

FINDING THE GAPS:  
LECTURERS' VIEWS ON THE PREPAREDNESS  
OF PRESERVICE MUSIC TEACHERS

Remington Carson Harrison Owen

A thesis submitted in partial fulfilment  
of the requirements for the degree of  
Bachelor of Music (Music Education) (Honours),  
Sydney Conservatorium of Music,  
University of Sydney.

2019

## Acknowledgements

First, I would like to thank my family and friends for their support throughout the process which is conceiving, researching, and writing an honours thesis. I could never have done this without their continual support, love and generosity.

Additionally, my thanks go to the Music Education faculty of the Sydney Conservatorium of Music during my time as an undergraduate: Dr. Jennifer Rowley, Dr. James Humberstone, Dr. Michael Webb, Dr. Kathryn Marsh and Dr. Jim Coyle. You have all been an incredible influence and have imparted such wisdom on me and my colleagues, and we all will live with the knowledge, skills, values and ethics which you demonstrated as our teachers.

Dr. Jim Coyle, thank you for acting as a role model and always being so fast to provide feedback. Thank you for all of your guidance through this project. Additionally, to Dr. Kathryn Marsh and Dr. Michael Webb, as this project was being conceived, your honest realism helped me to understand the limitations of what can and can't be achieved, so thank you for not letting me 'off-leash'. Thank you both for your ongoing support and insights into the world of tertiary music education.

I would like to thank all of the participants who gave their time to participate in this study. Thank you for your openness, your honesty, your candidness, your inspiration and for your work. Without you, people like me would not be doing what I'm doing today.

Finally, I would like to thank Richard Gill, who instilled in me the passion always to be the best that you can be, never settling for less than you can do, and always fighting for what you believe in. This thesis is dedicated to you.

## **Abstract**

This thesis provides views of lecturers directly involved in the training of preservice music teachers, views previously absent from research. The scope of data collected included lecturers' perceptions of particular strengths and weaknesses in preservice music teachers, factors that lecturers attribute weaknesses to, how gaps in knowledge and skills can be addressed, gaps within initial music teacher education programs and how to address those gaps within programs. Interviews were conducted with 7 lecturers across Australia who are directly involved in a tertiary music education program. Whilst lecturers speak from a variety of institutions, each with different structures and elements that affect their initial music teacher education programs, trends were identified. The findings suggest that lecturers perceive preservice music teachers to be passionate, however, lacking in general music knowledge and skills. Gaps in knowledge and skills are largely due to elements that are out of the control of the lecturers, who outlined strategies for how they best prepare music teachers, within the existing limitations. This research identifies issues that impact the ability of lecturers to prepare music teachers across Australia, and raises important issues that initial music teacher education programs need to address when considering how to best train music teachers.

# Table of Contents

<b>Acknowledgements</b> .....	<b>ii</b>
<b>Abstract</b> .....	<b>iii</b>
<b>Table of Contents</b> .....	<b>iv</b>
<b>List of Figures</b> .....	<b>7</b>
<b>List of Tables</b> .....	<b>8</b>
<b>Chapter 1 : Introduction</b> .....	<b>9</b>
1.1 Pathways to Becoming a Qualified Music Teacher.....	10
1.2 The Skills of the Music Teacher.....	11
1.3 Components of a Preservice Music Education Program .....	11
1.4 Significance of the Study.....	12
1.5 Research Questions.....	12
<b>Chapter 2 : Literature Review</b> .....	<b>13</b>
2.1 International Differences in Music Teacher Training Programs .....	13
2.2 Musical Backgrounds and Experiences of Preservice Music Teachers .....	15
2.3 Factors Affecting Initial Music Teacher Education Programs .....	17
2.4 Issues of Preparation Within Initial Music Teacher Education.....	18
2.4.1 Professional Self-Efficacy .....	18
2.4.2 Unpreparedness.....	19
2.4.3 Praxis shock .....	21
2.5 Summary.....	22
<b>Chapter 3 : Methodology</b> .....	<b>24</b>
3.1 Research Design .....	24
3.2 Participants and Participant Contexts .....	24
3.3 Data Collection .....	25
3.4 Data Analysis Methods.....	26

3.4.1 Transcription .....	26
3.4.2 Analysis and Coding .....	27
3.5 Ethical Considerations .....	27
<b>Chapter 4 : Research Findings.....</b>	<b>29</b>
4.1 Strengths and Weaknesses in Preservice Music Teachers.....	29
4.2 Reasons for the Weaknesses and Gaps in Knowledge and Skills .....	32
4.2.1 Music Experience Prior to Tertiary Education .....	33
4.2.2 Within Music Teacher Training.....	34
4.3 How Remediable the Gaps Are .....	38
4.4 Ways to Address Issues of Preservice Music Teachers’ Knowledge and Skills ....	39
4.4.1 Societal Level Approaches .....	40
4.4.2 Teaching and Institution Level Approaches .....	41
4.5 Praxis Shock .....	44
4.5.1 Lecturers’ Awareness of Praxis Shock .....	44
4.5.2 Lecturers’ Reasons for the Existence of Praxis Shock .....	44
4.5.3 Effects of Praxis Shock.....	45
4.5.4 Ways of Minimising Praxis Shock .....	46
4.6 Issues Within and Affecting Initial Music Teacher Education Programs .....	48
4.6.1 Content Gaps Within Programs .....	48
4.6.2 Issues of Tertiary Institutions Affecting Programs.....	50
4.6.3 External Factors Affecting Programs.....	51
4.7 Methods of Addressing Issues Within and Affecting Initial Music Teacher Education Programs .....	52
4.7.1 Addressing Content Gaps Within Programs At The Teaching Level.....	53
4.7.2 Addressing Gaps Through Non-Institution Training.....	55
4.7.3 Affecting Change As Lecturers .....	55
<b>Chapter 5 : Conclusion .....</b>	<b>57</b>
5.1 Study Overview .....	57
5.2 Limitations of the Data .....	57
5.3 Answering the Research Questions .....	58
5.4 Reasons for the Existence of Praxis Shock and Methods of Minimising Praxis Shock.....	61

