningful, easy, and fun way to integrate instruction, particularly using an IAI. Andrea, who began the course open to music integration, but was not very confident in any of her own music skills, indicated it is not only easy to integrate music, it is vital.

Of all of the ways that music can be presented in the classroom, using music to introduce students to other cultures in their communities, their country, and their world, is probably the most critical. I no longer view music integration as merely a value added feature that I could possibly include for my students. I now view music integration as a necessity, especially in terms of taking an internationalized approach to teaching.

Of all of the comments participants made regarding their confidence to integrate music using an IAI, responses indicating confidence outnumbered those that suggested they were not confident or reluctant to integrate music using an IAI by more than two to one. Frequency of positively confident comments suggests participants feel more confident to integrate music using an IAI than to omit internationalized music integration. Comments related to lower confidence will be addressed in the next section.

Participants who had also made the same (or more) comments about their confidence made similar comments regarding the barriers to confidence. Tara, Frank, and Sammie, however, indicated they still did not feel confident enough to integrate music using an IAI. Tara cited her own inexperience, particularly with other cultures, as the reason she may not internationalize her first year of teaching, “I feel able, but not confident. I feel I need to have more experience with international cultures to adequately teach internationalized approaches.” Sammie suggested internationalizing requires too much time, particularly when teachers need to be concerned with test scores. Frank

indicated he did not feel confident with his musical skills in general. In this instance, it is plausible that his lack of confidence in his music skills effected his confidence to integrate music in any manner. With these few exceptions, however, it appears from the many comments and observations that the vast majority of the participants in the experimental group felt confident to integrate music using an IAI based upon the content and frequency of the comments they included in their interviews, reflective assignments, class discussions, and my field notes. See the Venn diagram in Figure 4.2 to see the subcategories that participants indicated are helpful in the development of their confidence to integrate music using an internationalized approach to instruction.

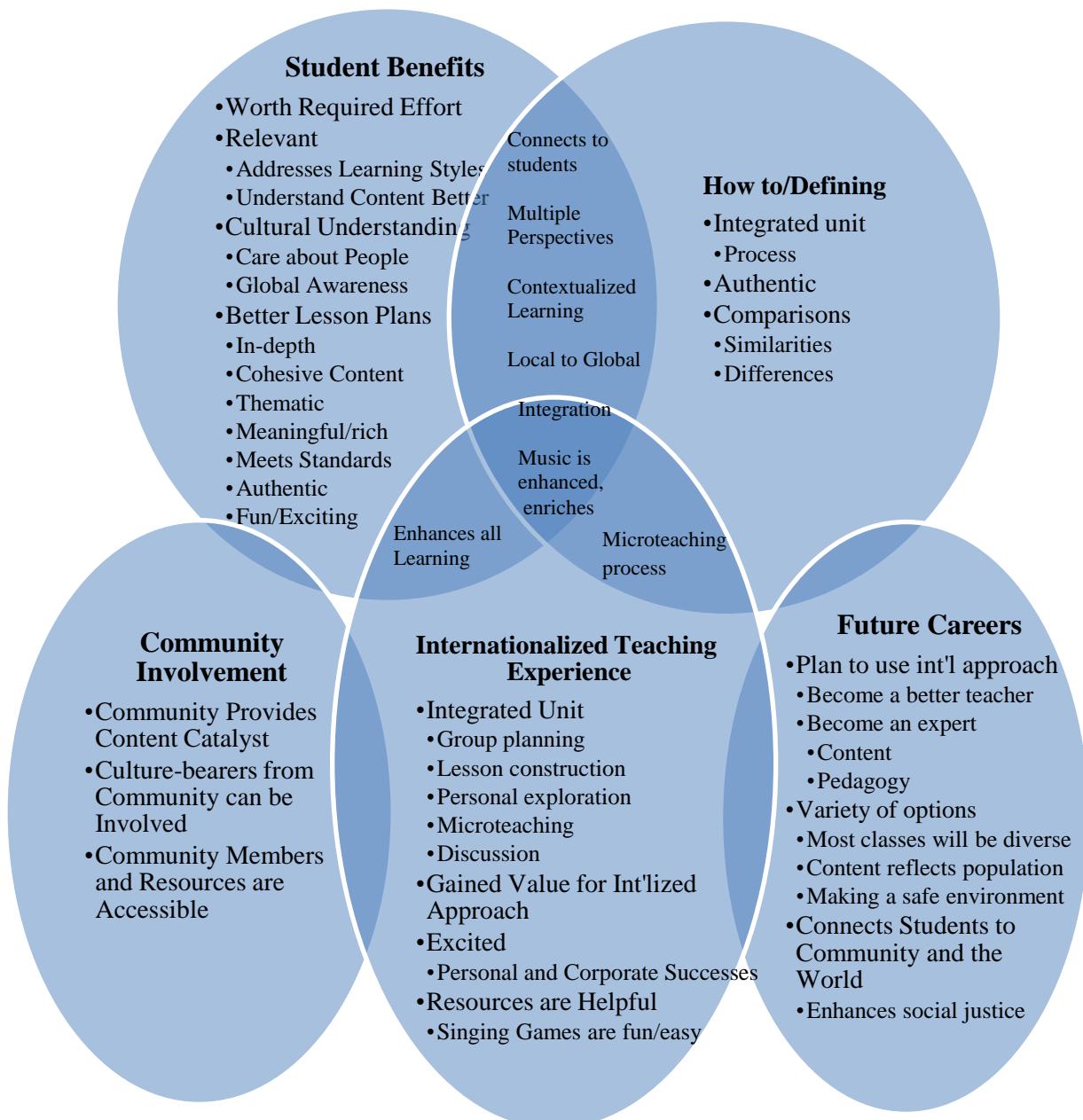
#### *Barriers to Confidence Integrating Internationalized Approach*

Barriers to the participants' confidence to integrate music using an internationalized approach to instruction from participants' comments appeared to fall largely into six subcategories: 1) Time; 2) Understanding International Education; 3) Teacher Knowledge; 4) Background Experience; 5) Macro/Micro; and 6) Perceived as More Difficult. The barriers to confidence seem to be more inter-related than the subcategories related to confidently integrating music using an IAI.

#### *Time*

The greatest concern for participants related to the amount of time it would take to be adequately prepared to teach and integrate music using an IAI. All of these concerns require time, regardless of years of experience, but perhaps to a greater degree for new,

*Figure 4.2 Motivators to Confidently Integrate Music Using an Internationalized Approach to Instruction*



inexperienced teachers. Similar to the comments of many other participants, Melody suggested the time spent will be worth it:

The challenge I have seen with implementing this framework is that it requires teachers to spend time going outside of the curriculum they have been given to teach, which is difficult to do when there never seems to be enough time to plan lessons. The more time goes on though, the more I plan on taking bits of time to do the appropriate planning to continually be adding an international approach to my lessons. I believe the effort will be worth it in the end.

Over half of the comments related to the time it would require to internationalize the curriculum indicated the investment would be valuable in the long run, relating to student learning and meeting standards.

Other “time” concerns included the time required to integrate curriculum, whether it was one teacher integrating learning within a contained classroom, or more comprehensive integration including a team of teachers. The “teacher knowledge” theme also connected with “time” as participants addressed the need to learn and develop in-depth and meaningful content. Tara was skeptical: “I find this to be an extremely challenging and nearly impossible task. It would take enormous amounts of time and research in order to learn a culture well enough to delve into and teach students about it.” In addition, connecting content to the students will likely necessitate curricular revisions each year based on the demographics of one’s class. Edward suggested the time invested one year may not be usable in future years,

This type of instruction is difficult because it is time consuming. It can also be difficult since the makeup of your classroom changes from year to year, thus requiring reworking of lesson plans to ensure that there is content that is accessible and equitable to all students.

Edward was clearly associating the value of internationalized instruction directly (and only) with student population rather than seeing the value of internationalized content that may not directly pertain to his student population.

### *Teacher Knowledge*

The second barrier to confidence is “teacher knowledge.” As indicated in the previous section, this typically related to the amount of time required to really understand the music and culture of a nation or people group to provide in-depth instruction.

“Teacher knowledge” is also effected by the degree to which teachers feel comfortable with their musical skill and knowledge, as indicated by Frank’s reluctance to provide instruction in music in any manner. In addition, participants indicated it was also difficult to access reliable and accurate resources because they were unfamiliar with where to find resources beyond the Internet. In her reflection of her microteaching Sarah suggested,

It is sometimes difficult to find accurate information about other cultures, especially when only using the Internet as a resource. In the future, I might try to utilize other resources, such as books and community members to gather more information about the culture of each song being used before teaching the lesson, so that I can give my students a more thorough context for the songs they are listening to.

Another concern related to “teacher knowledge” is the depth of knowledge necessary to teach about cultures, particularly relating to multiple perspectives across content areas. Participants indicated if the depth of teacher knowledge is too shallow, it may create stereotypical perceptions of people and groups. According to Jesi, “It was a little difficult to do that without stereotyping or over simplifying a culture.” Sammie

expressed a similar concern, and suggested there would be many details that one simply could not know about a culture or group.

It would take enormous amounts of time and research in order to learn a culture well enough to delve into and teach students about it. And even if that were possible, there are many perspectives, beliefs and ideas from cultures that remain hidden.

“Teacher knowledge” was perceived as an important problem, and secondary only to the amount of time required to teach using an IAI. Clearly linked to the amount of time required to know the content well, these two subcategories appear to be substantially intertwined.

#### *Understanding International Education*

A third subcategory that participants commonly mentioned was “understanding international education.” This related to both the theoretical/philosophical underpinnings as well as the practical “how to” of integrating music using an IAI. Defining the terminology, such as multicultural education, global education, international (as in schools that are “overseas”), and internationalized instruction was very confusing for participants and certainly contributed to their confidence (or lack thereof) to integrate music using an IAI. As Edward described his final assessment of an internationalized approach to music integration, he indicated it took time and trial to attain a greater understanding of what it meant in theory and practice, “Even its definition took some time to understand.” In Jack’s final interview, he was still grappling with the terminology, using “multicultural” and “international” education interchangeably.

So now - before I thought it was like some kind of teaching technique that was utilized in Germany and Austria, but I don’t believe that any more. I

think it's just another term for, or something that we have been talking about all along in our program. And it's like, like a multicultural teaching approach . . .

Although all of the listening lessons students presented from their integrated/internationalized units (except one) made significant strides into internationalizing content and pedagogy, the most frequent feedback I gave to students was the breadth versus the depth of what they were trying to teach. Relating to both “teacher knowledge” and “understanding international education,” at first glance, most of the lessons appeared to demonstrate a multicultural approach more than an internationalized approach. The fifteen minutes students taught of their thirty-minute listening lessons typically showed too much breadth of content (e. g. too many different National Anthems in the “Olympic”-themed unit and lesson) rather than selecting just one anthem and nation to study in greater depth. As previously mentioned, both in class discussion and in reflective papers, participants indicated they grasped the need for more depth in their lessons. Amanda noted the similarities between the anthems in her “Olympic”-themed lesson, and how they all sounded very western. She offered some changes, including focusing on only one nation. Amanda also suggested using more than just their national anthem, but other culturally significant or representative music for greater depth and understanding of the music and how the types of music function in society.

Participants were also able to observe the depth of knowledge in their classmates’ lessons, and most of them indicated they were going into greater depth in the remainder of their unit – that what we saw in class was just the beginning of their integrated unit. Differentiating between what appeared to be a broader survey of cultures (multicultural

approach) and a focused study of one culture (internationalized approach) appeared to clarify participants' misconceptions about this terminology.

The other category that developed relating to "Understanding International Education" was connected to pedagogy. Participants struggled with the "how to" part of an IAI, particularly until they had struggled through their lesson/unit construction, microteaching, and subsequent discussion/reflection. Referring to a greeting song one group taught, Laurie marveled at the connection she felt when she viewed a YouTube video of the greeting song being sung indigenously, and the possibilities for future development and connections.

I think like, with Alli's lesson today, you mentioned earlier, using a morning song, after we learn this for a few weeks, then we're going to use this song . . . I think even if you just let your kids have like just one aspect of their day be like a real part of what a day for a kid in a different country might have, like it would just at least make everyone think about it a little more and once you start to think you do things like Sarah was talking about, like brainstorming ways to help.

Numerous participants indicated integrating music using an IAI was not as difficult to do as they had anticipated, and the ideas they used in their lessons (and discussed afterwards) were a catalyst for creative ideas and suggestions for alterations more international in nature. After the microteaching listening lessons were complete and discussion ensued, Kurt indicated he was ready to integrate music using an internationalized approach to instruction after the variety of ideas and suggestions he had seen and discussed. "I think it will be easier now to pull other cultures into the classroom through music because there are so many ways to do so."

### *Background Experience*

“Background experience” was the fourth subcategory pertaining to barriers to confident musical integration using an IAI. As pre-service teachers with little teaching experience, a concern over a lack of experience in teaching, as well as limited experience using an IAI (which was a new concept to all except one student) was not surprising. Sandra indicated she had not ever witnessed this approach in her practicum assignments, nor had she ever discussed it with her practicum cooperating teacher. When asked what it looks like in the classroom Sandra responded, “I’m not really sure. In most of my practicum experiences, I haven’t really seen a lot of the things that we’ve discussed in our courses, so I’m not really sure what that looks like.”

Besides classroom experience linked to an IAI, participants assessed and shared their own personal cross-cultural/intercultural experiences. Just less than 50% of the participants indicated they had some prior cross-cultural/intercultural experience. These experiences ranged from hosting a foreign exchange student for two weeks in high school, to study abroad, to a two-week vacation in Europe, to rooming with three other gentlemen, each from a different area of the world.

Only eight of the participants (10%) had ever had a class that had mentioned international education or seemed to be taught using an IAI. Only one of the students believed they had ever been in an elementary or high school class taught using an internationalized approach to instruction, but a majority did believe they had experienced a multicultural approach at some point in their K-12 education. Three students indicated their lack of experience made them feel like they could only address cultures that were represented by the students in their classrooms, at least at the beginning of their teaching

career. All of these background factors, related to their growing up experiences as well as their educational opportunities, adversely effected the participants' confidence to integrate music using an IAI.

#### *Macro/Micro*

Participants' perceptions of "macro/micro" are a fifth subcategory that creates a barrier to gaining confidence. As the instructor, I observed lessons and discussion that was entrenched in Western (and personal) thinking and experience. Constructing meaning ego- and ethnocentrically, of course, is typically how we all begin our learning, particularly as it relates to unfamiliar material.

For instance, in our first discussion of an IAI, participants were assigned to discuss access, equity, and quality education, desired outcomes of international education worldwide (Piper et al., 2006). Although not instructed to do so, participants discussed all three (access, equity, and quality) in terms of what it meant in local schools. This may be a natural response to this question, but the article students read discussing these concepts tells the tale of Samuel, a young refugee to Uganda from the Democratic Republic of Congo (Piper et al., 2006), not set in a local school district. Defining equity, Edward suggested,

Equity – um, any difficulty getting education due to ethnicity, language spoken at home, rural/urban location, or regional differences. And, so one of the things we talked about for that here - we talked about a lot was just sort of the idea of the differences in budgets with schools. And so – how there's open enrollment in Minneapolis, but you still have to be able to get your child there, so it's not quite addressing the issue of equity, um, and then, was that it what we said for equity (addressing classmates)? Oh, and languages, too.

Although I did want students to assess how these concepts may effect them locally, it is interesting they automatically did that and did not take it to any other level until they were prompted to do so. Perhaps they assumed that was what I wanted them to do. On the other hand, maybe they automatically made the adjustment to their own context because that is how we naturally assimilate unfamiliar information. This indicates it is difficult for pre-service teachers to go beyond their own “micro” culture and background, at least initially. It also demonstrates the need for teachers to use the “local to global” spiral to move both their own perspectives and their students from their “local” understanding to a broader perspective.

Furthermore, three participants indicated they would likely only address the cultures represented by the students in their classroom. Perhaps related to “background experience,” the reflections of these students appeared to make no association to the global connections of the cultures represented within a classroom, or any possible connection beyond the immediate community.

As I observed the early discussions of groups beginning to struggle and plan their integrated/internationalize units, their discussions centered largely on personal culture/bias rather than understanding the content or thematic requirement internationally. For instance, one group chose the topic “Africa” for their integrated/internationalized unit. Their discussion began with brainstorming the animals that live in “Africa” and moved to the climate in “Africa” before they ran into their first roadblock. One student said the climate was desert, another mentioned the rainforest. They were both correct, of course, so began to consider the volume of lessons they would need to create to adequately teach a unit on “Africa.”

Interestingly, none of them initially made the connection between the various climates possible in a study of “Africa” and the myriad of peoples, cultures, and histories across the African continent. Rather than simply narrowing down their topic, two of the students in this group wanted to change topics altogether, perhaps reflecting their fear of the “time” they would need to acquire adequate “teacher knowledge” of the content. They considered it easier or better to simply forego the idea/content (a whole continent of music and cultures and histories) rather than find the information they needed. This group’s struggle was representative in some way of most of the others. They needed to be able to see and value and find resources to teach a wider perspective of the world (in content and pedagogy). Their ability to do so appears to be linked to building confidence to integrate music using an IAI.

#### *Perceived as Difficult*

Finally, the sixth barrier to confidence relating to an IAI is “perceived as more difficult” than the lesson planning with which they had formerly been engaged. Although I have categorized this as a separate theme, it is really over-arching all of the subcategories. It is intricately connected to each of the other five subcategories, particularly since this is a new approach to nearly all of the participants, as a K-12 or university student, or as a pre-service teacher. Specifically, as previously noted, comments regarding the difficulty of an IAI referred to the amount of knowledge teachers would need to have to appropriately integrate music across the curriculum as it relates to music and culture(s). Sarah suggested the time and research has value, however, because of the benefits to students.

I also like the idea of integrating international perspectives into lesson plans whenever possible. This makes the world seem smaller and cultures less different from our own. I think children will become more accepting of diversity around them and this can only prepare them for their future success in the world since they will be working with all sorts of different people. This is more difficult than just writing a lesson on one particular issue because it requires more time and research, but in the end it is worth it. I think the lessons turn out to be more fun and engaging and they also kill two birds with one stone (when it comes to the state standards).

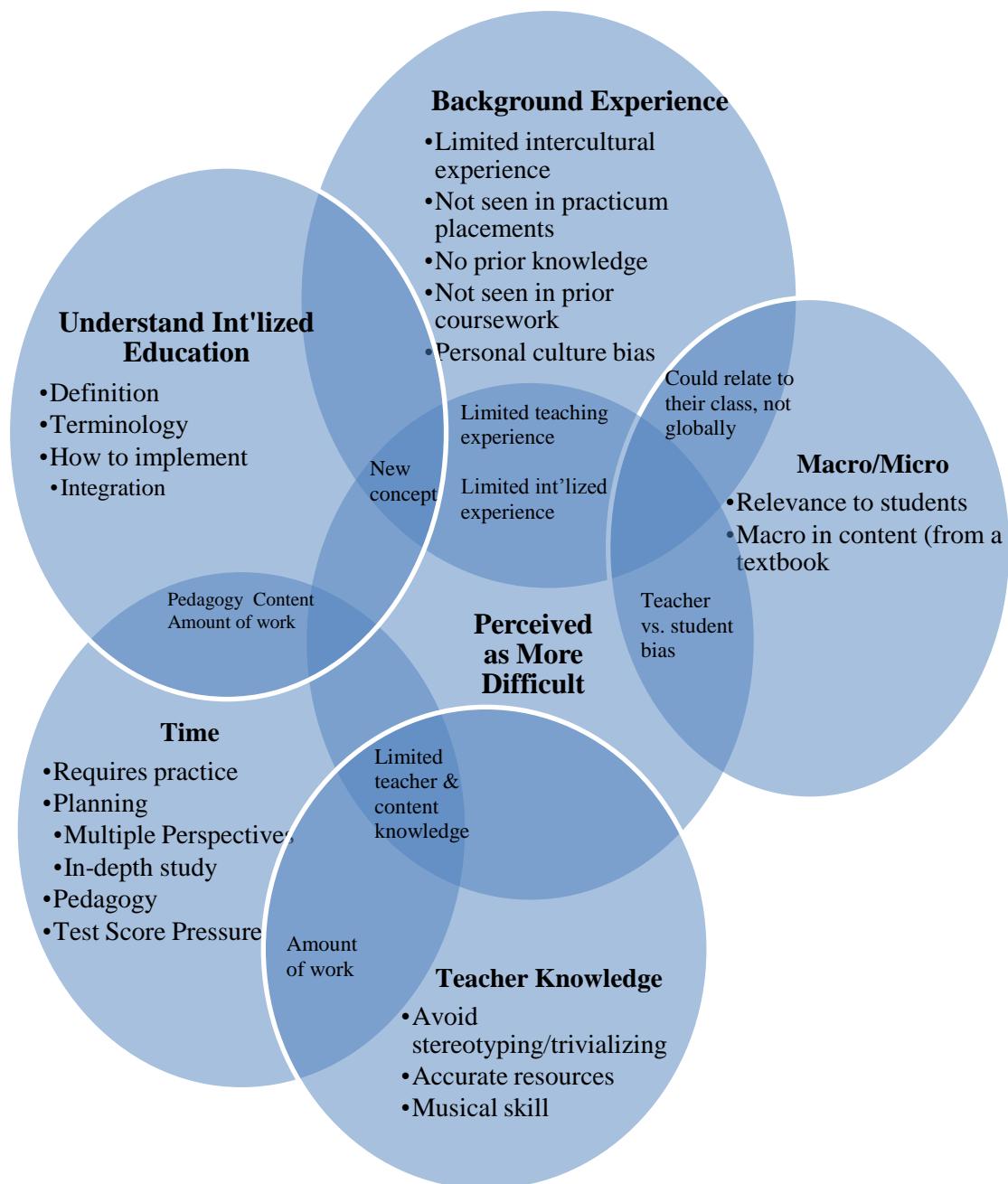
Although Sarah's comment suggests the benefits outweigh the "perception of difficulty," I still classified her comment and those like it in the "barriers to confidence" because it could become a barrier if teachers do not take the time to do the research necessary to craft internationalized lessons. Provided teachers take the time needed, however, Sarah's comment also fits into the "motivators" as a "student benefit."

Another aspect of bias that arose in discussion was the possible (and even likely) differences that will exist between teacher and student biases. Although this issue would be the case regardless of educational approach, discussing it made participants aware of the situation and how this impacts the content and pedagogy of any classroom. Finally, the musical aspect of this subcategory ("perceived as more difficult") is another factor that will be discussed in greater length, as it pertains to research question four. All of these concerns appear to make teaching more complicated, particularly if a textbook with "ready-made" lessons would be available (see Figure 4.3).

#### *Summary: Confidence to Integrate Using an IAI (Research Question 1a)*

According to participants' comments in their post-test questionnaire, their reflective assignments, class discussions, and my field notes there appear to be five primary subcategories that positively effect pre-service teacher confidence to integrate

Figure 4.3 Barriers to Confidently Integrate Music Using an Internationalized Approach



music using an IAI, including: 1) student benefits, 2) internationalized teaching experience, 3) future careers, 4) how to internationalize/definition, and 5) community involvement. These subcategories as well as their characteristics are included in Figure 4.2. Properties of “Student Benefits,” and in particular integrating and connecting to students, ranked amongst the highest of the curricular components in the quantitative portion of the questionnaire. Similarly, properties of “how to internationalize/definition” were also among the components participants indicated they felt most confident to integrate (integration, authenticity/music activity). Music activities, the integrated/internationalized unit, and microteaching were all characteristics included in “internationalized teaching experience.” A variety of music activities as well as steps in the integrating process were included amongst the curricular components participants felt most confident to integrate.

The barriers to confidently integrate music using an IAI are: 1) time; 2) understanding internationalized education; 3) teacher knowledge; 4) background experience; 5) macro/micro; and 6) perceived as more difficult. None of these subcategories seem to be linked to any of the curricular components rated “5” or lower on the quantitative portion of the questionnaire which primarily addressed musical skills and teacher methods. “Perceived as more difficult” appears to be the most significant factor in terms of both frequency and how intricately linked “time” is to “teacher knowledge.” Participant comments, as previously noted, address each of these barriers except “macro/micro” in terms of the benefits to students and how the process will get easier and take less time with experience.

*b) How Confidence Develops Across Time (in this Course)*

The latter portion of the first research question addresses how participants' confidence was effected across time. An open-ended question on the pre- and post-test questionnaire asked participants to discuss how confident they felt to integrate music using an IAI. Two participants' responses were not included in the analysis because they omitted this question on the post-test questionnaire.

Comparing pre- to post-test responses for the remainder of the participants, 90% indicated they felt "confident" or "very confident" at the end of the course (see also Table 4.3 for growth in significance and strength of significance). This was determined in two ways: (a) comparing their pre-and post-test responses or (b) a direct quotation from a participant's response. The frequency of their responses is included in Table 4.2. Adjectives connected to "confident" including "more" and "fairly" were categorized as "confident." Adjectives that suggested a great deal of confidence included "very" and "way more" and were classified as "very confident." Any response that indicated a participant was less confident than the beginning of the class or still uncomfortable with internationalizing was classified as "not confident." Responses ranged from "fairly" confident to "very" confident, with the majority of the comments ranging from "confident" to "very confident."

Table 4.2 *Frequency of Comments Related to Confidence to Integrate Music using an IAI*

|                                | Not confident | Confident | Very confident |
|--------------------------------|---------------|-----------|----------------|
| Confidence to Internationalize | 5             | 37        | 9              |

For instance, Megan's post-test questionnaire indicates her confidence grew. She said she feels "much more comfortable than the beginning and interested in learning more about it." Sarah's growth was measured by a comparison of her pre- and post-test comments.

Pre-test: "I do not feel confident because I don't really know what it means to have an internationalized approach to instruction."

Post-test: "I feel more confident now because I have learned more about the two concepts & have begun to understand how they would effect my teaching."

Sarah's post-test comment was categorized as "confident" and also signifies the effect understanding has on confidence. Her comment also indicates internationalizing would apply to her teaching. David described the components that were important in the development of his confidence – "I am confident because of the discussion and activities we did in the class that reinforced these ideas."

In Katherine's second interview, she discussed how her initial understanding of an internationalized approach to music instruction and integration had changed. "So I definitely think that my view has changed. Because I was more like multicultural before, and now it's internationalized." In describing how these approaches were different Katherine discussed some ideas she had for her students to connect with students in another location or culture.

Yeah, I think that I've always wanted to do, like, um, pen pals from another country, um, but more than that, maybe, like, learning about things that that school needs maybe, and fundraising for that school or doing things for that school. Whereas, you know, they might be able to do something for you in return. I just think that would be a cool idea.

She stressed that internationalizing was about connecting with people and learning from them and about them. This was much more important to her than learning a little about their country or culture and moving on quickly to study another country or culture. “Um, not just being, like we’re going to learn a song from, you know, this country, but learning, you know, why do they sing that song? To know the background of it.” In this comment, Katherine’s new perspective of an IAI refers to “contextualizing” (characteristic of subcategories “student benefits” and “how to internationalize/defining”).

Interestingly, this was not what she expressed in her first interview before she had studied an IAI. When asked if she knew what an IAI was at that point, she mentioned perhaps borrowing pedagogical techniques from other nations, “and also including different cultures into your classroom.” Her ideas initially were more multicultural in nature, but her experience and opportunity to grapple with internationalizing instruction clarified her understanding and stimulated a shift in her views of teaching, particularly as it pertains to either a multicultural or an IAI.

In her final reflection assignment, Sophie elaborated on her ideas and confidence to integrate music using an IAI. She reflected on “how to internationalize/defining” as well as “student benefits,” and her response indicates “internationalized teaching experience” aided in the growth of her confidence.

My ideas about an international approach to teaching have also changed since the start of this class. At the start of this course, I did not know what an international approach to teaching consisted of. I had assumed that an international approach to teaching was one that was simply well-rounded and multicultural (introducing many cultures in the classroom). Using musical dances and style from different parts of the world seemed like an

international approach to teaching. Since then, however, I understand that an international approach to teaching consists of so much more. An international approach to teaching incorporates much more than just presenting a piece of music or a cultural dance. It requires teachers to go further and discuss with students where the music comes from, the significance and purpose behind the music or dance in relation to the culture it comes from, information about the composer, etc. Students need this information to better understand other cultures and to create cultural ties.

Conversely, however, six percent of the participants (three post-test responses) indicated they did not feel more confident. Two of these responses cited confusion they felt over the definition or implementation (“defining/how to”) of an internationalized approach to music integration. Sammie, the third participant, indicated “experience” and “teacher knowledge” effected her confidence in her response, “I feel able, but not confident. I feel I need to have more experience with international cultures to adequately teach internationalized approaches.”

Finally, four percent (two participants) made a different type of comment that did not seem to directly answer the question. Perhaps referring to “integration” and “in-depth instruction,” Jesi suggested an “internationalized approach will be difficult to consider in every lesson.” This may mean Jesi is confident in some instances, but it cannot be discerned from this comment.

A variety of participants’ comments indicated that they not only had more confidence to integrate music using an IAI, they have made other important connections/applications to their lives and their future teaching endeavors. The following comments from Amanda and Megan expressed how they envisioned the role of music integration in service to a greater “whole.” Amanda’s comment makes reference to

“experience,” “how to/defining internationalizing,” and “teacher knowledge,” specifically as it pertains to music.

I have always had an appreciation for how music can prompt physical movement, create emotions and increase learning; but prior to this course, I had never imagined the power of music to connect cultures across the world, and more specifically, within my very own classroom. Music is a form of entertainment, but most significantly a tool that all teachers can utilize in their classrooms; to physically move their students, inspire emotions, increase learning and most importantly to create a broader worldview.

Similarly, Megan indicated she could best engage in music activity in her classroom when it is integrated and meaningfully moving students toward a larger picture of the world and their role in the world.

I specifically feel learning about international education and incorporating elements of it into my lesson plans and microteaching have shaped my thinking about music in the elementary classroom. I feel teachers tend to be egocentric in music and activity selection unintentionally and choose songs they have taught before or are familiar with. This course gave me the knowledge to incorporate activities, units, songs, and knowledge from unfamiliar cultures into the classroom to help my students become global citizens.

Megan’s comments refer to “experience,” “how to internationalize/defining,” and “student benefits,” all critical motivators (or barriers, depending upon the circumstances) for confident integration of music in the elementary classroom using an IAI.

Participants assessed how their confidence was effected throughout the time of the course. According to the medians of all 39 items, there was statistically significant growth for all items as it pertained to confidence to integrate music using an IAI from the pre- to post-test questionnaires. For the purposes of this study, confidence was associated

with items rated “5” or higher, based upon quartile analysis for each item using PASW software. The lowest score for the 75% quartile was “5” on each item. It was determined, therefore, that “5” was the minimal rating necessary to indicate confidence was sufficiently strong enough to integrate music using an IAI. The means for twenty-seven items were rated “5” or greater on the post-test questionnaire (see Figure 4.1).

A Wilcoxon Signed Rank test was conducted to evaluate whether there was a change in confidence scores from the pre- to the post-test questionnaires on each of the curricular components. There was a significant main effect for growth in confidence (significance values ranging from  $p = .001\text{--}.043$ ) on all 39 questionnaire items (each based on a Likert-type scale, 0 = “No confidence” to 7 = “Highly confident” to integrate) from pre-test to post-test questionnaire responses. This indicates growth in confidence for each questionnaire item was unlikely to have occurred by chance (less than 5%). According to Cohen’s (1992) guidelines for effect size, the confidence increases in each item reflect a small to medium effect (small effect  $r = .2$ , medium effect  $r = .5$ , large effect  $r = .8$ ). Table 4.3 includes the items and the pertinent statistics from the Wilcoxon Signed Rank Test.

*Summary: How Confidence Develops Across Time (Research Question 1b)*

According to the difference in pre- and post-test ratings, response frequencies, and participants’ comments, confidence ratings significantly grow on all of the curricular components included in the course. Effect sizes associated with growth were small to moderate. Finally, the types of items do not appear to be situated in one particular

Table 4.3 *Growth in Confidence from Pre- to Post-test Ratings*

| Questionnaire Items   | <i>z</i> | <i>p</i> | <i>r</i> | Pre-test Median | Post-test Median |
|---|----------|----------|----------|-----------------|------------------|
| <b>MEDIUM EFFECT SIZES</b>  |          |          |          |                 |                  |
| <b>Writing a Singing Lesson Plan</b>                                      | 5.72     | <.001    | .56      | 2               | 5                |
| <b>Creating Music: Songs</b>  | 5.40     | <.001    | .52      | 4               | 5                |
| <b>Interpreting Movement Instructions/ Implementing Them in Music</b>     | 5.11     | <.001    | .50      | 3               | 6                |
| <b>Creating/Finding Lesson Ideas Integrating Music with Content Areas</b> | 5.08     | <.001    | .49      | 5               | 7                |
| <b>Creating Music: Rap</b>  | 5.04     | <.001    | .49      | 3               | 5                |
| <b>Playing Instruments</b>  | 5.02     | <.001    | .49      | 3               | 5                |
| <b>SMALL EFFECT SIZES</b>   |          |          |          |                 |                  |
| <b>Creating Music: Improvising</b>  | 4.98     | <.001    | .48      | 3               | 5                |
| <b>Teaching a Singing Lesson</b>  | 4.90     | <.001    | .48      | 3               | 5                |
| <b>Properties of Creative Movement</b>                                    | 4.86     | <.001    | .47      | 4               | 5                |
| <b>Writing Integrated Lesson Plans</b>                                    | 4.84     | <.001    | .47      | 5               | 6                |
| <b>Critical Pedagogy</b>  | 4.59     | <.001    | .46      | 5               | 6                |
| <b>Teaching a Music Concept in a Lesson Related to Content Areas</b>      | 4.79     | <.001    | .46      | 4               | 6                |
| <b>Creating Music: Rhythm</b>   | 4.55     | <.001    | .44      | 3               | 5                |
| <b>Identifying/Describing Music Concepts</b>                              | 4.57     | <.001    | .44      | 2               | 5                |
| <b>Listening to Identify Music Concepts</b>                               | 4.49     | <.001    | .44      | 3               | 5                |
| <b>Making Instruments</b>   | 4.52     | <.001    | .44      | 4               | 5                |
| <b>Learning about the Physical Process of Singing</b>                     | 4.44     | <.001    | .43      | 3               | 4                |
| <b>Movement Activities</b>  | 4.41     | <.001    | .43      | 4               | 6                |
| <b>Creating Music with Poetry</b>   | 4.28     | <.001    | .42      | 4               | 5                |
| <b>Learning about Children's Voices &amp; Appropriate Songs</b>           | 4.34     | <.001    | .42      | 4               | 5                |
| <b>Singing Activities</b>   | 4.28     | <.001    | .41      | 4               | 5                |
| <b>Finding/Organizing Music Teaching &amp; Learning Resources</b>         | 4.25     | <.001    | .41      | 4               | 6                |
| <b>Assessing Student Needs &amp; Modifying Instruction</b>                | 3.98     | <.001    | .39      | 5.5             | 6                |
| <b>Reflecting on Lessons or Learning</b>                                  | 4.07     | <.001    | .39      | 6               | 7                |
| <b>Rhythm Activities</b>  | 3.97     | <.001    | .39      | 4               | 6                |
| <b>Sharing Music Teaching Songs &amp; Ideas</b>                           | 3.99     | <.001    | .39      | 5               | 6                |
| <b>Singing Songs</b>  | 4.02     | <.001    | .39      | 4               | 6                |
| <b>Connecting Instruction to Students in the Classroom</b>                | 3.93     | <.001    | .38      | 5               | 7                |
| <b>"Ethnic" Music and Activities</b>                                      | 3.92     | <.001    | .38      | 4               | 6                |
| <b>Listening to Music Connected to Other Content Areas</b>                | 3.95     | <.001    | .38      | 5               | 6                |
| <b>Learning about Connection, Correlation, Integration</b>                | 3.96     | <.001    | .38      | 5               | 6                |
| <b>Collecting/Sharing Singing Games/Songs</b>                             | 3.82     | <.001    | .37      | 5               | 6                |
| <b>Watching the Recordings of the Lessons You Taught</b>                  | 3.70     | <.001    | .36      | 5               | 6                |
| <b>Creating Movement</b>  | 3.55     | <.001    | .34      | 4               | 6                |
| <b>Teaching a Listening Lesson</b>  | 3.52     | <.001    | .34      | 5               | 6                |
| <b>Learning about Beat &amp; Note Values</b>                              | 3.33     | .001     | .32      | 3               | 4                |
| <b>Performing Chants</b>  | 2.94     | .003     | .28      | 4               | 5                |
| <b>Listening Activities</b>   | 2.93     | .003     | .28      | 5               | 6                |
| <b>Learning to Play the Recorder</b>                                      | 2.03     | .043     | .20      | 3               | 4                |

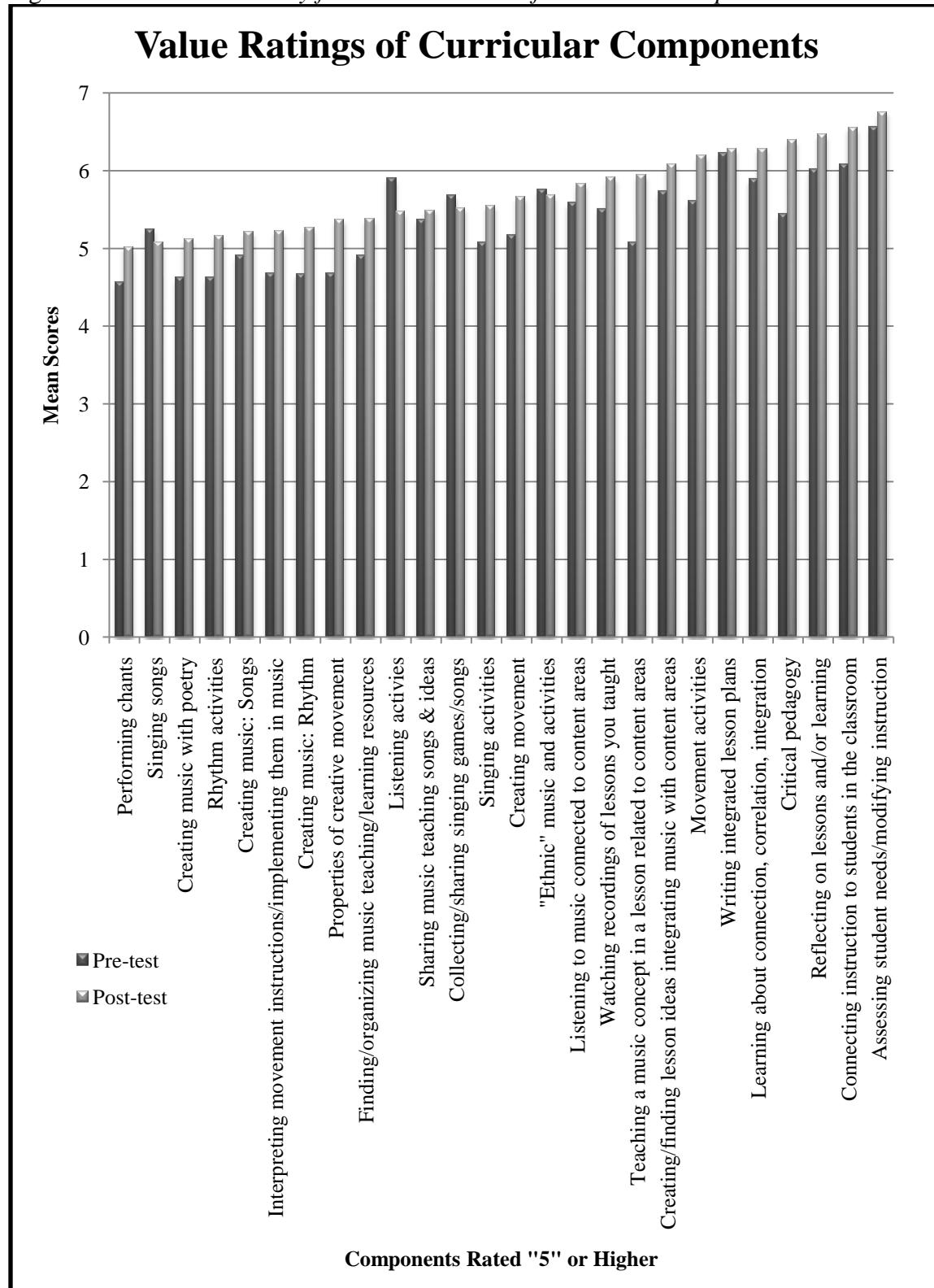
category relative to their effect size. Musical activities, musical concepts, and instructional process items were in both the small and moderate effect sizes.