5.5 Implications for Practice.....	61
5.6 Conclusions and Recommendations for Further Research.....	61
<b>References .....</b>	<b>63</b>
<b>Appendix A : Ethics Approval Letter .....</b>	<b>73</b>
<b>Appendix B : Change of Personnel.....</b>	<b>75</b>
<b>Appendix C : Letter of Introduction .....</b>	<b>76</b>
<b>Appendix D : Participant Information Statement .....</b>	<b>77</b>
<b>Appendix E : Participant Consent Form .....</b>	<b>81</b>
<b>Appendix F : Semi-Structured Interview Questions.....</b>	<b>83</b>

## **List of Figures**

Figure 1.1: Pathways to Becoming a Qualified Music Teacher in Australia .....10

## List of Tables

Table 3.1: Participants.....	25
Table 4.1: Strengths of Preservice Music Teachers.....	29
Table 4.2: Weaknesses of Preservice Music Teachers.....	30
Table 4.3: Reasons for Gaps in Knowledge & Skills in Preservice Music Teachers.....	32
Table 4.4: Approaches to Address Issues of Preservice Music Teachers' Knowledge and Skills.....	39
Table 4.5: Reasons for the Existence of Praxis Shock.....	44
Table 4.6: Methods of Minimising Praxis Shock.....	46
Table 4.7: Issues Within and Affecting Tertiary Music Education Programs .....	48
Table 4.8: Methods of Addressing Issues Within and Affecting Tertiary Music Education Programs.....	52

## Chapter 1: Introduction

To become a music teacher in New South Wales, Australia, undergraduates are required to complete a program accredited by the NSW Education Standards Authority (NESA) and attend university for a minimum of four full-time years in accordance with national and state standards and procedures (NESA, 2018, “Initial Teacher Education”, para. 2). Despite such training, research shows that there are significant differences between preservice music teachers’ (PMT) preconceived expectations and the realities of being a music teacher (Ballantyne, 2006; 2007a; 2007b; Ballantyne & Packer, 2004; Legette & McCord, 2015). These differences have resulted in concerning statistics regarding the preparedness of music teachers (Akuno, 2012; Ballantyne, 2006; 2007a; 2007b; Ballantyne & Packer, 2004; Bergersen, 2019; Brophy, 2002; Legette & McCord, 2015; Springer, 2015; Teachout, 2005) showing that when teachers graduate, they are not prepared for the job for which they have been trained. Unfortunately, this lack of preparation often leads to praxis shock (PS) (Ballantyne, 2007a; Ballantyne & Packer, 2004; Kelchtermans & Ballet, 2002, Shaw, 2018) which is “a common experience for young teachers” (Ballantyne, 2007a, p. 183) as will be explored in the literature review.

Most, if not all, of the research into the preparedness of graduate music teachers has been focused on the perspectives and perceptions of the graduates reflecting on their music teacher training and how well it seemed to prepare them for their work. Various authors from around the world have advocated for more research into Initial Music Teacher Education (IMTE). From the USA, Asmus (2000) remarks that there is a need for “solid research that provides substantive information about how best to prepare music educators” (p. 5), and from Australia, Ballantyne and Packer (2004) advocate for research into perceptions of effectiveness of IMTE. In Finland, Juntunen (2014) reports that understanding of how to teach PMTs is fragmented and calls for a “more comprehensive pedagogy of teacher education” (p. 173). By looking at the perceptions of early career music teachers (ECMT), Ballantyne and Zhukov (2017) state that to best prepare PMTs, there needs to be a better understanding of “the factors that engender ‘flourishing’ in the early years” (p. 249) of teaching.

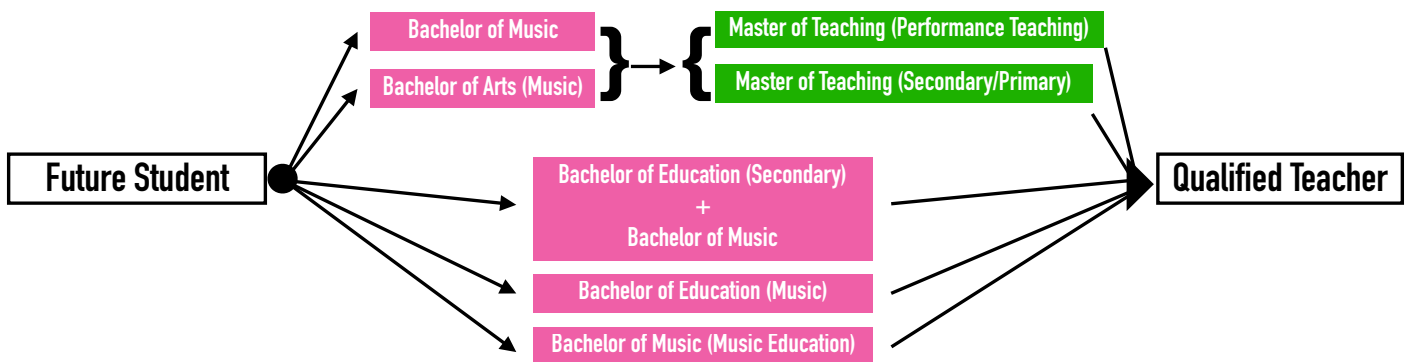
The aim of this study is to identify the key gaps in the knowledge and skill set of PMTs, according to tertiary music education lecturers and why those gaps exist. Involving the

people delivering the face-to-face IMTE programs will add another, important yet so far absent, perspective on IMTE.

### 1.1 Pathways to Becoming a Qualified Music Teacher

Research from a wide variety of contexts has shown that music teachers come from various backgrounds (Aróstegui, 2012; Ballantyne, Kerchner & Arostegui, 2012; Ballantyne & Zhukov 2017; Clements, 2009; Gore, Holmes, Smith & Fray, 2015; Harrison, 2011; Kruse, 2015; Legette & McCord, 2015; Parkes & Jones, 2012) and people become teachers for different reasons. In Australia, each state’s education department has its own rules about the type or types of qualifications required to become a teacher and complete registration as a teacher (ACT Teacher Quality Institute, 2018; NESAs, 2019; Queensland College of Teachers, 2019; Teacher Registration Board of South Australia, 2019; Teachers Registration Board of Tasmania, 2016; Teacher Registration Board of Western Australia, 2019; Teacher Registration Board of the Northern Territory, 2018; Victorian Institute of Teaching, 2019). All teachers in Australia must have graduated from a degree which is accredited by their state or territory’s teacher regulatory and government body as sufficiently qualifying graduates to teach in a subject area (Australian Institute for Teaching and School Leadership (AITSL), 2017). Additionally, each state has its own set of standards required for accrediting IMTE programs and therefore, each program has different minimum course requirements based on the states’ respective music syllabi. Figure 1.1 shows different pathways for people achieving their professional qualification (degrees shown in pink represent an undergraduate degree, degrees in green represent a postgraduate award).

Figure 1.1: Pathways to Becoming a Qualified Music Teacher in Australia



Each degree includes various numbers of music subjects, with the minimum number of music subjects being a Bachelor of Education (Music) with only 6 units of music.

## **1.2 The Skills of the Music Teacher**

It is said that for music teachers, effective teachers must be well rounded and knowledgeable in their specialist field, as well as in organisation of lessons, extracurricular music activities, concerts and communication skills (Akuno, 2012; Ballantyne 2006; 2007a; 2007b; Biasutti & Concina, 2017; Bidner, 2001). This thesis will use the same categories of the different aspects and skills of PMTs as Ballantyne and Packer (2004):

- *pedagogical content knowledge and skills*: skills specific to teaching music;
- *non-pedagogical professional knowledge and skills*: organisation, communication, legal, and budget management skills;
- *music knowledge and skills*: including performance, conducting, aural and music theory and history skills; and
- *general pedagogical knowledge and skills*: general pedagogical skills including the knowledge of learners and characteristics.

## **1.3 Components of a Preservice Music Education Program**

In NSW, the Stage 4, 5 & 6 Syllabi (The Syllabi) (Board of Studies NSW, 2003; 2009a; 2009b) are the official documents to which all classroom music teachers must teach and teachers are required to cover both “essential” and “additional” content set out in The Syllabi. The Australian Professional Standards for Teachers (AITSL, 2011) (The Standards) comprise the teacher qualities and standards that all teachers must achieve. Regardless of which particular education degree preservice teachers are enrolled in, “The graduate standards will underpin the accreditation of initial teacher education programs” (AITSL, 2011, p. 2). This means that IMTE programs will not be accredited unless the institution offering the training can ensure that students will have attained The Standards. As each state has its own primary and secondary syllabus, as well as body responsible for teacher accreditation, each IMTE program will include different elements and hold different priorities, based on the school syllabus demands of the state and accreditation body.

## **1.4 Significance of the Study**

This thesis begins to fill a gap in the literature and current knowledge relating to career preparedness among music educators and hence contribute to current discussions relating to best practice in IMTE. This is the first study to engage lecturers of IMTE programs regarding PMTs' preparedness. It will allow correlation between the views of graduates and those responsible for IMTE content and delivery, identifying new and previously unconsidered aspects of IMTE. The results of this study provide useful insight in the area of music teacher training for those involved in IMTE at higher education institutions.

## **1.5 Research Questions**

This study is guided by the following research questions:

1. What, in lecturers' experience, are the key strengths and weaknesses among Preservice Music Teachers upon graduation?
2. To what do lecturers attribute the weaknesses?
3. To what extent do lecturers believe that gaps in knowledge and skills are remediable, and how do they think the gaps should be addressed?
4. What, if any, do lecturers believe are significant gaps within the content of and factors affecting Initial Music Teacher Education programs and what have lecturers done to address these, either in their teaching or at the policy level?

## **Chapter 2: Literature Review**

There are many factors involved in IMTE. Whilst the study aims to investigate the preparedness of PMTs from the perspective of their lecturers, this literature review will focus on the different elements which contribute to the field of preparing PMTs. Despite this study being undertaken in Australia, the literature review will focus on the international differences in approaches and attitudes towards music teacher training, to provide geographical and geopolitical context; musical backgrounds of PMTs and various factors influencing the decision to choose music education as a career; the importance of self-efficacy in being an effective music teacher; a body of work on the preparedness of graduate music teachers and the extent to which their IMTE contributed to that; and the unfortunate realities of praxis shock in ECMTs.