*Research Question Two in Two Parts:*  
*(a) Perceptions of Value/Practicality of Curricular Components*

Participants responded to both pre- and post-test questionnaires specifically designed to discover how their confidence to integrate music in their elementary classrooms was effected by their perception of the value/practicality of curricular components. For the purposes of this study, value/practicality was associated with items rated “5” or higher (from 0 = “no value/practicality” to 7 = “highly valuable/practical”), based upon quartile analysis for each item using PASW software. The lowest score for the 75% quartile was “5” on each item except a rating of “4” for “learning to play recorder.” It was determined, therefore, that “5” was the minimal rating necessary to be considered valuable/practical for classroom use. Figure 4.4 is a presentation of all of the curricular components participants rated valuable/practical for use in their classrooms.

Of the 39 curricular components considered (see Appendix F), mean scores from pre- to post-test questionnaires indicated the curricular components participants considered the most valuable/practical largely pertain to concepts/philosophy that reflects “best practice” in all content areas: 1) “assessing student needs and modifying instruction,” 2) “connecting instruction to students in the classroom,” 3) “reflecting on lessons or learning,” 4) “critical pedagogy,” and 5) “learning about connection, correlation, integration.”

Figure 4.4 *Value/Practicality for Classroom Use of Curricular Components*



Highly-rated components related to teaching and musical skills include: 1) “writing integrated lesson plans,” 2) “movement activities,” 3) “creating/finding lesson ideas integrating music to other content areas,” and 4) “teaching a music concept in a lesson related to other content areas.”

Eight of the ten most highly-rated components related directly to the process by which students learned to apply their knowledge of music teaching and integration. This was particularly relevant as it led into their final project – microteaching a lesson from an integrated unit. Preparatory discussion focused on integration as per Snyder (2001), “assessing student needs/modifying instruction,” “connecting instruction to students,” and “critical pedagogy.” These discussions were all related to lesson construction and on-task micro-teaching modifications, as well as post-teaching reflections and adjustments.

This unit required students to create lessons integrating music with all content areas. Their microteaching experience was the creation and teaching of the music lesson from their unit. Following their microteaching, the pre-service teachers observed the video recordings of their lessons and reflected on them as a full group, in small groups, and in individual reflection papers. Nearly all of the curricular components they considered most valuable/practical were related to this project. The only item from amongst the most highly-rated components not directly connected to their final microteaching was “movement activities.” A number of the pre-service teachers, however, did use movement activities in this microteaching lesson, and many others indicated they wished they had used some form of movement with the music in this

lesson. “Movement activities,” therefore, may also be linked to the final microteaching assignment.

Responses from participants on the open-ended questions in the post-test questionnaire appear to coincide with several of the most highly-rated curricular components, as well. These comments were analyzed both qualitatively and quantitatively. Comments were tallied for frequency as well as categorized for emergent themes using NVivo software.

Forty-five percent of the total comments related specifically to writing or teaching lessons. The over-all frequency of these comments indicates the items related to the process of planning and teaching lessons were the most important ones for these pre-service teachers. Items related to the process of planning and teaching include: “assessing student needs and modifying instruction,” “connecting instruction to students in the classroom,” “reflecting on lessons or learning,” “writing integrated lesson plans,” “creating/finding lessons integrating music into content areas,” “teaching a music concept in a lesson related to other content areas,” “watching recordings of your microteaching,” “listening to music connected to content areas,” and many others.

Participants taught a music lesson from their integrated unit. Lessons needed to relate to another content area and be fully integrated into a thematic unit. The unit also needed to be constructed and delivered using an IAI. More than 70% of the participants affirmed the importance and value of the integrated unit, noting either the writing or teaching of that lesson (see microteaching and integrated unit requirements in Appendix D). Additionally, the comments related to the portfolio garnered sixteen percent of the total responses, most of which required the pre-service teachers to discover resources that

would be helpful for integrating music throughout the curriculum (see portfolio requirements in Appendix J).

Another twenty percent of the comments related to integrating instruction. For instance, when responding to the first open-ended question (“Which MUED 5011 projects, activities, and concepts did you find most beneficial?”) Hailey’s comments included the integrated unit and the portfolio, “Portfolio work – all things I could use in the classroom. Also integrated unit.” Sarah’s comment was similar, “parts of the portfolio – especially finding songs that are integrated with other academic subjects.” Laurie was particularly intrigued, “Also the portfolio sections – it opened my eyes to how many songs there are that can be connected to other content areas.”

Integration is not only a primary topic throughout the course and a requirement of the integrated unit/microteaching assignment; it is also integral to an IAI. This project is a combination of preparation and teaching, lessons and units, integration, and an IAI. I would suggest all of these aspects are inherent in one another, making over half of the total comments related in some way to the final integrated/internationalized unit and microteaching assignment, an appropriate culmination of the course. This also serves as an illustration of the strategies of an IAI – integrating learning from multiple perspectives across content areas. The project also demonstrates its practicality - teaching the pre-service teachers how to construct internationalized, integrated units and giving them the opportunity to teach integrated music instruction using an IAI in the elementary classroom.

In addition, thirty-five percent of the total comments regarding beneficial curricular components related to a variety of class activities. Specific categories in this

regard include movement activities and songs that included a game/activity, particularly as they related to other content areas (integration). Other specific activities mentioned included creative activities like writing songs, improvising, creating and playing instruments, chants, and stories/poetry with sound, also largely relating to other content areas.

Interestingly, only three participants mentioned “critical pedagogy,” although all projects and microteaching included reflection and revisions based upon reading and discussion of critical pedagogy. Using Wink’s (2004) construction of critical pedagogy as a catalyst, students participated in lively discussions related to naming “it,” reflecting on “it,” and taking action. As discussed in class, “it” could be nearly anything a teacher notices in the classroom – challenges or successes related to pedagogy, content, student behavior, student assessments, etc. Understanding of critical pedagogy was assessed in written assignments and classroom discussions prior to, and subsequent to, microteaching assignments. Rated highly on the quantitative portion of the questionnaire, perhaps the critical pedagogy inherent in the projects and microteaching may be included in the frequent comments regarding these components.

Open-ended responses also affirm the importance of the integrated unit. These comments either explicitly or implicitly include the internationalized requirements of the assignment– more so than any other curricular component included in the class. Only five comments suggested learning and applying an IAI in assignments other than the integrated unit. The nature (and popularity) of the integrated unit, however, would suggest that participants valued an IAI as related to the frequency with which the

integrated unit was mentioned and the large percentage (70%) of participants making these comments.

Interestingly, no mention was made of either of the most highly rated components (“assessing student needs/modifying instruction,” “connecting instruction to students”). As previously noted, this may be due to the innately intertwined nature of “assessing student needs/modifying instruction,” “connecting instruction to students,” and best practice in regards to teaching, and in this case, as it pertains to an IAI. For these components to rate so highly on the quantitative portion and not even be mentioned in the qualitative portion likely means they are not considered as separate entities unless required to do so (by questions on a questionnaire).

Comments regarding the least beneficial curricular components largely appeared to clump into three content-related categories, including: (a) recorder, (b) portfolio, and (c) projects. Nearly one-third of the students indicated the recorder was the least beneficial; furthermore, many of their comments indicated it would be unusable in their future classrooms. Approximately twenty percent of the recorder-related responses to the second open-ended question on the questionnaire (“What other MUED 5011 projects, activities, and concepts did you NOT find beneficial?”) were similar to Katherine’s,

I didn’t like so much the “content” like note value, how to play the recorder, etc. I feel these concepts were things that everyone has had at least some experience with already and that they were too narrow/specific to really be able to take and apply in a classroom.

Conversely, Jesi’s recorder-related response reflected the frustrations of the participants who struggled to play successfully,

I feel like it stressed out those that don’t know how to read notes and rhythms, and those with musical backgrounds probably don’t practice – so

it's essentially testing musical experience over effort (although the logs really help).

The remainder of the recorder-related comments resonated with Sandra's response, "Playing the recorder, I will never teach it in my gen. ed. room."

Secondly, twenty-five percent of the students indicated parts of the portfolio were either repetitive or too long. For instance, Kurt suggested shortening the song selection portion of the portfolio, "Finding 18 songs connecting music to other content areas. I know it contradicts above (his positive assessment of the portfolio in the prior question) but I am more thinking 18 is too many." Additionally, Sophie suggested a different approach to this portion of the portfolio, "Instead of finding almost 30 songs it would be more useful to find 5 websites where you can purchase the songs." Additional comments from Kurt and Sophie also indicated they felt the portfolio was beneficial, but the length or approach to this portion of the portfolio could be altered for greater relevance.

Fifteen percent of the students also felt some of the projects - particularly the timing of the project or the length of a project - was not beneficial. There were seven graded projects, most of which required outside-of-class time to construct. Across only nine or ten weeks, Andrew's response reflected on the pace of the course, "Some of the class projects got too squished for time." Sandra also indicated the projects were too extensive, "Projects – too time-consuming for 2 credits."

Finally, three students commented on learning about music fundamentals or concepts. They suggested this information was not usable for their future classrooms - that they were too music-specific, or that this was already familiar information. The remainder of the comments was largely singular observations, including concerns such as

teaching peers rather than children during microteaching assignments, singing projects, and listening activities.

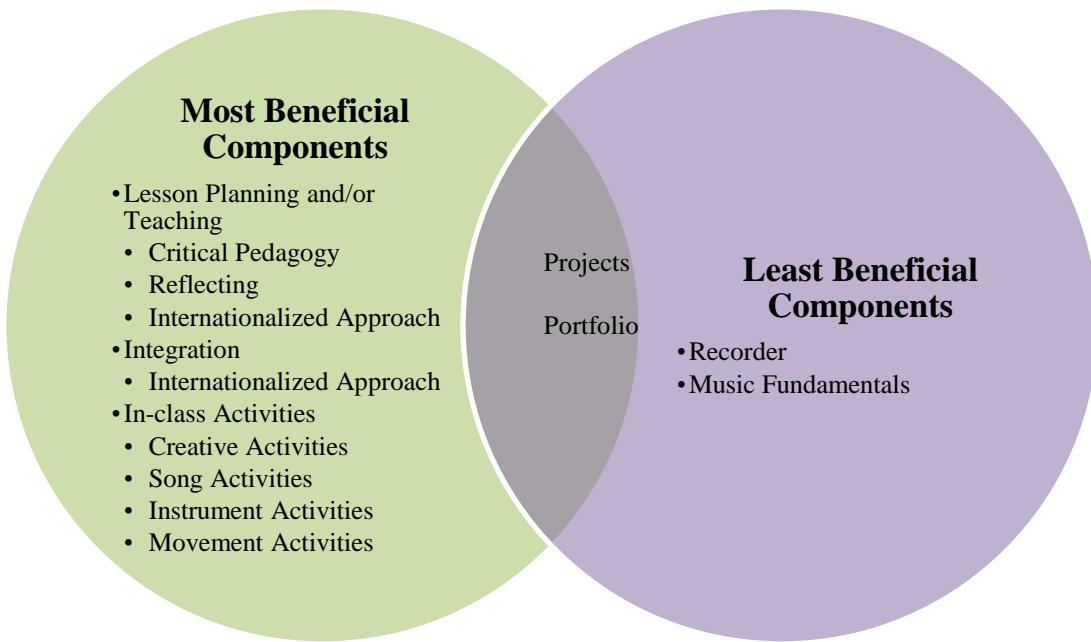
The following Venn diagram (Figure 4.5) illustrates the categories participants suggested were most and least beneficial for music integration in their future classrooms. You will notice the value/practicality of two categories overlap because sixteen percent of the comments regarding most beneficial components related to the value/practicality of the portfolio, but twenty-five percent of the comments related to least beneficial components indicated parts of the portfolio were either too long or repetitive. Comments regarding the projects were similar. Over fifty percent of the comments regarding the projects fit into the most beneficial components category; however, another twenty-three percent referred to portions of projects that were too long or complicated when they required work-time outside of class.

Information regarding how participants felt about an IAI emerged serendipitously from some individual participants' comments in the qualitative data. More importantly, it became irrevocably intertwined in the curricular components they rated the highest and in the frequency with which they selected these components. Clearly, an IAI is one of the elements of this class that participants deemed valuable/practical for their future classrooms.

*b) How Perception of Value/Practicality Effects Confidence to Integrate*

The relationship between perceived value/practicality of each curricular component and confidence to integrate music using an IAI (on the post-test

Figure 4.5 *Most & Least Beneficial Curricular Components*



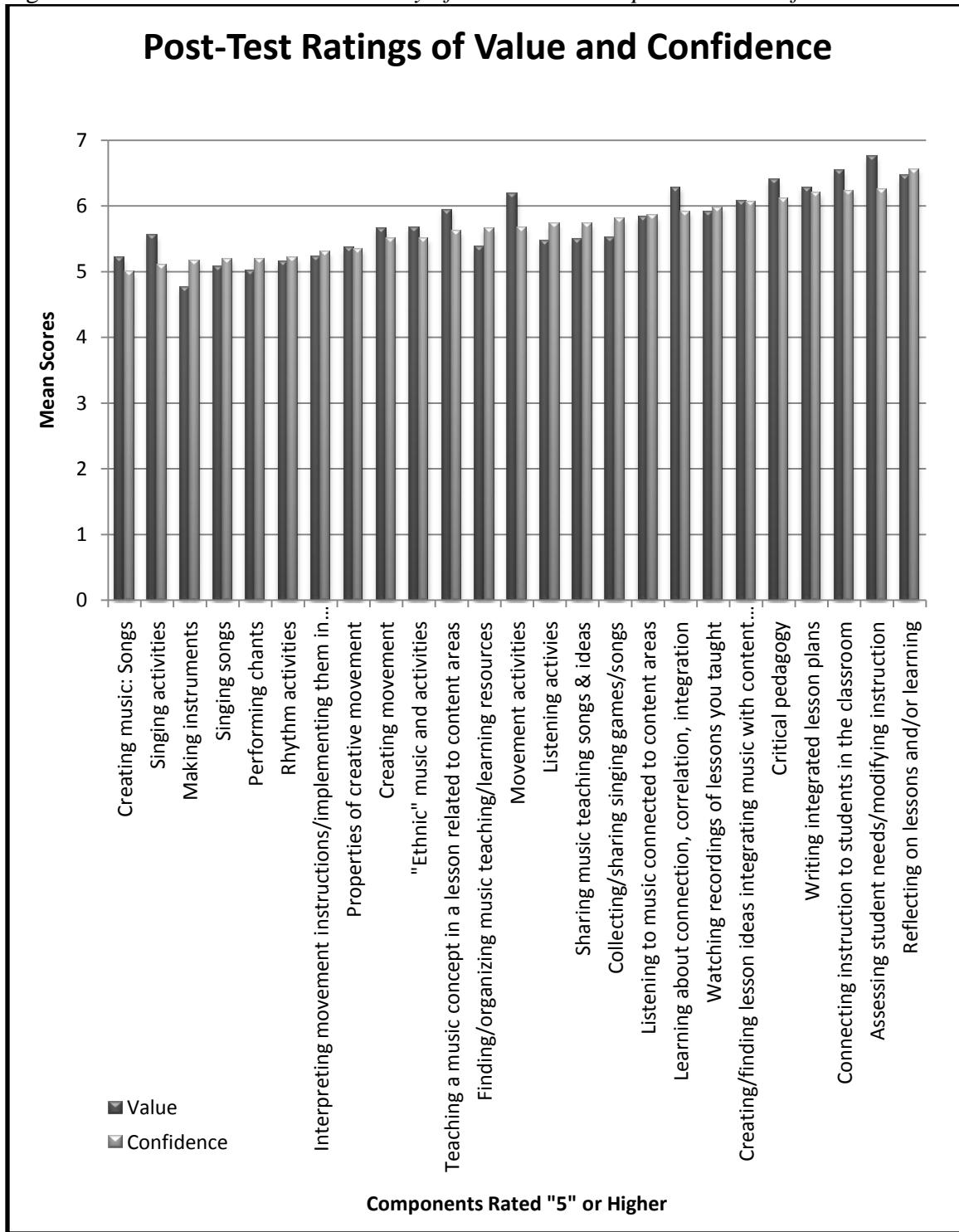
questionnaire) was investigated using Spearman's rho Correlation Coefficient. Although this does not demonstrate cause, based on Pallant's (2007, p. 132) and Cohen's (1992) scale for correlation strength (small effect:  $r = .10$  to  $.29$ ; medium effect:  $r = .30$  to  $.49$ ; and large effect:  $r = .50$  to  $1.0$ ) there was a medium or strong, positive correlation for all 39 items ( $p \leq .05$ ) between perceived value/practicality and confidence to integrate. "Assessing student needs and modifying instruction" ( $r = .48$ ), "learning to play recorder" ( $r = .47$ ), "rhythm activities" ( $r = .34$ ), and "reflecting on lessons/learning" ( $r = .34$ ) were moderately correlated ( $p \leq .05$ ). The strength of correlations between the remainder of the items (from  $r = .502$ -.806) indicates value/practicality of curricular components and confidence to integrate music using an IAI are significantly, and strongly, related (Table 4.4 includes all of the items and their  $r$  values). See Figure 4.6

Table 4.4 *Value and Confidence: Spearman's rho Correlation Coefficient*

| Items   | <i>r</i> | <i>n</i> | <i>p</i> |
|---|----------|----------|----------|
| <b>Large effect</b>   |          |          |          |
| <b>Creating music with poetry</b>   | .806     | 53       | <.001    |
| <b>Watching recordings of lessons you taught</b>                          | .767     | 53       | <.001    |
| <b>Properties of creative movement</b>                                    | .739     | 52       | <.001    |
| <b>Singing songs</b>  | .714     | 52       | <.001    |
| <b>Teaching a singing lesson</b>  | .714     | 53       | <.001    |
| <b>Creating music: Rap</b>  | .709     | 53       | <.001    |
| <b>Singing activities</b>   | .705     | 53       | <.001    |
| <b>Learning about children's voice &amp; appropriate songs</b>            | .695     | 53       | <.001    |
| <b>Playing instruments</b>  | .685     | 53       | <.001    |
| <b>Creating music: Rhythm</b>   | .683     | 53       | <.001    |
| <b>Making instruments</b>   | .671     | 53       | <.001    |
| <b>"Ethnic" music &amp; activities</b>                                    | .652     | 53       | <.001    |
| <b>Listening activities</b>   | .652     | 52       | <.001    |
| <b>Learning about beat/note values</b>                                    | .636     | 53       | <.001    |
| <b>Identifying/describing music concepts</b>                              | .630     | 53       | <.001    |
| <b>Creating movement</b>  | .623     | 53       | <.001    |
| <b>Writing a singing lesson</b>   | .618     | 53       | <.001    |
| <b>Interpreting/implementing movement instructions</b>                    | .615     | 52       | <.001    |
| <b>Movement activities</b>  | .613     | 53       | <.001    |
| <b>Teaching a listening lesson</b>  | .612     | 52       | <.001    |
| <b>Learning about physical process of singing</b>                         | .603     | 53       | <.001    |
| <b>Listening to music connected to content areas</b>                      | .603     | 53       | <.001    |
| <b>Performing chants</b>  | .571     | 53       | <.001    |
| <b>Critical pedagogy</b>  | .566     | 50       | <.001    |
| <b>Sharing music teachings songs &amp; ideas</b>                          | .562     | 52       | <.001    |
| <b>Creating music: Improvising</b>  | .561     | 53       | <.001    |
| <b>Finding/organizing music teaching/learning resources</b>               | .555     | 53       | <.001    |
| <b>Creating/finding lesson ideas integrating music with content areas</b> | .551     | 53       | <.001    |
| <b>Learning about connection, correlation, integration</b>                | .531     | 53       | <.001    |
| <b>Listening to identify music concepts</b>                               | .521     | 53       | <.001    |
| <b>Collecting/sharing singing games/songs</b>                             | .512     | 53       | <.001    |
| <b>Connecting instruction to students</b>                                 | .509     | 53       | .003     |
| <b>Creating music: Songs</b>  | .502     | 52       | <.001    |
| <b>Medium Effect</b>  |          |          |          |
| <b>Assessing student needs/modifying instruction</b>                      | .475     | 53       | <.001    |
| <b>Learning to play recorder</b>  | .469     | 53       | <.001    |
| <b>Writing integrated lesson plans</b>                                    | .417     | 53       | .002     |
| <b>Teaching a music concept in a lesson related to content areas</b>      | .399     | 53       | <.001    |
| <b>Rhythm activities</b>  | .341     | 53       | .014     |
| <b>Reflecting on lessons &amp;/or learning</b>                            | .340     | 53       | .014     |

for the twenty-five items participants are confident to integrate and their ratings for value/practicality.