### **2.1 International Differences in Music Teacher Training Programs**

There are a variety of differences internationally in the way in which music is valued and this is reflected in music teacher training programs (Royse, 1999). Internationally, almost all accredited IMTE occurs within tertiary institutions. In France, IMTE has become formalised, occurring in universities since the 1990s and in Switzerland, from 2000 (Güsewell, Jolait, & Terrien, 2016). In Kenya, three different types of qualifications are offered by both government and private (predominantly funded and administered by church groups and related organisations) learning institutions over three to four years of post-secondary school education (Akuno, 2012). In Nigeria, there is a similar history to that of Kenya of church and religious institutions as the main force in formalising higher education (Adeogun, 2015). In Australia and the USA, PMTs attend universities and/or conservatoires to complete accredited teacher training programs in their field of study or general teaching (Ballantyne, Kerchner, & Aróstegui, 2012; Ballantyne & Packer, 2004; Kruse, 2015; Springer, 2015). Whilst IMTE occurs in many different countries, generally within tertiary institutions, it is based on a range of theories and methods (Ballantyne et al., 2012; Güsewell et al., 2016; Royse, Addo, Klingler, Dunbar-Hall, & Campbell, 1999).

By collecting writings from teacher educators in each part of the world, Royse et al.'s (1999) summary and comparison of teacher training is a useful tool for gaining a preliminary understanding of different international practices and cultural expectations

within each region, albeit relating to practices from the end of the 20<sup>th</sup> century. Royse et al. (1999) noted that whatever emphasis is placed on music education in a country depends on “cultural and educational expectations of the country” (p. 14). Royse et al. (1999) also noted that within the observed practices in the article, Australia’s music teacher training programs were most similar to the programs of the USA. Japan took an approach similar to Australia in that secondary school music teachers required specialist music training which does not necessarily qualify them for teaching in primary school (Royse et al., 1999). Most of the music teacher training in China took place within the nine conservatoires of the country (Royse et al., 1999) and required high performance attributes of applicants. Dunbar-Hall (in Royse et al., 1999) writes that whilst programs are diverse and vary within each state, all programs of music teacher training in Australia were based on studying explicit musical elements with the goal of developing musical understanding, focusing on composition, music technology, practical experience, and ensemble pedagogy as well as *music knowledge and skills* which are key elements reflecting The Syllabi.

A common theme in contemporary IMTE is an emphasis on multiculturalism, including the study of more than just Western art music. In Finland, the Sibelius Academy’s IMTE program has a focus on popular music instruments so that their PMTs are comfortable on a variety of instruments playing in a variety of styles (Kallio, 2015). Green (2008) notes that aside from enhancing students’ motivation, performance, listening, collaboration and improvisation skills, employing the learning practices of popular musicians (informal learning) in the classroom can increase the accessibility of formal music lessons to students of all abilities and backgrounds. This has manifested not only in an increase of popular/contemporary music in teacher training programs (Kruse, 2015; Springer, 2015), but also in Culturally Responsive/Relevant Teaching/Pedagogy which focusses on teachers’ awareness and inclusion of the musical cultures present in the classroom in a relevant and appropriate way (Ladson-Billings, 1995; Gay, 2010). Salpykova and Politaeva (2016) advocate for “consistent implementation of multicultural orientation in education ... with a sense of understanding and respect for other cultures, skills to live in peace and harmony with people of different nationalities” (p. 1852). However when looking at inclusive pedagogy practice in music teacher training programs in Queensland, Australia, Ballantyne and Mills (2016) found that institutions have treated diversity as “fragmented and superficial” (p. 16) and recommend that IMTE includes the range of approaches necessary to teach the diversity of school students.

In Ghana, Kenya and Nigeria, the diversity of indigenous cultures has been acknowledged and represented in Western models of music teacher training, where systems have been adapted to fit those countries' own cultural and contextual frameworks (Adeogun, 2015; Akuno, 2012; Royse, 1999). Addo (in Royse et al., 1999) wrote that a priority for music teacher educators in Ghana was to provide diverse musical experiences of different musical cultures to preservice music students to encourage an increased focus on African and Ghanaian music. These experiences were linked with other art forms of dance, drama, and visual arts (Royse et al., 1999). This approach has similarities to music teacher training programs in Kenya (Akuno, 2012) and Nigeria where a cornerstone of their IMTE is "to maintain a music educational identity that is essentially Nigerian while reconciling our music educational traditions with innovative needs of the time" (Adeogun, 2015, p. 9). In Israel, music is viewed as an important representation of the multiculturalism within the nation (Klinger in Royse et al., 1999), but teachers and teacher educators in Israel often struggle with the many different types of culture, whether they be Jewish (and different cultures within Jewish groups), Arabic, and other minority groups (Miettinen, Gluchankof, Karlsen, & Westerlund, 2018). A key aspect to the in-school music practices in Israel is the focus on singing and links with movement, which has similarities to practices in Ghana (Royse et al., 1999).

## **2.2 Musical Backgrounds and Experiences of Preservice Music Teachers**

Research and education degrees offer a sense of stability and a perception of greater employability for many students who are considering music degrees focusing on performance or composition (Ballantyne & Zhukov 2017; Harrison, 2011). Most students who enroll in a music teaching degree have often decided to do so due to personal experiences in high school (Legette & McCord, 2015) as well as holding strong values of the importance of music and education (Parkes & Jones, 2012). Students' musical experiences during the high school years come from a personal devotion and motivation to study and practise music (Harrison, 2011) and a personal identification with one or more high school music teachers (Legette & McCord, 2015). Some music educators are drawn to the job from other careers and pathways due to job security and family circumstances (Ballantyne & Zhukov, 2017); however, for Australian education students, teaching is not seen as a "fallback career" (Richardson & Watt, 2006) despite evidence to suggest that

teaching is a reliable second choice for university students with different career prospects (Gore et al., 2015). For some music students, especially in East Asia, music education is seen as a fallback position from a performance career (Campbell in Royse et al., 1999). In Japan, China, and Korea, the preference for music students is a performance degree. Therefore, music teachers who have not chosen this profession willingly, manifest generally low levels of motivation and commitment (Campbell in Royse et al., 1999). Additionally, in the USA, there is an issue of recruitment and access for minorities into higher music education courses due to institutionalised racism, a lack of emotional and financial support from home, and a lack of bridging material to help offset a deficit of tertiary education (Clements, 2009).

In terms of musical backgrounds of PMTs, Kruse (2015) has found that despite a musically diverse population, PMTs in the USA have a performance background predominantly in Western art music, but there is a “more eclectic” (p. 19) collection of styles when considering the listening activities of these PMTs. In Australia, music teachers complete specialist music training, most often focused on the solo performance elements of *music knowledge and skills* (Bartleet et al., 2012). Despite having a range of listening activities, “a rather homogenous group of musicians enter these music education programs and have an even more homogenous experience during their teacher preparation” (p. 19). These data show that a significant number of PMTs do not and have not had prior experience in a diverse range of musical genres and styles before commencing their teacher training and are not being educated in a diversity of musics throughout their teacher training (Kruse, 2015). Acknowledging the notion that teachers will often teach how they were taught (Ballantyne et al., 2012; Clements, 2009; Kruse, 2015; Springer, 2015), this collective background of PMTs being predominantly trained in Western art music traditions has resulted in preservice teachers listing “classical music” and jazz music as the most appropriate for teaching in schools (Kruse, 2015). Whilst these styles contain an extensive amount of musical content, limitations of learning experiences for school students exist if there is not a broad range of music studied in the classroom (Springer, 2015). When reflecting upon his own philosophy of music education, music education student, Ryan Salazar, wrote: “I always assumed that the inclusion of popular music was inartistic and a trite attempt to increase enrolment in music courses” (Salazar & Randles, 2015, p. 280). However, throughout his IMTE, Salazar realised that his “perceptions of music education [were] based upon assumptions that were constructed through [his] formal musical

experiences” (Salazar & Randles, 2015, p. 281) and that due to his own experience in formal Western traditions, his pedagogical philosophy was “narrow” (p. 287).

### **2.3 Factors Affecting Initial Music Teacher Education Programs**

Due to increases in government mandated teacher requirements – including a national literacy and numeracy test (University of New South Wales, 2018, “Literacy and numeracy test: Resources and support”), and updates to the teacher induction scheme (AITSL, 2016) universities have to manage an increasingly crowded curriculum for teacher training programs (Joseph, 2015; Burke, 2015). Additionally, universities are increasingly focusing on employability and graduate standards (Australian Government Office for Learning and Teaching in Bennett, Richardson, & MacKinnon, 2016; Lapidaki, 2016; Owen, 2019) and are “facing a 2.5 per cent efficiency dividend” (Australian Broadcasting Corporation, 2017) as well as structural changes due to downsizing, amalgamation and government funding cuts (Gillespie, Walsh, Winefield, Dua, & Stough, 2001). Lapidaki (2016) describes how music learning and teaching in higher education institutions are jeopardised due to a movement towards standardisation of curriculum, institutions, and their education practices which are being seen through a lens of political and economic potential. In higher music education specifically, the changes in curriculum have led to a reduction of “generic music skills” in the undergraduate curricula (Owen, 2019; Zhukov, 2019).

In terms of known influences on IMTE, school classroom experience has a significant impact on both the lecturers and the students. Whilst explicit musical experience cannot be assumed, all lecturers and undergraduate students have been taught in a school classroom setting. Throughout PMT programs, students are required to complete professional experience (in NSW, undergraduates must complete 80 days of professional experience (NESA, 2017)). For PMTs, professional experience (practicum), when programmed effectively, can be the most beneficial and influential experience on the perspectives and understanding of the skills required to teach (Ballantyne, 2006; 2007b; Bartolome, 2017) and undergraduate PMTs could benefit from more of these experiences (Brophy, 2002). For academic lecturers, the research in which they are engaged informs their practice, which in turn influences their research (Lebler, 2019). Professional development opportunities external to university offerings are also influencing factors of teacher education, on both lecturers and students (Bush, 2007). Students’ undertaking of

professional development opportunities early in the undergraduate program will positively influence the effectiveness of their experience of the undergraduate program (Teachout, 2005) and as Blumenstyk (2015) suggests, “some industry and non-academic certifications are more valuable than degrees” (p. 13) and therefore undertaking professional development and other associated opportunities should be encouraged. The individual academic and socio-cultural backgrounds of lecturers influence their teaching; however, the backgrounds of students impact heavily upon students’ musical skills and understanding, and therefore their openness to receiving the content lecturers deliver and how they do so (Bartleet et al., 2012; Kruse, 2015). Another important factor influencing the students in PMT programs is their personality, including confidence, organisation, and open-mindedness and music teacher training programs may have little input in relation to the mindset of trainees (Madsen & Hancock, 2002). Whilst The Syllabi, The Standards and the aforementioned influences significantly affect the process of music teacher training, this study has uncovered many other influences that shape teacher training, which will be discussed in more detail in Chapter 4: Research Findings.