Figure 4.6 *Perceived Value/Practicality of Curricular Components & Confidence*



*Summary: Perceptions of the Value/Practicality of Curricular Components and How They Effect Confidence to Integrate*

Prior research has found that the value/practicality of curricular components (musical activities and skills) is linked to pre-service teachers' willingness to include music in their classroom (Colwell, 2008; Kinder, 1988; Malin, 1993; Propst, 2003; Saunders & Baker, 1991). Responses on the post-test questionnaire indicate pre-service elementary classroom teachers rate curricular components related to integrating music and "best practice" teaching techniques (like "assessing student needs and modifying instruction") the highest in both the quantitative items and open-ended questions. More positive comments related to planning, teaching, and integrating lessons than to musical skills and concepts individually. Intertwined in all of the most highly-rated and frequent responses are the components inherent in the final integrated, internationalized unit they designed and taught. This indicates these pre-service teachers valued this unit, designed and taught using an IAI.

Furthermore, the strong correlations between value/practicality and confidence to integrate in the data are also notable, affirming prior research findings. The curricular components each group found most valuable/practical are also the ones they are most confident to integrate using an IAI.

### Research Question Three: Effect of Prior Music Education on Confidence to Integrate

The third research question was explored using data collected from the post-test questionnaires. A Kruskal-Wallis test to determine whether there is a difference in confidence to integrate between the three groups (divided based on prior music education.) The participants were divided into three groups (IV) based on their prior music education, as follows: Group 1 = “music in elementary + middle school”; Group 2 = “music through at least part of high school”; or Group 3 = “music K-12 + additional elective college music coursework.”

The Kruskal-Wallis Test revealed a significant main effect for confidence to integrate four items (10%) related to prior music education. There was a significant main effect for confidence to integrate “movement activities” across three different amounts of prior music instruction ( $Gp1, n = 21; Gp2, n = 25; Gp3 n = 7$ ),  $\chi^2(2, n = 53) = 7.79, p = .020$ . Group 1 (elementary + middle school) and 3 (music K-12 + college) recorded a higher median score ( $Md = 6$ ) than Group 2 ( $Md = 5$ ).

There was also a significant main effect for confidence to integrate “create music: songs” across three different amounts of prior music instruction ( $Gp1, n = 21; Gp2, n = 25; Gp3 n = 7$ ),  $\chi^2(2, n = 53) = 7.66, p = .022$ . Group 3 (music K-12 + college) recorded a higher median score ( $Md = 6$ ) than Groups 1 or 2 ( $Md = 5$ ).

The third item significantly effected by prior music education was “create music with poetry.” There was a significant main effect for confidence to integrate “create music with poetry” across three different amounts of prior music instruction ( $Gp1, n = 21; Gp2, n = 25; Gp3 n = 7$ ),  $\chi^2(2, n = 53) = 7.74, p = .021$ . Group 3 (music K-12 +

college) recorded a higher median score ( $Md = 6$ ) than Group 1 ( $Md = 5$ ) or Group 2 ( $Md = 4$ ).

Finally, there was a significant main effect for confidence to integrate “interpret/implement movement instructions in music” across three different amounts of prior music instruction (Gp1,  $n = 21$ ; Gp2,  $n = 25$ ; Gp3  $n = 7$ ),  $\chi^2 (2, n = 53) = 6.40, p = .041$ . Group 1 (elementary + middle school) and 3 (music K-12 + college) recorded a higher median score ( $Md = 6$ ) than Group 2 ( $Md = 5$ ).

The remainder of the items did not demonstrate a significant effect for prior music education. Therefore, of the 39 possible items, only four (10%) revealed a significant main effect for “prior music education” and confidence to integrate music using an IAI. It appears that prior music education has some effect on confidence to integrate internationalized music instruction, particularly related to “movement” and “creating” music.

Comments from participants’ reflections seem to align with these findings. Most participants did not mention their prior music background in relationship to their confidence or intentions to integrate music, but several made revealing comments. Frank’s candor revealed his reticence to integrate music was likely directly linked to his prior music education (only through grade 7).

Upon think[ing] about how I may incorporate music into my classroom, my initial thought is that I would not. When I think about it; I am not very musically talented, I cannot play any instruments and I am not all that interested in music in general. Who knows, I may have a much different perspective today if I would have been exposed to more aspects of music growing up. It is in this that I need to determine how I, with the little knowledge I do have, can incorporate music into my classroom.

The remainder of Frank's reflection included ways he felt he could integrate music, but it was clear his musical expertise left him feeling ill-equipped to integrate music, internationally or otherwise. On the other hand, in his final reflection of how he thought he could use music in his future classroom, Edward expressed his intention to regularly integrate music. "I have always planned to integrate music. Now I just have more ideas how to do it." Incidentally, Edward had an extensive musical background, including four years of playing in one of the university ensembles.

A Kruskal-Wallis Test was also used as an independent variable related to prior music education (in terms of individual lessons) and its effect on confidence to integrate music using an IAI. This continuous variable was collapsed into three groups using two cut-points in PASW according to the following number of years of lessons: Group 1 = 0 years; Group 2 = .01 – 3.50 years; and Group 3 = 3.51+ years. The Kruskal-Wallis Test revealed a significant main effect for confidence to integrate four different items (10%) related to number of years of individual music lessons.

There was a significant main effect for confidence to integrate "learn to play recorder" (Gp1,  $n = 30$ ; Gp2,  $n = 6$ ; Gp3  $n = 17$ ),  $\chi^2(2, n = 53) = 6.29, p = .043$ . Group 3 recorded a higher median score ( $Md = 6$ ) than Groups 1 and 2 ( $Md = 5$ ). There was also a significant main effect for confidence to integrate "rhythm activities" (Gp1,  $n = 30$ ; Gp2,  $n = 6$ ; Gp3  $n = 17$ ),  $\chi^2(2, n = 53) = 10.60, p = .005$ . Group 2 recorded a higher median score ( $Md = 7$ ) than Group 1 ( $Md = 5$ ) or Group 3 ( $Md = 6$ ). There was a significant main effect for confidence to integrate "learn about beat/note values" (Gp1,  $n = 30$ ; Gp2,  $n = 6$ ; Gp3  $n = 17$ ),  $\chi^2(2, n = 53) = 6.15, p = .046$ . Group 3 recorded a higher median score ( $Md = 5$ ) than Groups 1 and 2 ( $Md = 4$ ). Finally, there was a significant main

effect for confidence to integrate “create music: improvisation” (Gp1,  $n = 30$ ; Gp2,  $n = 6$ ; Gp3  $n = 17$ ),  $\chi^2(2, n = 53) = 7.69, p = .021$ . Group 3 recorded a higher median score ( $Md = 6$ ) than Groups 1 ( $Md = 5$ ) and 2 ( $Md = 4$ ).

*Summary: Research Question Three: Effect of Prior Music Education on Confidence to Integrate Using an Internationalized Approach*

Prior music education and individualized music lessons have a significant main effect on confidence for 21% of the curricular components, so we cannot fully reject the null hypothesis (there is no difference in confidence to integrate music using an IAI between groups based upon years of prior music education). Although these results indicate prior music education and individualized lessons does effect curricular components ranging from musical activities like playing, rhythmic skills, movement, and creating, the one-point differences in median scores may be too small to adequately determine the significance of prior music education and individualized music lessons.

**Research Question Four: Effect of Perceptions of the Difficulty of Requisite Musical Skills on Confidence to Integrate**

Research question four, related to how perceptions of the difficulty of requisite musical skills effects confidence to integrate music using an internationalized approach to instruction, was explored using data collected from the post-test questionnaires. The 39 items were rated on a continuous scale using a Likert-type scale (“0” = “not difficult at all”, “7” = “extremely difficult”). The independent variables were the perception of the degree of difficulty of “singing,” “listening,” “creating/composing,” and “playing

recorder” collected from the ratings given by participants on the post-test questionnaire. The continuous scale of the independent variable (“0” = “not difficult at all”, “7” = “extremely difficult”) was transformed to categorical variables using two cut-points with PASW software according to the following parameters: Singing - “Easy” = 0-2; “Moderate” = 3-4; or “Difficult” = 5-7; Listening - “Easy” = 0-1; “Moderate” = 2-3; or “Difficult” = 4-7; Creating/Composing - “Easy” = 0-3; “Moderate” = 4-5; or “Difficult” = 6-7; Playing Recorder - “Easy” = 0-3; “Moderate” = 4-5; or “Difficult” = 6-7 (see Table 4.5 for the transformation of the continuous variables to categories). Four separate Kruskal-Wallis tests were used to determine whether there was a difference in confidence to integrate music using an IAI relative to perceived degree of difficulty of four primary music skills: singing, listening, playing, and creating/composing. The null hypothesis: there is no difference in confidence to integrate music using an IAI between groups’ based on their perceptions of the difficulty of music skills.

*Table 4.5 Variable Transformation for Degree of Difficulty of Requisite Music Skills to Categories*

| Rating of degree of difficulty “0” = “not difficult at all” – “7” = “extremely difficult” | Category Transformations |
|---|--------------------------|
| <b>Singing</b>  |                          |
| <b>0-2</b>  | Easy                     |
| <b>3-4</b>  | Moderate                 |
| <b>5-7</b>  | Difficult                |
| <b>Listening</b>  |                          |
| <b>0-1</b>  | Easy                     |
| <b>2-3</b>  | Moderate                 |
| <b>4-7</b>  | Difficult                |
| <b>Creating/Composing &amp; Playing Recorder</b>  |                          |
| <b>0-3</b>  | Easy                     |
| <b>4-5</b>  | Moderate                 |
| <b>6-7</b>  | Difficult                |

*Perceptions of Difficulty: “Singing”*

A Kruskal-Wallis Test revealed a significant main effect for perceived degree of difficulty “singing” related to confidence to integrate eighteen curricular components. For instance, there was a significant difference in confidence to integrate “singing activities” across three different perceptions of difficulty “singing” (“Easy”,  $n = 21$ ; “Moderate”,  $n = 16$ ; “Difficult”  $n = 16$ ),  $\chi^2(2, n = 53) = 7.14, p = .028$ . See Table 4.6 for the items and statistics relative to confidence to integrate music using an IAI and perceived difficulty “singing.”

Of the 39 possible items, eighteen (46%) revealed a significant main effect for the perceived degree of difficulty of “singing” and confidence to integrate music using an IAI. All of the singing curricular components were significantly effected, but many of the non-singing related curricular components were also significantly effected. Confidence is clearly effected by how difficult singing is perceived.

*Perceptions of Difficulty: “Listening”*

A Kruskal-Wallis Test revealed a significant main effect for perceived degree of difficulty “listening” related to confidence to integrate seventeen curricular components. For instance, there was a significant difference in confidence to integrate “listening activities” across three different perceptions of difficulty “listening” (“Easy”,  $n = 21$ ; “Moderate”,  $n = 18$ ; “Difficult”  $n = 13$ ),  $\chi^2(2, n = 52) = 8.26, p = .016$ . See Table 4.7 for the items and statistics relative to confidence to integrate music using an IAI and perceived difficulty “listening.”

Table 4.6 *Significant Difference in Confidence for Perception of Difficulty “Singing”*

| Items  | df   | $\chi^2$ | Sig.  |
|--|------|----------|-------|
| <b>Teaching a singing lesson</b>                                     | 2,53 | 18.99    | <.001 |
| <b>Writing a singing lesson plan</b>                                 | 2,53 | 17.65    | <.001 |
| <b>Singing songs</b>   | 2,53 | 11.67    | .003  |
| <b>Rhythm Activities</b>   | 2,53 | 11.45    | .003  |
| <b>Sharing music teaching songs &amp; ideas</b>                      | 2,53 | 10.52    | .005  |
| <b>Teaching a music concept in a lesson related to content areas</b> | 2,53 | 9.51     | .009  |
| <b>Listening to music connected to content areas</b>                 | 2,53 | 9.13     | .010  |
| <b>Properties of creative movement</b>                               | 2,52 | 8.36     | .015  |
| <b>Playing instruments</b>   | 2,53 | 8.34     | .015  |
| <b>Watching recordings of the lessons you taught</b>                 | 2,53 | 8.29     | .016  |
| <b>Identifying/describing music concepts</b>                         | 2,53 | 8.02     | .018  |
| <b>Listening to identify music concepts</b>                          | 2,53 | 7.27     | .026  |
| <b>Creating movement</b>   | 2,52 | 7.23     | .027  |
| <b>Teaching a listening lesson</b>                                   | 2,52 | 7.19     | .027  |
| <b>Singing activities</b>  | 2,53 | 7.14     | .028  |
| <b>Finding/organizing music teaching/learning resources</b>          | 2,53 | 6.34     | .042  |
| <b>Learning to play recorder</b>                                     | 2,52 | 6.26     | .004  |
| <b>Making instruments</b>  | 2,52 | 6.19     | .045  |

Of the 39 possible curricular components, seventeen (44%) revealed a significant main effect for the perceived degree of difficulty of “listening” and confidence to integrate music using an IAI. Components ranged from musical activities to the instructional process and philosophical underpinnings. Confidence is clearly effected by how difficult “listening” is perceived (see Table 4.8) as a musical skill.

#### *Perceptions of Difficulty: “Creating/Composing”*

A Kruskal-Wallis Test revealed a significant main effect for perceived degree of difficulty “creating/composing” related to confidence to integrate four curricular

Table 4.7 *Significant Difference in Confidence for Perception of Difficulty “Listening”*

| Items   | df   | $\chi^2$ | Sig. |
|---|------|----------|------|
| <b>Sharing music teaching songs &amp; ideas</b>                 | 2,53 | 13.63    | .001 |
| <b>Teaching a listening lesson</b>                              | 2,52 | 11.59    | .003 |
| <b>Teaching a singing lesson</b>                                | 2,53 | 11.48    | .003 |
| <b>Singing songs</b>  | 2,53 | 11.46    | .003 |
| <b>Collecting/sharing singing games/songs</b>                   | 2,53 | 9.60     | .008 |
| <b>Singing Activities</b>                                       | 2,53 | 8.88     | .012 |
| <b>Listening to music connected to content areas</b>            | 2,53 | 8.87     | .012 |
| <b>Listening activities</b>                                     | 2,52 | 8.26     | .016 |
| <b>Reflecting on lessons or learning</b>                        | 2,52 | 7.85     | .020 |
| <b>Creating music: Songs</b>                                    | 2,53 | 7.71     | .021 |
| <b>Playing instruments</b>                                      | 2,53 | 7.12     | .028 |
| <b>Create music: Improvisation</b>                              | 2,53 | 7.06     | .029 |
| <b>Learning about children’s voices &amp; appropriate songs</b> | 2,52 | 6.64     | .022 |
| <b>Learning about the physical process of singing</b>           | 2,53 | 6.35     | .042 |
| <b>Movement activities</b>                                      | 2,53 | 6.24     | .044 |
| <b>Learning about connection, correlation, integration</b>      | 2,53 | 6.16     | .046 |
| <b>Making instruments</b>                                       | 2,52 | 6.10     | .047 |

components. For instance, there was a significant difference in confidence to integrate “performing chant” across three different perceptions of difficulty “creating/composing” (“Easy”,  $n = 22$ ; “Moderate”,  $n = 24$ ; “Difficult”  $n = 7$ ),  $\chi^2(2, n = 53) = 8.86, p = .012$ .

See Table 4.8 for the items and statistics relative to confidence to integrate music using an IAI and perceived difficulty “creating/composing.”

Table 4.8 *Significant Difference in Confidence for Perception of Difficulty “Creating/Composing”*

| Items  | df   | $\chi^2$ | Sig. |
|--|------|----------|------|
| <b>Performing chants</b>                     | 2,53 | 8.96     | .012 |
| <b>Identifying/describing music concepts</b> | 2,53 | 7.16     | .028 |
| <b>Write singing lesson</b>                  | 2,53 | 7.15     | .028 |
| <b>Listening activities</b>                  | 2,52 | 6.23     | .044 |

Of the 39 possible curricular components, four (10%) revealed a significant main effect for the perceived degree of difficulty of “creating/composing” and confidence to integrate music using an IAI. Confidence is somewhat effected by how difficult “creating/composing” is perceived as a musical skill (see Table 4.9).

*Perceptions of Difficulty: “Playing Recorder”*

A Kruskal-Wallis Test revealed a significant main effect for perceived degree of difficulty “performing recorder” related to confidence to integrate two curricular components. There was a significant difference in confidence to integrate “learning to play recorder” across three different perceptions of difficulty “playing recorder” (“Easy”,  $n = 21$ ; “Moderate”,  $n = 18$ ; “Difficult”  $n = 13$ ),  $\chi^2(2, n = 52) = 7.43, p = .024$ . There was also a significant difference in confidence to integrate “play recorder” across three different perceptions of difficulty “watching video recording of lessons you taught” (“Easy”,  $n = 21$ ; “Moderate”,  $n = 18$ ; “Difficult”  $n = 14$ ),  $\chi^2(2, n = 53) = 7.96, p = .019$ .

Of the 39 possible curricular components two (5%) revealed a significant main effect for the perceived degree of difficulty of “playing recorder” and confidence to integrate music using an IAI. Confidence is not significantly effected by how difficult “playing recorder” is perceived as a musical skill.

*Summary - Research Question Four: Effect of Perceived Degree of Difficulty of Requisite Music Skills on Confidence to Integrate Using an Internationalized Approach*

Although this seems puzzling (particularly related to previous research), there were very few comments at the end of the class pertaining to musical expertise. The few

comments made, however, do seem to link musical skill and willingness to integrate music in the classroom. Carrie, who did not have any music education after grade eight, indicated she would need to get over her own negative perceptions of her musical ability to confidently integrate music using an internationalized approach to instruction.

In order to more fully incorporate music into my classroom, I need to personally become more comfortable with my own musical ability. I need to change the longheld belief that I am not a musical person so that I can approach musical learning with an open mind.

Lily and Frank made similar comments related to their fear of singing, especially in public. Sammie's perception of her own musical ability was also integral to her willingness to integrate music in her classroom, despite her sense that music is an important element of an elementary classroom. "I do not feel confident in integrating music, but I still feel it is very important. I'm not very musically talented so I feel I lack the skills to integrate music in my classroom."

Interestingly, none of the participants who indicated some or all of the musical skills (needed to integrate music effectively) were easy for them commented on the importance of this perception or their expertise. Perhaps they took their musical ability for granted or did not address it because they were not directly asked to do so. Ninety-five percent of the participants who indicated music skills (singing, listening, creating/composing, and playing recorder) are easy, however, also indicated they were confident to integrate music into their classroom content and pedagogy using an internationalized approach to instruction.

Prior research has found that in addition to the value/practicality of musical components, confidence in musical ability is linked to willingness to integrate music into

the classroom (Byo, 1999; Kvet & Watkins, 1993; Richards, 1999; Russell-Bowie, 2009; Saunders & Baker, 1991; Wiggins & Wiggins, 2008). In this study, the perceived degree of difficulty “singing” and “listening” in particular had a significant main effect on confidence to integrate music using an internationalized approach to instruction in the elementary classroom. Perceived degree of difficulty related to “singing” was especially striking in the impact it had on confidence to integrate. Only eleven of the 39 items (28%) were *not* effected by perceived difficulty of one of the requisite musical skills, so the null hypothesis (There is no difference in confidence to integrate music using an IAI between groups’ based on their perceptions of the difficulty of music skills.) can be rejected. Perhaps most importantly, pre-service teachers who perceive “singing” or “listening” as particularly difficult may not have the confidence to integrate music into their classrooms using an IAI.

#### **Research Question Five: Effect of Prior Cross-cultural or Intercultural Experience on Confidence to Integrate**

Research question five, related to how prior cross-cultural/intercultural experience effects confidence to integrate music using an IAI, was explored using data collected from the post-test questionnaires. The 39 dependent items were rated on a continuous scale using a Likert-type scale (“0” = “not difficult at all”, “7” = “extremely difficult”). The null hypothesis is: there is no difference in confidence to integrate music using an IAI between groups who have had a life-altering cross-cultural/intercultural experience, and those who have not.

A Mann-Whitney U Test was used to discover whether there was a difference between groups who indicated they had life-changing cross-cultural/intercultural experience (Group 1) and those who had not (Group 2). The independent variable, therefore, was “cross-cultural/intercultural experience” (including both education and personally): 1 = “none” 2 = “some”.

A Mann-Whitney U Test revealed a statistically significant difference in confidence to integrate “creating music: rap” for participants who had no “cross-cultural/intercultural experience” ( $Md = 4$ ,  $n = 25$ ) and those who had some “cross-cultural/intercultural experience” ( $Md = 6$ ,  $n = 27$ ),  $U = 180$ ,  $z = -2.966$ ,  $p = .003$ ,  $r = -.411$ .

According to their ratings, prior cross-cultural/intercultural experience does not significantly impact their confidence to integrate music using an IAI. Participants’ responses identified life-altering cross-cultural/intercultural experience ranging from hosting a foreign exchange student for a week in high school to teaching in a national school in Central America for a semester. From this broad range of experiences 43 of the participants (54%) indicated they had “life-altering” cross-cultural/intercultural experience. It is possible the broadness with which participants interpreted “life-altering” may have diluted the effect cross-cultural/intercultural experience has on confidence to use an internationalized approach to instruction.

*Summary: Research Question Five*  
*Effect of Prior Cross-cultural/Intercultural Experience/Education*  
*on Confidence to Integrate Using an Internationalized Approach*

According to the analysis in this study, prior cross-cultural/intercultural education and experience does not have a significant effect on pre-service elementary classroom teachers' confidence to integrate music using an IAI, so we cannot reject the null hypothesis (There is no difference in confidence to integrate music using an IAI between groups who have had a life-altering cross-cultural/intercultural experience, and those who have not.).

**Summary: Factors that Effect Confidence**

The third, fourth, and fifth research questions address specific “life” factors, (prior music education, perceptions of the difficulty of requisite music skills, and prior cross-cultural/intercultural experience) to determine whether they had any effect on confidence to integrate music using an IAI. Although cross-cultural/intercultural experience does not have much effect on confidence to integrate music, prior music education/individual music lessons and perceptions of the degree of difficulty of musical skills has a significant impact. Prior music education/individual music lessons effects 20% of the curricular components. Perceived degree of difficulty “singing” and “listening” has a significant main effect for 72% of the curricular components.

In all cases, confidence grew across time. Furthermore, perceptions of the difficulty of “singing” or “listening” were the most significant factors that effected confidence to integrate music into the elementary classroom using an IAI.

## Chapter Summary

This chapter included results of the analysis of the data collected from pre- and post-test questionnaires, interviews, student assignments and reflections, discussions, and field notes. Descriptive statistics, Wilcoxon Signed Rank Test, Kruskal-Wallis Tests, and a Mann-Whitney U Test were used to analyze data in PASW (statistical analysis software). Qualitative data were analyzed with the help of NVivo software – categories, sub-categories, and characteristics emerged related to elements that effected confidence (barriers and motivators) to integrate music using an IAI, as well as how the “life factors” associated with question three, four, and five effected participants’ confidence. Diagrams that address what factors effect pre-service teacher confidence to integrate an IAI were also developed.

Using information from the questionnaires, I presented the curricular components participants indicated are the most practical/valuable, to frame the research questions. Furthermore, using information from all of the data sources I described factors that significantly effect participants’ confidence to integrate music utilizing an IAI, factors that enhance or detract from participants’ confidence to integrate music utilizing an internationalized approach to instruction, and how confidence is effected across the time in the course.

## CHAPTER V: DISCUSSION, CONCLUSIONS, RECOMMENDATIONS

### Introduction

Educators and scholars have spent their careers designing and evaluating curriculum and pedagogical strategies. A fair amount of research related to the music methods requirement for elementary classroom teachers pertains to pre-service and in-service teachers' perspectives related to this course requirement. There is also a significant amount of prior research on in-service classroom teachers' integration of music into their content and pedagogy.

Pre-service elementary classroom teachers' confidence to integrate music using an internationalized approach to instruction (IAI) is investigated in this study. Situated in a large Midwestern university in the United States, this case study explores participants' perceptions and thoughts about specific curricular issues and their effects on their confidence to teach from an international perspective. Prior music education and perceptions of musical skills could impact participants' ability to integrate music and simultaneously use an IAI.

In this study an IAI includes the following strategy "checklist" in lesson planning and pedagogy: 1) Local to global spiral: addressing relevance to students (whenever possible or pertinent, start with a culture significant to the class, school, or community); 2) Contextualize all information; 3) Go in-depth into one culture before moving on to another; 4) Present multiple perspectives on content; 5) Use authentic materials and practices as closely and as often as possible; 6) Learn about connections and similarities, not only differences, 7) Address multiple learning styles and intelligences (relevant to

students), and 8) Integrate across all content areas. Philosophically and practically, these were the guiding principles for instruction and pedagogy for the course, as well part of the expected student outcomes.

The results of this study confirm prior research regarding pre-service teacher confidence to integrate music – pre-service and in-service teachers will not integrate musical concepts or activities for which they are not confident (Byo, 1999; Kvet & Watkins, 1993; Richards, 1999; Russell-Bowie, 2009; Saunders & Baker, 1991; Wiggins & Wiggins, 2008). Additionally, pre-service teachers need to value music integration and feel comfortable with their music skills in order to be able to confidently integrate music (Kinder, 1988; Malin, 1993; Saunders & Baker, 1991), and in this instance, using an IAI.

Both the qualitative and the quantitative data appear to illuminate two primary categories: “barriers” and “motivators” to confidence related to integrating music using an IAI. Five sub-categories associated with “motivators” surfaced, including: 1) student benefits, 2) how-to/defining, 3) community involvement, 4) internationalized teaching experience, and 5) future careers. Six sub-categories related to “barriers” appeared, including: 1) perceived as difficult, 2) background experience, 3) understand internationalize education, 4) time, 5) teacher knowledge, and 6) macro/micro biases. The results also include some new ideas and possibilities for future teacher-preparation curriculum design and pedagogy.

## Implications for Practice: Teacher Educators

There are a variety of issues teacher educators should consider in an effort to encourage pre-service teachers' ability to integrate music using an IAI. Implications of the findings of this study for teacher educators include the need for: 1) an intentionally internationalized approach to instruction; 2) in-class and developmental time and opportunity for pre-service teachers to discuss and implement internationalized practice; 3) intentional preparation to address perceived value of musical content; 4) intentional preparation to address perceived degree of difficulty related to requisite musical skills and musical background; 5) opportunity for pre-service teachers to develop quality lesson-planning and teaching; and 6) opportunity for critical reflection. Pre-service elementary classroom teachers valued eight strategies associated with internationalized instruction (Table 2.2), so care must be given to each characteristic of internationalizing content and pedagogy.

### *An Intentionally Internationalized Approach to Instruction*

Although intercultural development and international-mindedness tends to be associated with living and interacting in “foreign” places, prior research indicates intercultural development and transformation can occur through cross- and intercultural content and pedagogy in the local classroom (Pickert, 2001; Stachowski et al., 2008; Steeves, 2006). For instance, according to the pre-service elementary classroom teachers participating in this case study, those who observed internationalized instruction and learned about it in the content of this course have the confidence to integrate music using an internationalized approach to instruction. Furthermore, they also indicated they have

the skills to do so. This became clear as pre-service teachers discussed how the class was internationalized and how they could do likewise in their future teaching contexts.

Participants were encouraged to name and discuss the various curricular components included in the class and how they were internationalized (or not).

The modeling they observed and the class discussion helped them to identify internationalized strategies before they began implementing them into their lesson plans. Their responses suggest taking the time to observe and analyze the international strategies used in the class sessions (taught by the instructor as well as in the lessons crafted by their peers) not only whet their appetites to try it, but it also provided some concrete examples for their own lesson-planning and modifications. For instance, Lily discussed some of the international strategies utilized in a series of musical activities and singing games.

The Zimbabwe lesson today gave us a little bit of context and authenticity. Even some learning styles and perspectives. And I would guess that if it we could do the whole lesson or unit there would be a lot more context you could gain from studying Zimbabwe – the song that we did.

Upon final reflection participants considered how the nature of their final project (integrated, internationalized unit) was not only a culminating activity for the class, but it was also part of the intentional internationalizing of the content in their class. This was an “aha” moment for some as they contemplated the project itself was internationalized in its intent and outcomes.

Intentionally providing cross- and intercultural models situated within the context of the classroom and daily content/pedagogy enabled pre-service teachers to develop their understanding of internationalizing and to implement it into their lesson plans.

Building upon prior research (Pickert, 2001; Stachowski et al., 2008; Steeves, 2006), therefore, it appears that teacher educators must model and teach an internationalized approach to instruction in their methods courses to enable pre-service teachers to do likewise. Furthermore, learning *about* international education and the strategies for internationalizing content and pedagogy was crucial in their perception of the value of IAI and their confidence to integrate it.

Providing outside-of-class experiences (like student-teaching abroad or service-learning projects in unfamiliar cultures) is certainly ideal, but equally important in this process, pre-service teachers needed to have in-class experience seeing, discussing, defining, and implementing international strategies to develop their confidence to internationalize in their lesson-planning. This means teacher educators need to understand what an IAI is, what the desired outcomes are, how to teach those strategies, how to implement it in the context of their content and pedagogy, and how to guide pre-service teachers in their intercultural and international development.

#### *Implementation of International Practice for Pre-service Teachers: Time and Opportunity*

Pre-service teachers need the opportunity and time to learn about, discuss, implement, and reflect on internationalized instruction to be able to confidently integrate music using an IAI. As the final internationalized unit and microteaching approached, the pre-service teachers turned in first drafts of their internationalized lessons. Their earliest drafts were not significantly internationalized, particularly when compared with the lessons they delivered two weeks later and their subsequent reflections.

For instance, one group originally selected “Rainforest” as their unit theme, considering a different topography the key to internationalizing. When it became clear there was a great deal of disparity in lesson possibilities relative to the variety of cultures, regions of the world, and musics of the “Rainforest” regions, their frustration prompted a desire to find a new topography that was not as diverse! By the time they delivered their lesson and submitted their final reflections and modifications, however, they had honed in on the rainforest of the Amazon region of South America. They focused on the Yanomami people and their culture and music facilitating more in-depth and contextualized content.

From the beginning stages, it took the pre-service teachers five weeks of thinking, discussion, teaching, observing, and modifying to create a well-crafted and cohesive internationalized unit. Although their early discussions about the “Rainforest” immediately yielded tension inherent in trying to internationalize a topography common to various parts of the world with a variety of people groups and nations, it took time for them to internationalize. Clearly, a week or two would not have been enough.

Furthermore, their reflections revealed their frustrations, development, and success using an IAI across the period of the course. For instance, relative to the Yanomami lesson, Karen talked about the time it took them to get their unit ready. “An international framework is not easy to implement. Even its definition took some time to understand. It requires a lot of instructional planning time from the teacher. However, the value it has is well worth the work it requires.” The five-week process was necessary and provided the time for successful understanding and implementation of internationalizing strategies.

Teacher educators, therefore, must provide sufficient time and opportunity for pre-service teachers to grapple with internationalizing, both during class-time, but more importantly, across a substantial portion of the semester. Modeling and instruction is necessary to the process, but the discussions revealed the anxiety, misunderstanding, and processing pre-service teachers needed to begin planning their integrated unit and music lesson. The primary element is time. Pre-service teachers need time to read, ask questions, discuss, plan, ask more questions, and create lesson plans that they will teach.

Also critical to this process is participating in lessons crafted by their peers (Auh, 2004), discussing and modifying their lessons, and reflecting on the all of the lessons. There was a fair share of the planning I never saw – the time pre-service teachers were thinking and working outside of class. The lesson delivery, modifications, participation in their peers' lessons, and subsequent reflections, however, demonstrated enormous strides in understanding, enthusiasm, and quality for those who participated in this whole process. This all took a great deal of process time. The early lesson drafts and discussions clearly reflected confusion, anxiety, and tension. As they continued to talk and plan, their understanding grew, enabling them to create and teach with greater success. This type of transformative learning requires a substantial amount of process time, and the growth was clearly proportional to the time invested.

#### *Intentional Preparation: Addressing Perceived Value of Musical Content*

Prior research indicates pre-service and in-service classroom teachers who do not value musical content (or some forms of musical content) are not confident to integrate music (or those forms of musical content) into their classrooms (Bresler, 1994; Byo,

1999; Colwell, 2008; Kinder, 1987; Propst, 2003; Saunders & Baker, 1991). Similarly, pre-service teachers who do not value musical content are not confident enough to integrate music using an IAI. Not surprisingly, the degree to which a musical skill or concept is valued is directly linked to confidence to integrate it within an internationalized framework.

This begs the question: How does a musical skill or concept become valuable to pre-service or in-service teachers? According to the research, pre-service teachers believe musical skills and concepts are valuable or practical if they engage children in a fun or entertaining fashion (Giles & Frego, 2004; Kelly, 1998; Morin, 1994; Nardo et al., 2006), when they develop a positive sense of “community” and social skills (Giles & Frego, 2004; Nardo et al., 2006), or when they support instruction in other content areas (Bresler, 1994; Byo, 1999; Colwell, 2008; Giles & Frego, 2004; Kelly, 1998; Kinder, 1987; Malin, 1993; Morin, 1994; Nardo et al., 2006; Propst, 2003; Saunders & Baker, 1991). None of these reasons indicate music is valued as a discreet body of knowledge with inherent value which could be rather disconcerting to the music educator. According to pre-service teachers who identified valuable and practical musical skills and concepts in the present study, however, music does have inherent value and should be integrated in ways that are meaningful not only to the other content areas, but also as an integral part of each child’s education.

Furthermore, the curricular components pre-service elementary teachers perceive as valuable/practical may or may not align with the skills and knowledge necessary for successful music integration and internationalized instruction. For instance, despite their perception that “learning about beat/note values” or “identifying/describing music

concepts” is not valuable/practical, as a music instructor I do not believe they could effectively teach or integrate music without a thorough understanding and ability to apply these components. The task, then, encapsulates an awareness of what pre-service teachers deem as valuable/practical curricular components, and how to enable them to see the value/practicality of those they do not initially esteem.

I believe the primary difference in this study is the integrated nature of internationalized instruction. Participants indicated this was the most valuable/practical of the curricular components and internationalized strategies. They designed lessons in which the music was so necessary to the lesson that without it, the lesson did not have meaning or value. In this manner, they discovered (or re-discovered) the value of music as it related to the curriculum as well as how intertwined music is with culture, history, literacy, literature, mathematics, and the arts. Furthermore, pre-service teachers indicated they highly valued integration as a whole, ensuring their engagement and enthusiasm for the learning process. Teacher educators, therefore, need to guide pre-service teachers in the construction of meaningful integrated/interdisciplinary lesson planning and pedagogy.

The research indicating music should be engaging and enhance social skills was also affirmed, but these attributes were associated with learning styles, multiple perspectives, contextualizing, in-depth study, and intelligences (all strategies of internationalized instruction) rather than entertainment or distraction from the “real” content of the curriculum. Integration, however, cannot be fully accomplished unless these elements of internationalizing instruction are all in place, facilitating musical development, integration, and international-mindedness throughout the curriculum.

*Intentional Preparation: Addressing Perceived Degree of Difficulty of  
Requisite Musical Skills and Musical Background*

Prior research also indicates pre-service teachers who are not confident in their musical skills or the instruction of musical concepts will not incorporate music into the elementary classroom (Berke & Colwell, 2004; Bresler, 1994; H. Brewer, 2003; Byo, 1999; Holden & Button, 2006; Kim & Choy, 2008; Kinder, 1987; Nardo et al., 2006; Russell-Bowie, 2009; Siebenaler, 2006; Stunell, 2010; Temmerman, 1997; Wiggins & Wiggins, 2008). This study affirms those findings; however, pre-service teachers' confidence in their musical skills was also linked to their confidence to integrate music using an IAI.

The implications for this issue are significant. How can a teacher educator provide musically inhibited pre-service teachers with the kind of music education they need to develop confidence in their own musicianship in one music methods course? What must be eliminated from the course content to facilitate effective musical development? The answer to these questions is complicated (and begs more research). Perhaps the answer lies in the nature of how we define musical skill and expertise related to classroom instruction. A focus on developing the musical skills and concepts elementary classroom teachers indicate are most valuable and practical for their curriculum might be a good place to begin. However, their preferences must not be the sole consideration, particularly to the detriment or exclusion of musical understanding and skill development for which they may or may not even be aware is necessary.

Clearly, to increase confidence in musical skills and concepts for the purpose of teaching them and using them in instruction, teacher educators must intentionally focus

content and class-time on musicianship. Teacher educators must also guide pre-service teachers through the process of meaningful musical integration in a manner that suits their musical development. Perhaps pre-service elementary classroom teachers cannot detect the form of Vivaldi's *Four Seasons*, but they can listen to the timbres and melodic and rhythmic figures and associate them with the various seasons. In the context of a unit on seasons, these musical concepts would meaningfully integrate into science, social studies, and mathematics lessons in terms of weather patterns and climate, how climate and weather patterns effect people, and the mathematics associated with production and export of commodities. In this instance, in no way is music or the other content area compromised by the neglect of musical form if this concept is too difficult for a musically inexperienced classroom teacher to integrate. The musical concepts beyond the capacity of the classroom teacher certainly belong in the hands of the music specialist, but the integration of appropriately understood and taught musical concepts in the elementary curriculum provides children with a variety of ways to learn and remember music and other content.

I would suggest using the National Standards in Music Education ("National standards for music education," 2010) as a guide for music skill building for pre-service teachers. These can provide direction to skill development within the context of the musical elements, and can be demonstrated in microteaching activities incorporating all of the standards and elements. Pre-service teachers, therefore, develop musical skills beginning at their level of expertise. They will also grow in their understanding and facility with their musical and teaching skills and musical concept development in the practice of teaching their peers throughout the methods class. Musical skill and concept

development is crucial to building the confidence pre-service teachers require to integrate music into their content and pedagogy. Furthermore, framing their skills in the context of internationalized lessons and units affords pre-service teachers opportunity to develop and practice their musical skills, the very source of their concern.