## **2.4 Issues of Preparation Within Initial Music Teacher Education**

### **2.4.1 Professional Self-Efficacy**

Research into effective teaching has shown that as well as strong discipline-specific knowledge, professional self-efficacy affects not only the mindset of an individual teacher, but also the quality and effectiveness of teaching from that teacher (Biasutti & Concina, 2017; Klassen & Tze, 2014; Klassen, Tze, Betts, & Gordon, 2011; Miller, Ramirez, & Murdock, 2017). Within the context of teaching, self-efficacy can be defined as the personal belief of teachers regarding their ability to influence the learning of their students (Bandura, 1994; Klassen et al., 2011; Klassen & Tze, 2014). Bandura (1994) identifies that an individual’s self-efficacy is derived from four main influences: mastery/failure experiences, social models, social persuasions, and stress reactions altering emotional states. A teacher’s positive self-efficacy actually increases persistence, enthusiasm, commitment, teaching behaviours, and the resultant effect on students’ achievement and motivation (Klassen et al., 2011; Klassen & Tze, 2014; Miller et al., 2017). The concept of self-efficacy is drawn from social cognitive theory, which contends that an individual’s self-efficacy influences the choice of different activities, motivation, effort and

achievement (Bandura, 1994; Schunk, 2014). Self-efficacy is also strongly influenced by context (Bandura, 1994; Klassen et al., 2011; Klassen & Tze, 2014).

With the many challenges that face classroom music teachers, the importance of self-efficacy is often forgotten (Yourn, 2000). In her study of ECMTs, Yourn (2000) found that “not one beginning music teacher said that he/she was a good teacher” (p. 189) despite their passion for teaching. Self-efficacy is important because ECMTs without a sound sense of self-efficacy and confidence will not be as effective in instruction, student motivation, and achievement (Miller et al. 2017). It is important that within teacher training programs the students’ self-efficacy is boosted, giving them the best chance to succeed.

#### **2.4.2 Unpreparedness**

Much research into IMTE, internationally, has revealed that undergraduate degrees do not wholly prepare PMTs for the musical diversity, busy reality, and student issues idiosyncratic of the music teacher’s professional life (Akuno, 2012; Ballantyne, 2006; 2007a; 2007b; Ballantyne & Packer, 2004; Bergersen, 2019; Brophy, 2002; Legette & McCord, 2015; Springer, 2015; Teachout, 2005). Akuno (2012) found that in Kenya “all the teachers found their education barely useful for the job demands” (p. 280). When Akuno (2012) asked the question “Is the training offered to teachers appropriate for their expected role?” all of the Head Teachers responded “no” (p. 280). Parallel to these findings, in their 2004 study conducted in Queensland, Australia, Ballantyne and Packer found that graduate teachers’ overall satisfaction with their preservice training was relatively low, with only 12% of respondents reporting their training as “definitely relevant” and 36% of respondents as “not really relevant” Regarding all Australian teacher education, the Social Research Centre’s (2019) Graduate Outcomes Survey found that 78.6% of preservice teachers felt an overall satisfaction with their training, but only 60% of respondents identified good teaching within their training.

In terms of *music knowledge and skills*, Brophy’s (2002) research in the USA indicates that for graduate music teachers, there was a clear divide between good preparation to teach “concrete” musical skills (including musicology, reading and writing traditional notation), and poor preparation to teach “more abstract” skills (including improvisation, composition) but that there was slightly better preparation for practical performance (singing, listening,

and playing instruments). Akuno (2012) reported that in Kenya, IMTE “neglected music performance in favour of other areas of the curriculum” (p. 274). In the USA, Springer (2015) found, despite the perceived effectiveness for classroom teachers of using popular music to teach musical concepts, “90% of the sample reporting zero courses devoted to popular music pedagogy in their undergraduate curriculum” (p. 412), with approximately 8% and 2% reporting taking one class and two classes respectively. Unsurprisingly, the outcome of this was that “respondents indicated that they generally felt unprepared to teach popular music” (p. 410). To best teach and work with future students, PMTs must be exposed and trained in popular and contemporary styles during their teacher training (Kruse, 2015; Springer, 2015).

In Ballantyne & Packer’s (2004) research, the areas identified as being in need of the most attention are *pedagogical content knowledge and skills* and *non-pedagogical professional knowledge and skills*. Bennett, Richardson, and MacKinnon (2016) found that the majority of their case study participants were not able to begin their career due to a lack of generic skills rather than discipline-specific skills and abilities. More broadly than music education, an overwhelming number of graduate teachers (not specifically music teachers) report that preservice teacher training programs have not prepared graduates for teaching students with disabilities (Graham & Scott, 2016; Rowan & Townend, 2016). To tackle the lack of confidence of graduates in *non-pedagogical professional knowledge and skills*, internationally, there have been calls for, and attempts to, include more opportunities for professional experience in IMTE (Brophy, 2002; Legette & McCord, 2015) with Ballantyne (2007b) suggesting that it is not merely enough to include professional experience in preservice music education courses, but to stagger these professional experience opportunities so that the knowledge and content learned in the course is integrated and contextualized “in a meaningful way” (p. 129). Upon their survey of PMTs, Legette and McCord (2015) also recommend that IMTE programs give more focus to the “day-to-day issues of teaching” (p. 172), or in Ballantyne and Packer’s (2004) categorisation, more *non-pedagogical professional knowledge and skills*. This aligns with Bergersen’s (2019) findings that 50% of ECMTs found themselves unprepared by their IMTE, mostly for the *non-pedagogical professional knowledge and skills* of being a music teacher.

PMTs “do not feel adequately prepared for the unique demands of teaching music by their preservice education” (Ballantyne, 2007a, p. 185). To improve music education in primary and secondary schools, universities, colleges, state, and national education departments need to acknowledge that “the quality of teaching in schools can be directly attributed to the preservice teacher preparation” (Ballantyne & Packer, 2004, p. 229) and that if music teacher training in tertiary institutions has not been effective in the preparation of PMTs, upon employment in a school these graduates may ignore the lessons and knowledge acquired in the teacher training and adopt whatever educational ethos exists in the school at which they are employed (Ballantyne, 2007a). This emphasises the importance of effective preparation of PMTs.