*Opportunity for Pre-service Teachers to Develop Quality Lesson-Planning and Teaching*

The single, most important factor in encouraging pre-service teachers' confidence to integrate music using an IAI was the process of planning, teaching, and reflecting upon their final, integrated/internationalized unit and music lesson. Pre-service teachers who created the internationalized units and taught the music lessons indicated their confidence increased, and they intend to integrate music using an IAI in their future careers. Without fail, this was the part of the music methods curriculum that clarified the "how-to" of internationalizing that had created anxiety and confusion that the readings and discussions could not completely clarify. Teachers will not incorporate what they are not confident to teach (Graven, 2004; Harlen & Holroyd, 1997). Being very familiar with the way they were educated and largely unfamiliar with internationalizing in their own educational background, pre-service teachers need the opportunity to learn how to internationalize instruction from the inside-out. They need to craft it, teach it, reflect on it, modify their ideas, and observe their classmates doing the same.

Teacher educators, therefore, need to provide opportunities for pre-service teachers to create and teach internationally-framed lessons. Modeling and discussion must be part of the process, but it is only the beginning. Pre-service teachers must be allowed to struggle and create, teach and assess their own internationalizing to begin to

understand their own biases and learn how to facilitate internationalized instruction. Furthermore, pre-service teachers need to find internationalizing valuable in order for them to choose to use it in the future. Hands-on experience creating and teaching in an internationalized fashion was the element by which pre-services teachers learned how to do it and discovered its value in the richness and depth of their lessons.

### *Opportunity for Critical Reflection*

Related to my theoretical framework, pre-service teachers valued critical pedagogy; however, they needed to be taught to critically reflect on their learning. As pre-service teachers were teaching their music lessons, they were engaged in the process of delivery. Following their teaching, however, as the class discussed things that went well, things that could be modified and why, how to make their lessons more internationalized, etc., their insights became more “teacherly” and enthusiastic. One suggestion prompted another idea, and so forth. Their subsequent lesson modifications and reflections revealed much greater depth in terms of their own lessons and the alterations they would suggest for the lessons of their peers. Highly valued by pre-service teachers, critical reflection became the catalyst for some of their best thinking and ideas. It also encouraged their understanding of learner-centered instruction in terms of understanding what was happening with their students and not simply what went well in their lesson plans.

Teacher educators, therefore, need to model critical reflection, leading pre-service teachers through the process and expecting them to do likewise after their own microteaching experiences. I found that some pre-service teachers grew upset with the

“errors” they made during microteaching, but they rarely considered the things that went well. They also seldom noted what their “students” were doing or their successes or struggles. Their concentration was solely on what they were doing in the lesson, their grade, and how their lesson facilitated their grade. Teaching them to consider all the stakeholders in the classroom in addition to the content and pedagogy through critical reflection was not revolutionary in concept, but it was eye-opening in practice.

### **Pre-service Teacher Value Internationalizing**

This study demonstrates pre-service teachers who have interacted with an internationalized approach to instruction believe it is a viable and valuable practice. Interestingly, all eight characteristics of an internationalized approach to instruction were cited as “student benefits,” thereby motivating to their confidence.

### ***Local-to-Global/Global-to-Local Spiral***

According to Ladson-Billings (1995), there are many benefits to students when pedagogy and content are connected to the learners. Connecting first to the local community, therefore, this study suggested the classroom environment may be positively effected when students feel meaningfully connected to content and pedagogy through the intentional inclusion of their cultural background. Conversely, connecting a global community to the classroom as it relates to current affairs or other classroom content brings the world to the “local” of each student.

Participants in this study indicated they felt most comfortable addressing the local-to-global aspect of internationalizing. They were interested in connecting their

instruction with the local community, and they were especially excited to access parental and community resources. Beginning with the global community, however, was less common in their lesson construction or their comments than connecting first to the local community. This suggests the need for teacher educators to address ethnocentric biases or fears related to global connections teachers bring to their content and pedagogy.

### *Contextualizing Content*

Contextualizing content enables students to gain greater meaning from music (Addo, 2009; Elliott, 2005, 2008; Rizvi, 2007a; Schoorman, 2000) and any content into which music is integrated. Contextualizing, then, was considered important for several reasons. It is connected to a holistic understanding of content rather than superficial generalizations (Elliott, 2005, 2008). It is also associated with whether content is appropriate for classroom use. This presupposes the idea that content that is not adequately contextualized is not ideal, particularly with the extensive testing requirements and preparations expected of classroom teachers. Contextualizing is also considered important in terms of musical growth and understanding, both intellectually as well as facilitated in technical skills (Elliott, 2005, 2008). Finally, the implications of contextualization also impact international-mindedness – enhancing students comprehensive understanding of a culture and their music.

I discovered participants felt contextualizing was very important and a key connection to incorporating music in their classrooms. The majority felt music instruction in the general classroom was most relevant if it was contextually linked to another content area rather than an “extra” or disconnected activity. They were excited to

discover the many ways music was interconnected to the other content areas.

Conversely, there were concerns regarding the amount of knowledge they would need to adequately contextualize the music. They indicated the time this required was precious. The connections between music and history and language arts are very concrete to one who has studied music, but can be intimidating to pre-service classroom teachers. This suggests teacher educators should help pre-service elementary classroom teachers access the information and resources they need to contextualize music instruction.

*Going In-depth into One Culture before Studying Another*

Linked to contextualizing content and for similar reasons, participants were encouraged to create lessons and units that went in-depth into the music and context of one culture before investigating another (Addo, 2009; Hansen, 2002a). Greater depth assured more opportunity for addressing music in an authentic way, particularly if music-making is approached in an unfamiliar manner (Addo, 2009; Elliott, 2008). Accordingly, students also experience music in a variety of ways, depending upon the performance and notational practices in the culture of study (Elliott, 2008).

In this study participants expressed enthusiasm for concentrating on one culture's music to get "good at one before starting another." Jenna suggested this was her perspective to instruction in all content areas, and she felt it freed her from frantically trying to find out about a wide variety of different cultures. Although she indicated this would take time, she also said it made for more meaningful lessons and time to really learn about and create a variety of music from the culture the children are studying. Jenna also suggested the depth of study facilitated the meaningful integration of music in

the elementary classroom. She suggested learning about too many different cultures made it more difficult to meaningfully integrate music from each one.

The greatest concern relative to in-depth study also pertained to the time this would require for teachers to know enough about one culture to teach it with great depth. This suggests teacher educators need to assist pre-service teachers in their music research, making the most of the time they have to learn about music in culture.

#### *Present Multiple Perspectives of Content*

This study also demonstrates that presenting multiple perspectives of content was also considered a benefit to students. According to Hill and the IBO (2007b), students need to have the opportunity to consider and look for a variety of perspectives related to all content. With the ability to both validate student perspectives, as well as broaden the views of others (Hayden et al., 2003), presenting multiple perspectives of content was clearly important to participants.

This discovery was an “aha” moment for many participants. Having worked in many groups in their education program, they discovered their own biases and background did impact their lesson planning and perspectives on content and pedagogy. Naming and facing their own biases became the catalyst for digging into other perspectives, creating content for their lessons they had not previously considered. Many indicated they had never had to try to consider other perspectives as they planned lessons, so they were a little confused how to go about finding other perspectives. This suggests pre-service teachers need the opportunity to discover some of the biases they bring to

music and instruction. Teacher educators need to encourage them to consider other perspectives, facilitating ways to efficiently address perspectives in content.

*Use Authentic Materials and Practices as Often as Possible*

Also associated with student benefits, participants were excited about the depth of instruction associated with the use of authentic resources and methods (Marsh, 2000). Although authenticity means a variety of things to different musicians and scholars, for the purposes of this class, it was described in terms of how music is created and performed, its function, and how it reflects or effects society. Because music means different things in different cultures (Addo, 1997; Blacking, 1987; Elliott, 1984; O'Flynn, 2005), the use of authentic practices, especially with the help of someone from inside the culture, can enable students to understand music in culturally meaningful ways (Blacking, 1987; Copland-Kennedy, 2009; Elliott, 2005; Marsh, 2000; O'Flynn, 2005).

This study revealed that participants were worried about how to find authentic resources. Deciding what materials and contexts were really “authentic” and what could be provided in the local classroom was troubling to pre-service teachers, and brainstorming possible resources yielded great discussion and suggestions, but also a measure of satisfaction and comfort that they could find and utilize resources that were authentic or far more authentic than reading information from a textbook or encyclopedia. For instance, upon further discussion many expressed enthusiasm over the possibility to access authentic resources right in the community, in terms of community populations, human culture-bearers, and local resource centers, businesses, and performers. Similar to the local-to-global idea, teacher educators can help pre-service teachers discover how to access culture-bearers in their communities and other means of finding authentic musical resources and performance practices.

*Learn about Connections and Similarities, not only Differences*

Critical to developing respect for unfamiliar musics and peoples is an understanding of our connections and similarities as well as respect for our differences (Agawu, 2003; Hicks, 2003; Skelton, 2002). Interestingly, this study demonstrates pre-service teachers also recognized the hegemonic structure inherent in comparisons highlighting only “difference” (Agawu, 2003; Skelton, 2002). Also integral to critical pedagogy (Freire, 2000; Wink, 2004) and international-mindedness, participants emphasized how this could positively effect their students’ connections and willingness to reach out to people and cultures.

Prior research and discourse links music education and (perhaps unintentional) hegemony of Western music and practices and music of the “other (Bradley, 2006; Countryman, 2009).” I discovered many participants are already very interested in confronting hegemony and social injustice through education, and they were very pleased to look into ways this is addressed in music education. A careful examination of context and function, both related to the music as well as the text, was eye-opening and exciting for the pre-service teachers as they discovered how colonialism was linked to the children’s singing games of the Caribbean islands studied and performed during the course. Further discussion and examination of selected songs from their own musical backgrounds yielded additional insight into the systemic biases from their music education and ways internationalizing might address those issues. This suggests teacher educators should take some time in the content of this course to address how music can be connected to perpetuating or confronting hegemony in culture, how it relates to students’ musical understanding, and how it can effect their future lesson planning.

Understanding and analyzing the differences and similarities as a musical phenomenon was also a new idea for participants. They were amazed at what they could understand about music by addressing how the music elements are utilized in various types of music. This suggests teacher educators need to foster understanding of the musical elements and how they are used in music for meaning.

#### *Address Multiple Learning Styles and Intelligences*

One of the benefits of internationalizing that nearly all participants mentioned was how it met the learning-style needs of a wide range of learners. Integration and interdisciplinary learning is integral to internationalized instruction. The variety of types of instruction and content areas in which music is situated, therefore, enables students to learn in the most effective way for their learning style and intelligence propensities (Blacking, 1987; Elliott, 2005; Gardner, 1999; Veblen & Elliott, 2000).

Significantly, this study demonstrated that pre-service teachers associated the differentiation of instruction with the necessity to move students from ethnocentric tendencies toward international-mindedness. When students' are learning most efficiently, they are more able to move on to higher-order learning outcomes (Gardner, 1999; Maslow & Lowery, 1998; Wink, 2004). In this manner, music-making, therefore, facilitates student understanding and respect for the music and people of another culture, even as it meets learning styles and intelligences (Elliott, 2005, 2008; Schoorman, 2000; Veblen & Elliott, 2000).

From a musical standpoint, facilitating music-making in a variety of ways brought consternation and relief to participants. For instance, the visual learners who could read

music really wanted to see words and notation for the music used in class. Every aural learner, particularly those who did not read music notation, however, was thrilled to be able to learn and discuss music using aural transmission and reproduction. This was also the most concrete way participants connected their own learning styles to music instruction and raised passionate discussion about the merits of both the visual, aural, and kinesthetic aspects of instruction. This implies teacher educators need to make a case for the variety and dimensions associated with the learning modalities (Barbe, Swassing, & Milone, 1979) in musical practices relevant to students' learning strengths and weaknesses.

#### *Integrate Across All Content Areas*

Finally and most commonly discussed, integrating instruction was cited as a student benefit that motivated the pre-service teachers to internationalize their content and pedagogy. Integrated music instruction enhances musical understanding and skills as well as the content area in which it is integrated (Robinson et al., 2010; Snyder, 2001; Veblen & Elliott, 2000). As such, integrating music connects students to traditionally non-musical content in musical ways (Robinson et al., 2010; Snyder, 2001; Veblen & Elliott, 2000). This also begs contextualization and provides a variety of perspectives on content (Robinson et al., 2010; Snyder, 2001), thereby moving students towards new musical and cultural understandings (Elliott, 2005; Veblen & Elliott, 2000).

When participants began discussing integration they were reticent to commit, knowing it would require careful consideration and perhaps more time to prepare than instruction focused primarily in one content area. I discovered their perspective shifted

as they created and taught their final internationalized lesson. They were thrilled at the “completeness” of their lessons and units. They also clearly connected the success of their integration with internationalizing because it required them to think and plan in terms of contextualization, depth, multiple learning styles and perspectives. This suggests teacher educators need to facilitate the planning and teaching of integrated lessons, so pre-service teachers can experience the process.

*Internationalizing as Valuable: Implications for Teacher Educators*

Transformative learning has been associated with adult learning, in particular, since the middle of the twentieth century (Mezirow, 1981). Mezirow (1981, pp. 6-7) defines perspective transformation as “the learning process by which adults come to recognize their culturally induced dependency roles and relationships and the reasons for them and take action to overcome them.” Self-reflection is essential in this process, both individually and socially (Mezirow, 1981); thus, in this case study there are several opportunities for participants to reflect on their learning, beliefs, and practice. According to Schuerholz-Lehr et. al (2007, p. 71) “prominent views of the theory of transformative learning is that changes occur in the perspective and actions of adults only when they critically reflect on their assumptions in order to ascertain the validity of those assumptions in the current context.” Vital to classroom praxis and rooted in critical theory, transformational learning theory challenges learners to question (and reflect on) their presuppositions (problem posing), entrenched in their cultural norms (Freire, 2000; Mezirow, 1981; Wink, 2004). Reflection requires action to affect change, and in the context of transformational learning - social change (Biraimah, 2003). The process is a

spiral as action necessitates further reflection which will, again, instigate action, and so on (Brooks, 2004; Freire, 2000).

Participants in the study reflected upon their microteaching experience, analyzing the degree to which their lesson content and pedagogy were internationalized. They reflected on the praxis of their lessons, but perhaps more importantly, they reflected on the complexity of internationalizing, what they learned in the process about themselves, and what they brought to the process or needed to learn. Ultimately, I hoped participants would not only reflect on how to craft excellent internationalized instruction, but also the motivation to do so, based upon their own transformation.

In this study I found pre-service teachers value the individual aspects and the collective benefits of internationalized instruction. This suggests the need for teacher educators to address ethnocentrism and the biases teachers bring to their content and pedagogy. Participants indicated their own intercultural growth was positively impacted, and they could see these benefits for their interaction with their classmates. They also noted their intercultural development would impact their future students, their education, and their worldview. The pre-service teachers were very excited about the impact internationalizing could have, not only on their students, but also on the community as they grew up and continued to grow in their intercultural skills.

Teacher educators also need to model internationalized practices and guide pre-service teachers in developing internationalized lesson plans and units. A breadth of musical styles and performance practices from within a musical culture must be included, and pre-service teachers need to be encouraged to explore music in a variety of ways associated with all content areas. Ultimately, creating and teaching internationalized

lessons fostered “insider” understanding that prompted enthusiastic endorsements of internationalized lesson planning.

### Summary: Implications for Practice

The implications for teacher educators and the content of the music methods course for pre-service elementary school teachers largely align with all aspects of my theoretical framework, including education that: 1) is learner centered, 2) creates international-mindedness, 3) creates appreciation for a multiplicity perspectives, and 4) is integrated and interdisciplinary in nature.

According to my theoretical framework, to internationalize content means it is learner-centered – focusing on the learning styles and needs of students, the local-to-global spiral, and critically reflecting and modifying instruction based on what is best for the students in the classroom. Internationalizing creates international-mindedness in its pursuit for multiple perspectives, contextualizing and discovering connections, and the depth of study required to grasp the breadth of music in history and culture. Internationalizing instruction is also integrated and interdisciplinary. Music does not exist in isolation. Its connections to cultures and all content areas strengthen musical skills and musicianship and provide more authentic and deeper understanding in the other content areas.

According to the participants in this study, when teacher educators model internationalized instruction and pre-service teachers discover what internationalized instruction requires, pre-service elementary classroom teachers gain the confidence and enthusiasm to integrate music using an IAI. They need time to grapple with their own

confusion and biases and the opportunity to create and teach internationalized lessons. They need to participate in the process with their peers, offering ideas and suggestions for internationalized modifications and applying the ideas they observe to their own lesson adjustments. Pre-service elementary classroom teachers value internationalized instruction, but this comes on the heels of time and practice.

Teacher educators also need to take special care to encourage the musical growth of pre-service teachers, helping them to discover the value of music education and music integration. As these elements align – stronger musical skills, internationalized content that is modeled and taught, and the time to practice crafting and teaching internationalized lessons - pre-service teachers discover the rigor and value of internationalized music education. When pre-service teachers become in-service teachers, they will include what they value and have the confidence to teach.

### Relationship of Findings to Previous Research

Although international education scholars and educators have researched and written about internationalized instruction for over a century, very little research has addressed how to internationalize content and pedagogy for the classroom. Internationalizing instruction for the pre-service teacher has included a great deal of research related to student-teaching abroad, but little addressing how to teach pre-service teachers how to internationalize their curriculum and methods. Research related to music methods coursework for elementary classroom teachers has largely addressed value and

practicality of musical skills and concepts and factors that effect confidence to teach music in the elementary classroom.

In this study, I have affirmed past research that indicates pre-service teachers need to be confident in their own musical abilities and value the content to have the confidence to integrate music, and in this case, using an IAI. I have discovered pre-service teachers value internationalized instruction, integrating music, and critically reflecting in an effort to best meet the needs of their students. Teacher educators need to be intentional in both modeling and teaching an IAI in order for pre-service teachers to do likewise. To facilitate my own intention to internationalize and provide pre-service teachers with guidance in their lesson construction and delivery, I have created a strategy “checklist” of how to internationalize content and pedagogy. Furthermore, pre-service teachers need a large portion of the semester to grapple with the strategies as they explore how to internationalize instruction and create and teach internationalized lessons. Pre-service teachers valued this process and the outcomes, indicating they planned to utilize this practice in their future careers.

### Recommendations for Further Study

The current study points to a variety of areas that require additional study. For instance, further study in the effect the internationalized approach has on pre-service elementary classroom teachers would be pertinent. In this case, data collected from pre-service teachers in a variety of colleges/universities with different instructors utilizing internationalized practices in their content and pedagogy would give greater insight into

how internationalized components effects pre-service teachers. Similar studies related to other elementary classroom methods courses would also reveal whether internationalizing is truly effective for integration, particularly in the context of another content area.

In this study, pre-service teachers highly valued integration. Further study to determine how integrating instruction effects internationalizing or how internationalizing effects integration would inform the content and pedagogy of the pre-service classroom teachers' music methods course. Additionally, the impact of prior music education was clearly linked to pre-service teachers' confidence to integrate music using an internationalized approach to instruction. Further research into what forms of music education impacts confidence would give instructors insight into what skills and musical concepts the content must include. Furthermore, this research would also serve to inform instructors in strategies to bridge the gap in music education for those pre-service teachers with little prior musical experience.

There is also a great need for research into how internationalizing content and pedagogy effects pre-service music educators. There seems to be only one prior study related to internationalizing for pre-service elementary music teachers (Addo, 2009). In addition, no research has been done related to internationalizing for the secondary music educator. This appears to reflect a significant gap in the research related to music teacher training as well as international education.