### **2.4.3 Praxis shock**

Praxis shock occurs in beginner teachers when the reality of school life significantly differs from preconceived notions of the job (Ballantyne, 2007a; Kelchtermans & Ballet, 2002). This “shock” is partially due to the unpreparedness of graduate teachers in a variety of areas (as above). Ballantyne’s collection of work on PS (e.g. Ballantyne, 2007a; Ballantyne & Packer, 2004) documents the various reasons as to why and how PS exists in music education. Whilst her research is conducted in Queensland, Australia, it contributes to a theoretical framework in improving and understanding music teacher education programs internationally as evidenced by the many citations of Ballantyne’s work in international research. Ballantyne’s (2007a) study of newly graduated music teachers was conducted through interviews (a customary method for qualitative research in this area of study) and found that “praxis shock was a common experience for early-career teachers” (p. 183).

To alleviate PS, Shaw (2018) identifies several, “aims of induction” to prepare music teachers for the realities of their job. Shaw (2018) suggests that “new teachers deserve induction programming that fosters reflection about their particular classrooms and students rather than the rigid curricula, scripted lesson plans, and pacing guides” (p. 27). Shaw (2018) further suggests that early career teachers are paired with mentors experienced in the teachers’ discipline and with experience in the specific area of the new teachers’ employment.

In terms of PMTs, Yourn’s (2000) study of PMTs, mentor teachers and university supervisors was focused on PMTs’ concerns within their degree and the process of

learning how to teach. The study suggests that focusing on the personal and professional needs and issues of PMTs in their teacher training would reduce PMTs' anxieties throughout the process of their teacher training. By centering the learning on the needs of PMTs, music teacher training courses may provide these PMTs with the confidence they need to pursue other aspects of professional development and, therefore, be better equipped when entering part or full-time employment in schools. Indeed, Ballantyne and Harrison (2005), in their preliminary research into gender, technology and engagement in music education, pose the question of whether or not something is worth placing importance on in IMTE if preservice and early graduate teachers do not perceive it as an issue.

Despite the negative impacts of PS, Ballantyne and Zhukov (2017) found that through a positive psychology viewpoint, the experience of PS in ECMTs often leads to positive feelings and resilience for these early career teachers. The study does not cancel out previous findings of the negative effects of PS, highlighting the importance of needing to understand the different elements which contribute to positive outcomes of PS as well as support systems, mentors and school structures within the beginning of one's journey as a teacher (Ballantyne & Zhukov, 2017).

## 2.5 Summary

At the point of graduation, PMTs, for a number of reasons, have gaps in knowledge and skills leading to a feeling of unpreparedness which can result in PS. From a mismatch between the cultural and musical background of PMTs and the broad range of musical styles required in classroom music, to a lack of focus on *non-pedagogical professional knowledge and skills*, a large number of graduate music teachers are not fully prepared for the job they are qualified for. As shown in this literature review, there is a substantial amount of research on the effectiveness of PMT programs and the extent to which they prepare graduates for their job. Almost all of the research, however, has been from the perspective of teachers, whether they be at the employed, graduate, or preservice stage of their career. Largely missing from this review of the literature on the phenomenon of music teacher training are the voices of the lecturers of PMT programs. To best understand the process of preparing and training PMTs, this integral ingredient of "lecturer" cannot remain absent. For this reason, this research has collected data from lecturers around Australia as the significant voice. While this review of literature included data from around

the world, the data collected in this research is only within and regarding the perceived preparedness of PMTs in Australia.

## **Chapter 3: Methodology**

### **3.1 Research Design**

This study is an investigation into the overall preparedness of graduate music teachers and what factors impact their level of preparedness, from the perspective of lecturers. This research, therefore, is interested in the relationship between PMTs' learning and their lecturers' perceptions on what is most important for graduate music teachers as well as what skills the PMTs do and do not have, and why that is the case. The responses are representative of participants' experiences and so a qualitative approach to the data has been employed to acknowledge the experiential nature of this research (Burns, 2000; Strauss & Corbin, 1998). Qualitative research is suited for this type of study as qualitative data "can refer to research about a persons' lives, stories, behaviour, but also about organizational functioning, social movements, or interactional relationships" (Strauss & Corbin, 1998). Additionally, the sample size of this study is so small that quantitative data would not necessarily answer the research questions, nor elicit enough data for meaningful analysis.

### **3.2 Participants and Participant Contexts**

Participants in this study are lecturers who are all currently involved in the delivery of a PMT program in Australia at the undergraduate or postgraduate level. Participants were chosen through heterogenous purposive sampling (Crossman, 2018; Stake, 2018) in order "to provide a diverse range of cases relevant to a particular phenomenon or event" (Crossman, 2018). Potential participants were listed through identification of their role in PMT preparation published by their official institutions' website. Every staff member listed as teaching at least one subject in music education at any university or institution across Australia that offers programs in PMT preparation was contacted to participate in the study, except lecturers from one institution. All potential participants were contacted by my supervisor by way of a Letter of Introduction sent to participants' email addresses as listed on their public professional or official institution website<sup>1</sup>. From the 21 people contacted to participate six did not respond, seven responded but declined to participate and eight lecturers responded with their approval to participate in this study. After

---

<sup>1</sup> See Appendix C: Letter of Introduction

providing their consent, one lecturer did not respond to organise an interview time, which left seven participants involved. Due to the limited pool of potential participants, the gender and university of the participants have not been included in this study as it may identify them.