With the current climate of education in the United States, further research would need to be conducted to determine the effect an internationalized approach would have on increasingly larger class sizes, test scores, and "No Child Left Behind" requirements.

Although participants indicated the time they spent working on internationalizing their lessons was greater than creating lessons without strategizing for internationalization, they also thought their lessons were more pertinent and efficient. Perhaps internationalizing, a rigorous and comprehensive approach to instruction (Schuerholz-Lehr et al., 2007), would positively effect test scores as students experience connected and meaningful instruction across the curriculum. The same type of research could be done in any other culture, pertaining to the educational climate and how an internationalized approach impacts or effects the factors pertinent to that culture.

Finally, more research into how an internationalized approach to instruction pertaining to teacher training (in the general or music classrooms) effects intercultural development and international-mindedness would help to hone the internationalized education components and assessment. Although prior research related to international education has addressed assessment for K-12 graduation, particularly related to the IB Diploma, the manner in which internationalizing can be addressed and assessed in the teacher education programs throughout the world is largely untried.

## Conclusion

Many of the greatest global issues (poverty, disease, hunger, education, disasters) are still lingering problems, after centuries of policy making, diplomacy, and efforts toward domestic and global peace. Could a larger-scale (global, perhaps) initiative be the means by which to stem the tide of these common, growing, and even devastating issues? Perhaps an international plan to find connections and develop respect amongst peoples (beginning in the classrooms and local communities around the world) will help to

facilitate a large-scale resolution to some of these issues, rather than leaving such massive, global problems to a relatively small number of policy-makers and leaders.

Often, elementary school classroom teachers have more contact with their students than any other student-teacher relationship throughout a child's K-12 school education. Most elementary school teachers, for instance, guide the instruction of their students for more than 70% of an 8-hour school day, compared to 15-25% for most student-teacher contact in the middle school and high school. Elementary classroom teachers then may well be the ideal conduit for internationalizing education, and effect change for critical global issues and inequities for future generations. An internationalized approach to education will not only face and embrace these issues across the curriculum; it is particularly suited to the use and inclusion of music within the elementary school curriculum and pedagogy. Music is fun for children, is rich in its growth from (and representation of) people and culture, and it is a common element in most cultures throughout the world. To enable classroom teachers to access and create music in an in-depth, respectful, and internationalized manner in their classrooms, their pre-service music methods coursework needs to facilitate their development and exploration of an internationalized approach for music education.

Internationalized instruction in the music methods course significantly impacted pre-service elementary classroom teachers' confidence to integrate an internationalized approach to music in their future classrooms. Participants indicated this was important to their future careers, for their own sake as well as for the education of their students. When pre-service teachers constructed and taught within an international framework, they observed a high quality in their lesson-planning. They indicated students would

benefit from the depth of the content, the variety of teaching and learning styles and intelligences utilized, the variety of perspectives included, and the authentic contextualization. They were excited to discover the value and meaning music instruction added to their content, and the ease with which music was meaningfully woven into the content areas. Perhaps most importantly, they discovered the value of internationalizing content, for the sake of developing learner-centered, intercultural development and international-mindedness. Drawing the connection between meaningful music integration and developing better connections and relationships across borders has the power to impact teachers and their students globally.

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## APPENDIX A

### UNIVERSITY OF MINNESOTA

Twin Cities Campus

Human Research Protection Program

Office of the Vice President for Research

D528 Mayo Memorial Building

420 Delaware Street S.E.

MMC 820

Minneapolis, MN 55455

Office: 612-626-3634

Fax: 612-626-6061

E-mail: [irb@umn.edu](mailto:irb@umn.edu) or [ibc@umn.edu](mailto:ibc@umn.edu)

Website: <http://research.umn.edu/subjects/>

December 31, 2009

Sharri K VanAlstine  
50394 River Road  
Rush City, MN 55069

RE: "Preservice Elementary Education Teachers: An Internationalized Approach to Music Methods Coursework"  
IRB Code Number: **0911P74749**

Dear Dr. VanAlstine

The Institutional Review Board (IRB) received your response to its stipulations. Since this information satisfies the federal criteria for approval at 45CFR46.111 and the requirements set by the IRB, final approval for the project is noted in our files. Upon receipt of this letter, you may begin your research.

IRB approval of this study includes the consent form received November 30, 2009 and recruitment materials received November 30, 2009.

The IRB would like to stress that subjects who go through the consent process are considered enrolled participants and are counted toward the total number of subjects, even if they have no further participation in the study. Please keep this in mind when calculating the number of subjects you request. This study is currently approved for 60 subjects. If you desire an increase in the number of approved subjects, you will need to make a formal request to the IRB.

For your records and for grant certification purposes, the approval date for the referenced project is December 21, 2009 and the Assurance of Compliance number is FWA00000312 (Fairview Health Systems Research FWA00000325, Gillette Children's Specialty Healthcare FWA00004003). Research projects are subject to continuing review and renewal; approval will expire one year from that date. You will receive a report form two months before the expiration date. If you would like us to send certification of approval to a funding agency, please tell us the name and address of your contact person at the agency.

As Principal Investigator of this project, you are required by federal regulations to:

\*Inform the IRB of any proposed changes in your research that will affect human subjects, changes should not be initiated until written IRB approval is received.

\*Report to the IRB subject complaints and unanticipated problems involving risks to subjects or others as they occur.

\*Respond to notices for continuing review prior to the study's expiration date.

\*Cooperate with post-approval monitoring activities.

**Driven to Discover™**

Information on the IRB process is available in the form of a guide for researchers entitled, What Every Researcher Needs to Know, found at <http://www.research.umn.edu/irb/WERNK/index.cfm>

The IRB wishes you success with this research. If you have questions, please call the IRB office at 612-626-5654.

We have created a short survey that will only take a couple of minutes to complete. The questions are basic, but will give us guidance on what areas are showing improvement and what areas we need to focus on:

<https://umsurvey.umn.edu/index.php?sid=36122&lang=um>

Sincerely,

Felicia Mroczkowski, CIP  
Research Compliance Supervisor  
FM/pm  
CC: Akosua Addo

***APPROVED***  
***12/31/09***  
***dobrovca***

## Email Confirmation for Renewed Approval

Saturday, November 6, 2010 11:17 PM

TO : [addox002@umn.edu](mailto:addox002@umn.edu), [yanal013@umn.edu](mailto:yanal013@umn.edu),

The IRB: Human Subjects Committee renewed its approval of the referenced study listed below:

**Study Number:** 0911P74749

**Principal Investigator:** Sharri VanAlstine

**Expiration Date:** 11/04/2011

**Approval Date:** 11/05/2010

**Title(s):**

Pre-service Elementary Education Teachers: An Internationalized Approach to Music Methods Coursework

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This e-mail confirmation is your official University of Minnesota HRPP notification of continuing review approval. You will not receive a hard copy or letter. This secure electronic notification between password protected authentications has been deemed by the University of Minnesota to constitute a legal signature.

## APPENDIX B

### CONSENT FORM

#### **Pre-service Elementary Education Teachers: An International Approach to Music Methods Coursework**

You are invited to be in a research study on internationalizing the Elementary Classroom Music Curriculum. You were selected as a possible participant because you are participating in MUED 5011 Classroom Teachers' Music Methods course. Please read this form and ask any questions you may have before agreeing to be in the study. The information you provide is completely confidential. You will be identified with a pseudonym. No names will appear in the written report that will make others know that you completed this questionnaire or participated in the study in any way. Your participation will not effect your grade or your standing as a University of Minnesota student or your future standing or relationship with the university.

This study is being conducted by: Sharri VanAlstine, Music Education Doctoral Candidate and Instructor of Record, University of Minnesota, School of Music.

#### Background Information

The purpose of this study is to determine the degree to which the development of an internationalized approach to integrated music instruction will enable pre-service elementary classroom teachers to confidently integrate music from an international perspective into their instructional content and pedagogy. The study will also examine to what degree prior musical education, perceived degree of the difficulty of necessary musical skills, and prior cross-cultural/inter-cultural experiences effect their development or the degree to which pre-service elementary teachers feel they can confidently integrate music from an international perspective into their instructional content and pedagogy.

A greater understanding of the current state of pre-service classroom teacher confidence to integrate music from an internationalized perspective may serve to inform music teacher training in post-secondary education institutions.

#### **Procedures:**

If you agree to participate in this study, you will be asked to fill out a questionnaire regarding your confidence to integrate music using an internationalized approach on the first day of class, and again on the last day of class. You will also be invited to participate in two short interviews (also at the beginning and ending of the class). Portions of regular curricular components, such as a microteaching experience, class discussions, and two reflection papers will also be included in the data collection process. None of these assignments, however, will be additional content or assignments associated with the class, and you will not be assessed on your position on an internationalized approach to instruction.

## Risks and Benefits of being in the Study

There are no known risks from being in this study beyond those of a typical music methods course. The benefit to the participants includes providing a greater understanding of the current state of pre-service classroom teacher confidence to integrate music from an internationalized perspective into their instructional content and pedagogy, and how this develops across time. Additionally, this may also serve to inform music teacher training in post-secondary education institutions.

### **Compensation:**

There will be no compensation for participation.

### **Confidentiality:**

The records of this study will be kept private. Questionnaires will be submitted anonymously with the use of a pseudonym selected by each participant and known only to the participants. Data will be stored and password protected on the pi's computer for confidentiality. Pseudonyms associated with returned questionnaires will be stored in a separate file for twenty-four months. After twenty-four months, the pseudonyms will be deleted. Quotations from interviews, observations, field work, and discussions will also be included with pseudonyms in place of the students' real names.

### **Voluntary Nature of the Study:**

Participation in this study is voluntary. Your decision whether or not to participate will not effect your evaluation in this course or your current or future relations with the University of Minnesota. If you decide to participate, you are free to not answer any question or withdraw at any time without effecting those relationships.

### **Contacts and Questions:**

Sharri VanAlstine, Music Education Doctoral Candidate and Instructor of Record, School of Music is conducting this research. You may contact Sharri with questions you have at [vanal013@umn.edu](mailto:vanal013@umn.edu). You may also contact Akosua Addo, Ph.D., Associate Professor and Project Advisor, School of Music at [adodox002@umn.edu](mailto:adodox002@umn.edu) with questions.

If you have any questions or concerns about this study and would like to talk to someone other than the researcher, you are encouraged to contact the Research Subjects' Advocate Line, D528 Mayo, 420 Delaware St. Southeast, Minneapolis, Minnesota 55455; (612) 625-1650.

*You will be given a copy of this information to keep for your records.*

### **Statement of Consent:**

I have read the above information. I have asked questions and have received answers. I grant my consent to participate in this study.

Participant Signature\_\_\_\_\_ Date\_\_\_\_\_

## APPENDIX C

### Writing Reflection Assignment #1

**Purpose:** The purpose of this assignment is to ask you to reflect on your past experiences with music and to help you to think about the place music will have in your classroom.

**Process:** Begin by answering the questions below. Then reflect on your answers to the questions and write an essay about how you might comfortably include music in your elementary classroom.

**Title Page** – Please include a title page with your name & which section you are in.

**Part One: Questions** - Please type out the question before answering. (1-2 pages)

1. Describe your elementary music/middle school music experiences.
2. Describe your music experiences from high school to the present.
3. What role does music play in your life at the present time?
4. Write about one of the following: a peak experience in music, a negative experience in your music education or a memorable moment involving music in your life.
5. Do you consider yourself: a skilled musician, an intermediate level musician, a novice musician, or not too musical? Please explain briefly.

**Part Two: Reflection** - Please type in formal essay format. (2-3 pages)

1. Think about your answers to the questions.
2. Explain how you might comfortably and realistically include music in your elementary classroom.
3. What do you think is an internationalized approach to teaching? If you don't know, it is okay to say so. If you do, or can take a stab at it, how do you think it might influence your teaching?
4. What would you need to do or like to do better to become able to incorporate music in your classroom? Let me know what YOU think. Remember, it is not good enough to write WHAT you would like to do, write WHY!

The presentation of ideas will be defined as the organization of the paper and logic of the argument. Writing includes spelling, grammar, and punctuation. Please proof-read your work before handing it in.

#### **Grading** (25 points)

20 pts. – wrote specifically to the question, attention to clarity, details and conciseness

5 points for the questions in Part I

15 points for the essay in Part II

5 pts. – assignment is on time, word processed, double-spaced, 1-inch margins, type size 10-12, and demonstrates good grammar, sentence structure and correct spelling

## APPENDIX D

### **Creative Project #6**

*(Integrated lesson plans - outside class work expected)*

**Objective:** The student will select a theme, create an interdisciplinary unit that includes a music listening lesson, teach the listening lesson, and evaluate their lesson presentation.

**Procedure (no more than 3 people per group):**

1. Decide on a theme, topic, or idea that lends itself to at least eight lessons, including at least one music listening lesson – **all for one agreed-upon grade level**. Please select a grade level that at least 2 of your group members are interested in teaching.
2. Create a unit outline (using interdisciplinary planning web or similar format).
3. Choose 5-7 other disciplines (depending on the number in your group – this will be explained in class) in addition to music for which your group will create integrated lessons. Each lesson must be a minimum of a half hour long and **should have at least a connection or a correlation to the subject area & music**.
4. Please frame all of your lessons in terms of an internationalized approach to instruction. In your planning and teaching, consider the intercultural connections:
  - a. From which culture does the music come?
  - b. How is the music representative of musical cultures anywhere/everywhere?
  - c. How does the music reflect and depict the culture?
  - d. What can your students learn from the music? Consider musical, intercultural, and concepts related to other content that children may learn.
  - e. Is the music authentic? Why or why not? How does this effect the meaning and understanding of the music and culture?
  - f. How can this music inform and develop your students' intercultural development?
5. Although one person will likely be primarily responsible for creating the music listening lesson, **be sure to spend time discussing and practicing it together**. PLEASE HAVE THIS PORTION OF THE LESSON APPROVED BY THE INSTRUCTOR AT LEAST A WEEK BEFORE YOU TEACH (MUSIC LISTENING SELECTION AND TEACHING IDEA). Be sure you create a lesson that involves students through **active participation** and **focuses on a musical objective**. **All members of the group should know your musical listening selection, the objectives, and the lesson very well**. It is possible the instructor will ask individuals questions about the music lesson prior to, or after, the lesson.
6. Your group will be responsible for teaching 15 minutes of your 30 minute music listening lesson to the class.
7. Write your lesson plans using the following format, or one similar:

|       |  |
|-------|--|
| i.    | <b>MUED 5011 Mini Teaching Demonstration Lesson Plan – these are minimum requirements – please use whatever format you prefer, as long as these objectives are included.</b> |
| ii.   | Names of Group Members:  |
| iii.  | Topic/Theme or Idea: Grade Level:  |
| iv.   | Objective:   |
| v.    | Materials:   |
| vi.   | Procedure: (include approximate time allowed for each activity):   |
| vii.  | Assessment:  |
| viii. | Closure:   |

8. Decide who is doing each part of the listening lesson. All members must have equal presentation time – up to 3 people.
9. Practice your music listening lesson with your team members. Time your lesson. Although your lesson should include content and activities for 30 minutes, you will only teach 15 minutes of your lesson.
10. Present the integrated music listening lesson to the class. The lesson will be taped.  
On the day you teach:
  - a. Hand in your unit plan (cover sheet) with a general statement or two regarding the theme and grade level. Also hand in the lesson plans before the lesson (one packet of the lesson plans per group). Have unit plan clearly organized and stapled or bound together, identifying who was responsible for writing each lesson.
11. After the presentation, each group will watch the recording of your lesson. After viewing your teaching sample, **individually** reflect on your presentation and thoughtfully reflect on the lesson in 5 ways:
  - a. Make a list of what went well and where you would implement changes in the future.
  - b. Also reflect on how each of your teammates did – both positively and things you would have done, or will do, differently if you ever used this project in your classroom.
  - c. In your peer reflection, also mention other students/groups in your class (who are not in your group) who gave you ideas you could use or did something that you might do differently.
  - d. Consider the critical pedagogy framework – how did this effect your planning, teaching, and assessment after teaching the lesson?
  - e. Consider the international framework – how did this effect your planning, teaching, and assessment after teaching the lesson? What made this difficult, easy, eye-opening, or how it's relevant to your future teaching plans.
12. The reflection list is due (word processed) at the beginning of the next class.  
Include a statement evaluating the participation of all team members.

## APPENDIX E

### **Final: Philosophy of Music in Education Writing Assignment**

**Objectives:** You have successfully completed a course that hopefully gives you the skills, knowledge, and disposition to successfully integrate music into your elementary classroom. The purpose of this final reflection is to give you the opportunity to:

1. Synthesize the concepts and ideas presented throughout the course, and
2. Show how you will apply these concepts and ideas in the classroom.

**Requirements:**

1. Use essay format with well-developed thesis statement. Papers should be word-processed, 12-point medium-sized font.
2. Length: 3-5 pages in length with emphasis on quality over quantity; be succinct.
3. Content of paper should include the following:
  - a. Reflections & reactions to ideas presented in your first reflection paper.
  - b. Specific ideas and concepts that have shaped your thinking about music in the elementary classroom.
  - c. Consider the critical pedagogy framework – how did this effect your planning, teaching, and assessment? What does it do for children? What made this difficult, easy, eye-opening, or how is it relevant to your future teaching plans?
  - d. Consider the international framework. What is an internationalized approach to teaching? How did this effect your planning, teaching, and assessment? What does it do for children? What made this difficult, easy, eye-opening, or how is it relevant to your future teaching plans?
  - e. Specific activities that have encouraged your growth as a teacher of music.
4. Assignment is due the last day of class.
5. Please include a Title page with your name & which section you are in.

**Grading:** (25 points total)

20 pts. 1) Writing reflects thoughtful consideration of ideas presented in your first paper. Please pay close attention to clarity, details and conciseness. (5)

2) Writing reflects thoughtful consideration of ideas and concepts presented in class and application of those ideas to student's unique perspective, abilities, and personality. Attention to clarity, details and conciseness (15)

5 pts.

1. Word processed, double-spaced, 1-inch margins, type size 10-12, medium-sized font.
2. Demonstrates organization of thoughts, good grammar, sentence structure and correct spelling.

## APPENDIX F

### MUED 5011 Curricular Component Survey

**Section 1 - Demographic Information**      **Pseudonym** \_\_\_\_\_

1.  Female       Male

2. Age\_\_\_\_\_

3. Please indicate the number of years you have had instruction in the indicated music class settings. This refers to classes you have taken in a school setting.

| Type of Class             | Number of years involved as a student, beginning in according to the following age scales: |            |             |               |
|---------------------------|--|------------|-------------|---------------|
|                           | Grades 1-5   | Grades 6-8 | Grades 9-12 | College years |
| General Music             |  |            |             |               |
| Choir                     |  |            |             |               |
| Band                      |  |            |             |               |
| Orchestra                 |  |            |             |               |
| Music Theory              |  |            |             |               |
| Music Appreciation        |  |            |             |               |
| Other (1), please specify |  |            |             |               |
| Other (2), please specify |  |            |             |               |

4. Since 6<sup>th</sup> grade, have you had any individual/private music lessons?    Yes    No  
 (If you answered "no," please skip to question number 6.)

5. If you have had individual music lessons (indicated in question 4):  
 a. Please indicate below what type(s) of lessons have you had (for instance, perhaps you had voice lessons and guitar lessons)?  
 b. Please indicate below how many years you took lessons on each instrument.

| a. Type of lessons | b. Number of years |
|--------------------|--------------------|
|                    |                    |
|                    |                    |
|                    |                    |
|                    |                    |
|                    |                    |
|                    |                    |

6. Have you ever had a class that addressed, or was taught from, an internationalized perspective?

\_\_\_\_\_Yes or \_\_\_\_\_No

If so, what was it, and how was an internationalized approach used? How did it impact you?

**Section 2 – Please rate each curricular component according to its value or practicality.**

Rating may be circled according to the following scale:

**0 = None** (value, confidence, prepared, plan to use) to

**7 = Highly** (value, confidence, prepared, plan to use)

| Curricular Component  | Value or practicality of the curricular component – usable in your classroom<br>0 = No value<br>7 = Highly valuable |
|---|---|
| <b>7. Singing activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>8. Creating music - rhythm</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>9. Listening activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>10. Music concepts (like form, timbre, beat, etc.)</b>                         | 0 1 2 3 4 5 6 7<br>NA   |
| <b>11. Learning to play the recorder</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>12. Rhythm activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>13. Assessing student needs and modifying instruction</b>                      | 0 1 2 3 4 5 6 7<br>NA   |
| <b>14. Finding/organizing music teaching and learning resources</b>               | 0 1 2 3 4 5 6 7<br>NA   |
| <b>15. Identifying/describing music concepts (like form, timbre, beat, etc.)</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>16. Movement activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>17. Creating music - songs</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>18. Creating/finding lesson ideas integrating music with all content areas</b> | 0 1 2 3 4 5 6 7<br>NA   |
| <b>19. Critical pedagogy</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>20. Creating music with poetry</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>21. Playing instruments</b>  | 0 1 2 3 4 5 6 7   |

|  |                       |
|--|-----------------------|
|  | NA                    |
| <b>22. Learning about beat and note values</b>                                 | 0 1 2 3 4 5 6 7<br>NA |
| <b>23. Connecting instruction to students in the classroom</b>                 | 0 1 2 3 4 5 6 7<br>NA |
| <b>24. Creating music - rap</b>  | 0 1 2 3 4 5 6 7<br>NA |
| <b>25. Collecting/sharing singing games/songs</b>                              | 0 1 2 3 4 5 6 7<br>NA |
| <b>26. Listening to identify music concepts</b>                                | 0 1 2 3 4 5 6 7<br>NA |
| <b>27. “Ethnic” music and activities</b>                                       | 0 1 2 3 4 5 6 7<br>NA |
| <b>28. Teaching a music concept in a lesson related to other content areas</b> | 0 1 2 3 4 5 6 7<br>NA |
| <b>29. Writing a singing lesson plan</b>                                       | 0 1 2 3 4 5 6 7<br>NA |
| <b>30. Creating music - improvising</b>  | 0 1 2 3 4 5 6 7<br>NA |
| <b>31. Performing rhythms</b>  | 0 1 2 3 4 5 6 7<br>NA |
| <b>32. Teaching a singing lesson</b>   | 0 1 2 3 4 5 6 7<br>NA |
| <b>33. Practicing recorder</b>   | 0 1 2 3 4 5 6 7<br>NA |
| <b>34. Making instruments</b>  | 0 1 2 3 4 5 6 7<br>NA |
| <b>35. Singing songs</b>   | 0 1 2 3 4 5 6 7<br>NA |
| <b>36. Properties of creative movement</b>                                     | 0 1 2 3 4 5 6 7<br>NA |
| <b>37. Performing chants</b>   | 0 1 2 3 4 5 6 7<br>NA |
| <b>38. Teaching a listening lesson</b>   | 0 1 2 3 4 5 6 7<br>NA |
| <b>39. Reflecting on lessons or learning (as a class or individually)</b>      | 0 1 2 3 4 5 6 7<br>NA |
| <b>40. Performing on recorder</b>  | 0 1 2 3 4 5 6 7<br>NA |
| <b>41. Watching the recordings of the lessons you taught</b>                   | 0 1 2 3 4 5 6 7<br>NA |
| <b>42. Learning about children’s voices and appropriate songs</b>              | 0 1 2 3 4 5 6 7<br>NA |
|  |                       |

| <b>Curricular Component<br/>Section 2, continued</b>                         | Value or practicality of the curricular component – usable in your classroom<br>0 = No value<br>7 = Highly valuable |
|--|---|
| <b>43. Writing integrated lesson plans</b>                                   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>44. Interpreting movement instructions and implementing them in music</b> | 0 1 2 3 4 5 6 7<br>NA   |
| <b>45. Listening to music connected to other content areas</b>               | 0 1 2 3 4 5 6 7<br>NA   |
| <b>46. Learning about connection, correlation, integration</b>               | 0 1 2 3 4 5 6 7<br>NA   |
| <b>47. Sharing music teaching songs and ideas</b>                            | 0 1 2 3 4 5 6 7<br>NA   |
| <b>48. Creating movement</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>49. Learning about the physical process of singing</b>                    | 0 1 2 3 4 5 6 7<br>NA   |

**Section 3 – Please rate each curricular component according to the degree in which you feel you can confidently integrate each component into the curricular content and pedagogy of your classroom from an internationalized perspective.**

Rating may be circled according to the following scale:

**0 = No confidence** in ability to integrate to

**7 = Highly confident** in ability to integrate

| <b>Curricular Component</b> | Degree in which you can confidently integrate it into the curricular content and pedagogy from an internationalized perspective.<br>0 = No confidence<br>7 = Highly |
|-----------------------------|---|
|                             |   |

|   |   |
|---|---|
|   | confident   |
| <b>7. Singing activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>8. Creating music - rhythm</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>9. Listening activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>10. Music concepts (like form, timbre, beat, etc.)</b>                         | 0 1 2 3 4 5 6 7<br>NA   |
| <b>11. Learning to play the recorder</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>12. Rhythm activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>13. Assessing student needs and modifying instruction</b>                      | 0 1 2 3 4 5 6 7<br>NA   |
| <b>14. Finding/organizing music teaching and learning resources</b>               | 0 1 2 3 4 5 6 7<br>NA   |
| <b>15. Identifying/describing music concepts (like form, timbre, beat, etc.)</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>16. Movement activities</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>17. Creating music - songs</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>18. Creating/finding lesson ideas integrating music with all content areas</b> | 0 1 2 3 4 5 6 7<br>NA   |
| <b>19. Critical pedagogy</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>20. Creating music with poetry</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>21. Playing instruments</b>  | 0 1 2 3 4 5 6 7<br>NA   |
| <b>22. Learning about beat and note values</b>                                    | 0 1 2 3 4 5 6 7<br>NA   |
| <b>23. Connecting instruction to students in the classroom</b>                    | 0 1 2 3 4 5 6 7<br>NA   |
| <b>24. Creating music - rap</b>   | 0 1 2 3 4 5 6 7<br>NA   |
| <b>Curricular Component<br/>Section 3, continued</b>                              | Degree in which you can confidently integrate it into the curricular content and pedagogy from an internationalized |

|  |   |
|--|---|
|  | perspective.<br>0 = No confidence<br>7 = Highly confident |
| <b>25. Collecting/sharing singing games/songs</b>                              | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>26. Listening to identify music concepts</b>                                | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>27. “Ethnic” music and activities</b>                                       | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>28. Teaching a music concept in a lesson related to other content areas</b> | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>29. Writing a singing lesson plan</b>                                       | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>30. Creating music - improvising</b>  | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>31. Performing rhythms</b>  | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>32. Teaching a singing lesson</b>   | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>33. Practicing recorder</b>   | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>34. Making instruments</b>  | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>35. Singing songs</b>   | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>36. Properties of creative movement</b>                                     | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>37. Performing chants</b>   | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>38. Teaching a listening lesson</b>   | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>39. Reflecting on lessons or learning (as a class or individually)</b>      | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>40. Performing on recorder</b>  | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>41. Watching the recordings of the lessons you taught</b>                   | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>42. Learning about children’s voices and appropriate songs</b>              | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>43. Writing integrated lesson plans</b>                                     | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>44. Interpreting movement instructions &amp; implementing them in music</b> | 0 1 2 3 4 5 6 7<br>NA                                     |
| <b>45. Listening to music connected to other content areas</b>                 | 0 1 2 3 4 5 6 7   |

|  |                       |
|--|-----------------------|
|  | NA                    |
| <b>46. Learning about connection, correlation, integration</b> | 0 1 2 3 4 5 6 7<br>NA |
| <b>47. Sharing music teaching songs and ideas</b>              | 0 1 2 3 4 5 6 7<br>NA |
| <b>48. Creating movement</b>                                   | 0 1 2 3 4 5 6 7<br>NA |
| <b>49. Learning about the physical process of singing</b>      | 0 1 2 3 4 5 6 7<br>NA |

**Section 4 - Please rate the level of difficulty for each of the following musical skills used in MUED 5011.**

Rating may be circled according to the following scale:

0 = Not difficult at all

7 = Extremely difficult

| Musical skills used in MUED 5011    | Rating                |
|-------------------------------------|-----------------------|
| <b>50. Singing</b>                  | 0 1 2 3 4 5 6 7<br>NA |
| <b>51. Listening</b>                | 0 1 2 3 4 5 6 7<br>NA |
| <b>52. Creating/composing music</b> | 0 1 2 3 4 5 6 7<br>NA |
| <b>53. Playing recorder</b>         | 0 1 2 3 4 5 6 7<br>NA |
| <b>54. Other (please specify)</b>   | 0 1 2 3 4 5 6 7<br>NA |

**Section 5 – Additional insights**

Please answer the following questions. This information will be very helpful to me as I continue to plan and teach this class at the University of Minnesota, as well as after I graduate and begin a collegiate teaching career. Any information you can share will directly effect my planning and will benefit future students. Thank you for your help!

55. Which projects, activities, and concepts did you find beneficial from your music methods coursework?

56. What other projects, activities, and concepts did you **NOT** find beneficial from your music methods coursework?

58. How confident do you feel to integrate music using an internationalized approach to instruction and pedagogy? Please explain why you feel that way.
59. Have you ever had any life-altering cross-cultural or intercultural experience(s)? If so, please briefly describe these experiences. These may include an internationalized class, living in another country for an extended period of time, hosting a foreign-exchange student for an extended period of time, international travel, etc. There are many possibilities.
60. Please share any additional information you can with me about the curricular content of your music coursework.

**THANK YOU SO MUCH FOR YOUR HELP!**

## APPENDIX G

### Pre-service Elementary Education Teachers: An International Approach to Music Methods Coursework

#### Interview #1

Interviewer: Sharri VanAlstine  
Interviewee: \_\_\_\_\_  
Date: \_\_\_\_\_  
Location: \_\_\_\_\_  
Recording equipment used: \_\_\_\_\_

1. Hello \_\_\_\_\_. Thank you for agreeing to be interviewed for this project. I really appreciate your participation because it will not only impact my study, but hopefully what I understand regarding pre-service teachers' confidence to integrate music, particularly with an internationalized approach to content and pedagogy will make me a better teacher. I want you to know there is no right or wrong answers to the questions. You may not have even heard of some of these terms or concepts, and it's perfectly okay to indicate that if that is the case. This will mostly be about your experience and ideas related to music in education and internationalized instruction.
2. Please tell me your name.
3. I know you've already signed the consent form, but I wanted to check to see if you have any questions before we begin.
4. So, just to be certain, do you give your consent to be interviewed regarding pre-service teachers' confidence to integrate music, particularly with an internationalized approach to content and pedagogy today?
5. Do you consent for me to record this interview?
6. Okay. First of all, can you describe your musical background? This may include your education, your family involvement, your interests, and any way you feel connected (or wish you were connected) to music.
7. Have you ever had any unhappy experiences with music or music education?
8. What grades or subject would you especially like to teach?
9. How would you describe an international approach to teaching?

10. Have you ever been in a class that discussed an internationalized approach or utilized an internationalized approach to instruction and content? If so, what was it, and how would you characterize the class and teaching methods?
11. If you have been in a class that utilized an international approach to instruction and content, what specifically did you learn about international education?
  - a. Did it make any difference in how you learned?
  - b. Did it make any difference in how you see/understand yourself or your culture?
  - c. Did it make a difference in how you understand peoples and culture aside from your own?
12. What is your experience with inter-cultural or cross-cultural experiences in your personal life? Can you describe them?
13. What is your experience with inter-cultural or cross-cultural experiences in your education? Can you describe them?
14. How could you use an internationalized approach to music integration in the elementary school classroom?
15. What would you like to learn or better understand about an internationalized approach to teaching or integrating music in the classroom?

## APPENDIX H

**Pre-service Elementary Education Teachers:  
An International Approach to Music Methods Coursework**  
**Pre-service Elementary Education Teachers:  
An International Approach to Music Methods Coursework**

**Interview #2**

Interviewer:

Sharri VanAlstine

Interviewee:

---

Date:

---

Location:

---

Recording equipment used:

---

1. Hello \_\_\_\_\_. Thank you for agreeing to be interviewed again for this project. I really appreciate your participation because it will not only impact my study, but hopefully what I understand regarding pre-service teachers' confidence to integrate music, particularly with an internationalized approach to content and pedagogy will make me a better teacher. I want you to know there is no right or wrong answers to the questions. You may not have even heard of some of these terms or concepts, and it's perfectly okay to indicate that if that is the case. This will mostly be about your experience and ideas related to music in education and internationalized instruction.
2. Please tell me your name.
3. I know you've already signed the consent form, but I wanted to check to see if you have any questions before we begin.
4. So, just to be certain, do you give your consent to be interviewed regarding pre-service teachers' confidence to integrate music, particularly with an internationalized approach to content and pedagogy today?
5. Do you consent for me to record this interview?
6. Okay. First of all, can you remind me of your musical background? This may include your education, your family involvement, your interests, and any way you feel connected (or wish you were connected) to music.
7. What grades or subject would you especially like to teach?
8. Can you remind me: what is your experience with inter-cultural or cross-cultural experiences in your personal life? Can you describe them?

9. Can you remind me: what is your experience with inter-cultural or cross-cultural experiences in your education? Can you describe them?
10. How would you describe an international approach to teaching?
11. How has your understanding of international education changed since the start of this class?
12. Have you seen this approach used in any other setting?
13. How can you make use of an internationalized approach to integrating music into your future classroom?
14. Does an internationalized approach to education matter in school or in your personal life? If so, why? If not, why not?
15. How could you use an internationalized approach to music integration in the elementary school classroom?
16. Do you think you will strive to use an internationalized approach to teaching in your classroom? Why or why not?
17. What do you wish we had learned regarding an internationalized approach to teaching or integrating music in the classroom?

## APPENDIX I

### Discussion Questions: International Education Readings

#### **Piper, Dryden Petersen, Kim Article:**

1. What are the 3 components of International Education discussed in this introduction? Describe & give examples of each – from the article & locally.
2. How does this relate to our classrooms? Locally? Nationally? Globally? What does it matter? What can we do?
3. How is education linked to SES and the development of a country?
4. Active learner/learner-centered instruction described on the last page – how does this relate to International Education? To your classroom?

#### **Campbell Article:**

1. Describe – Music as Instruction versus Music as Integrated Instruction – and how they fit into your classroom. Describe pros & cons for each.
2. Cultural Prism Model – describe how it is used. Example . . .
3. Pros & cons – Sonic versus Context
4. Integrated Interdisciplinary – what is this? Give an example & consider pros & cons.
5. National Identity – what is this? How does it impact the classroom? How can music address identity? How can music address Nationalism? How can music address the global community?
6. Local to global – describe what this is, how to use it – give an example.

## APPENDIX J

### Cumulative Final Project - Portfolio

**Objective:** To create and compile a collection of music resources for use in your classroom.

**Procedure:**

1. Find & print 2 songs you could teach to enhance learning in a minimum of six different content areas or “times” in your class, such as songs related to language arts, mathematics, science, social studies, morning meeting, transitions, etc. Please be selective of content areas and songs according to the age-level children you most wish to teach. (30 points – 2.5 points/song)
  - a. You MUST include the lyrics.
  - b. If you can find the actual sheet music or lead sheet, please do so. If you can’t, please include the lyrics of your songs.
  - c. If you do not have the actual sheet music or lead sheet, you MUST include the bibliographic information for the recording(s) of your songs. This may be a CD, a download from the internet, or a YouTube, a URL or any other source.
  - d. Please bear in mind; this is designed for you to be able to access your song choices in the future. If it’s a YouTube or a URL only, these will eventually disappear. Consider how you can obtain a permanent copy of your song selections for your future use.
  - e. Indicate what grade level and content area for which you would use each recording.
2. Find 5 websites with educational music activities, lesson plans, or resources that you can access for future use. Provide the bibliographic information with a short, 2-5 sentence summary of each site. (7.5 points – 1.5 points/source)
3. Find 3 non-website educational music resources. Provide bibliographic information with a short, 2-5 sentence summary of the site. (5 points – 1.66 points/source)
  - a. This could include teaching method books, song books, recordings, any kind of resource that is not a web source.
4. Find 3 recorded songs you could use to enhance learning in a minimum of six different content areas or “times” in your class, such as songs related to language arts, mathematics, science, social studies, morning meeting, transitions, etc. Please be selective of content areas and songs according to the age-level children you most wish to teach. (45 points – 2.5 points/song)
  - a. You MUST include the bibliographic information for the recording(s) of your songs. This may be a CD, a download from the internet, or a YouTube, a URL or any other source.
  - b. Please bear in mind; this is designed for you to be able to access your recording choices in the future. If it’s a YouTube or a URL only, these

- will eventually disappear. Consider how you can obtain a permanent copy of your song selections for your future use.
- c. Indicate what grade level and content area for which you would use each recording.
  5. Describe how you could create 3 different instruments using everyday objects. (7.5 points – 2.5 points/instrument & context)
    - a. Briefly describe how these instruments could be used. They may be used in separate activities, or they may all be used in one activity.
  6. Find 3 songs you could teach using movement. (7.5 points – 2.5 points/song)
    - a. Find songs that are folk music pertaining to a particular culture.
    - b. Briefly describe the movement you would include for each song. These could be entirely original movement, but they could also be traditional folk songs with already-prescribed movements.
    - c. Include bibliographic information.
  7. Find 3 books you could read in a non-traditional way and provide the bibliographic information. (7.5 points – 2.5 points/book)
    - a. Briefly (in 2-5 sentences) describe how you would use this story in a non-traditional way.
  8. Include your singing lesson, listening lesson, and your full integrated unit. Make any changes in your lessons that you would make now that you've taught your lessons. Changes can also be made to the lessons any of your group created if you think there are ways to improve the lesson. (25 points – 10 points for singing lesson in project 4 & 15 points for the listening lesson in project 6)

**Grading:** (156 points)

1. Each component is appropriately and thoroughly completed.
  - a. 2 songs for each of 6 content areas (or units of study for middle school) (30 points – 2.5 points/song)
  - b. 5 websites sources (15 – 3 points/source)
  - c. 3 non-website sources (5 points – 1.66 points/source)
  - d. 3 recorded songs for each of 6 content areas (or units of study for middle school) (45 points – 2.5 points/song)
  - e. Description of 3 non-traditional instruments & how you can use them (12 – 4 points/instrument & context)
  - f. 3 movement songs (12 – 4 points/source)
  - g. 3 books (12 – 4 points/book)
  - h. Your lesson plans (25 points – 10 points for singing lesson in project 4 & 15 points for the listening lesson in project 6)

## APPENDIX K

Rubric:

Internationalization of Integrated Lesson Plan & Delivery

**Name** \_\_\_\_\_

**TOTAL SCORE:** \_\_\_\_\_

| Strategies →<br>Points↓  | Local-to-<br>Global<br>Spiral | Contextualize<br>Content | In-depth<br>Instruction | Multiple<br>Perspectives | Authenticity | Connections | Multiple<br>learning<br>styles | Integration |
|--|-------------------------------|--------------------------|-------------------------|--------------------------|--------------|-------------|--------------------------------|-------------|
| 2 –<br><br>Strategy is clearly and accurately <i>demonstrated</i> in lesson plan & delivery      |                               |                          |                         |                          |              |             |                                |             |
| 1 –<br><br>Strategy is <i>demonstrated</i> in lesson plan & delivery, but is not fully developed |                               |                          |                         |                          |              |             |                                |             |
| 0 –<br><br>Strategy is inaccurately applied or absent in lesson plan and delivery                |                               |                          |                         |                          |              |             |                                |             |

**Comments:**