*Table 3.1: Participants*

<b>Lecturer</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
<b>No. of Years as a Lecturer</b>	20+ years	10-19 years	20+ years	20+ years	10-19 years	1-9 years	10-19 years
<b>Employment Status at Current Institution</b>	Permanent	Permanent	Permanent	Permanent	Permanent	Permanent	Permanent
<b>No. of Institutions Worked in</b>	Overseas: 2 Australia: 1 in 1 state	Australia: 1 in 1 state	Australia: 4 in 2 states	Australia: 3 in 1 state	Australia: 1 in 1 state	Australia: 1 in 1 state	Australia: 4 in 2 states

In collecting data on the demographic, lecturers' career path to becoming a lecturer was discussed in interviews, however, it has not been included in this thesis as it was not seen as relevant to the primary focus of the study. Additionally, any information that could lead to the re-identification of participants has been retracted or not included in this thesis to ensure the anonymity of participants.

### 3.3 Data Collection

Data have been collected through semi-structured, in-depth individual interviews with participants, using open ended questions to focus on their experiences and perceptions of the abilities of graduate music teachers and the reasons for those abilities or lack thereof (Creswell, 2013; Liamputtong, 2013)<sup>2</sup>. The purpose of utilising semi-structured interviews as the primary method of data collection is, according to Kvale, to “obtain descriptions of the life world of the interviewee with respect to interpreting the meaning of the described phenomena” (as cited in Liamputtong, 2013, p. 53). This choice of data collection was made with an understanding that a more complex analysis of the data would take place (Liamputtong, 2013). Interviews with participants occurred in their office located on the

<sup>2</sup> See Appendix F: Semi-Structured Interview Questions.

grounds of their institution and took approximately 30 minutes in duration. Interviews were video and audio recorded for transcription. The transcriptions were sent to the interviewee to revise and alter their responses and confirm that they were content with the anonymisation of their interview and following approval, the transcriptions were analysed for use in this research.

Due to the fact that this study was collecting data using one method, it was important that the interviews elicited the most rich and relevant data. To ensure the quality of the interviews, as the interviewer, I undertook mock interviews with my supervisor and another lecturer not participating in this study to practise my interview skills and refine the questions. These mock interviews were analysed with my supervisor and the interview schedule was developed until it reached a point which was decided would elicit the richest data.

### **3.4 Data Analysis Methods**

#### **3.4.1 Transcription**

Transcription as a process is problematic (Lapadat & Lindsay, 1999) as researchers (whether it be consciously or subconsciously) are making choices about how data is represented as a transcript. There were problems of mis-hearings, punctuation and “tradeoffs between readability, standard form, and faithful conservation of the exact words” (Lapadat & Lindsay, 1999, p. 69). However, most of these issues were resolved upon listening to and watching the troublesome excerpts of the recordings in broader contexts to understand what was said. The method of transcription used was a basic transcription (Ochs, 1979) and primarily as a conversation analysis (Psathas & Anderson, 1990; Have, 1990; Charmaz, 2006). Using video and audio recording devices, I was able to ensure that the data collected was as rich as possible because “physical constraints on notetaking reduce the quality and quantity of nonverbal context captured” (Ochs, 1979, p. 52). Only when a participant included a gesture in accompaniment to what they were saying was it included in the transcription. In the event that something said was inaudible, or unrecognisable, I wrote “[inaudible]” and used my best judgement to ensure that the flow of the transcription was maintained.

### **3.4.2 Analysis and Coding**

Data were treated and analysed using the steps outlined in Creswell & Poth (2018):

- Managing and organising the data
- Reading and memoing emergent ideas
- Describing and classifying codes into themes
- Developing and assessing interpretations
- Representing and visualising the data (p. 308)

To manage and organise data, the transcripts were organised into tables of questions, with each participant's responses from the questions kept in separate rows. As participants would occasionally provide answers to questions upcoming or previous before the explicit statement of the question, the sorting of data into answers of individual questions was particularly important.

After initial organisation of the data, key ideas, themes and phrases were identified in open coding, using grounded theory according to themes, specific features and keywords with reference to the research questions (Burns, 2000; Charmaz, 2006; Saldana, 2016). Grounded theory approach “shapes an analytical frame from which you build the analysis” (Charmaz, 2006, p. 45). The initial codes then become sub-categories (sub-codes) of a main, theme and using the initial codes as characteristics of an aspect of the phenomenon, the data provides greater insight to the phenomenon – a process of axial coding (Creswell & Poth 2018; Charmaz, 2006). Whilst these categories have been chosen to reflect terms in the literature, codes and themes were chosen using participants' own descriptions, concepts and words as much as possible.

Analysis of the head codes helped to shape a fuller understanding of the phenomenon being studied, as they emerged (Charmaz, 2006; Creswell & Poth, 2018). Only through this process of analysis could the overall interpretations be made, and conclusions drawn (Creswell & Poth, 2018).

## **3.5 Ethical Considerations**

This research was planned in consideration of the guidelines and regulations of the National Statement on Ethical conduct in Human Research. Ethics approval was granted

by the University of Sydney Human Research Ethics Committee.<sup>3</sup> All participants were made aware that their participation in this research was voluntary and they could decline to answer particular questions or to withdraw from participation at any time. Particular care was taken in anonymising the data to ensure that participants are not identifiable from the data. From the commencement of transcription, all participants were given a pseudonym and all identifying features were removed from their transcripts and replaced with generic descriptors. The anonymous transcripts were sent back to participants (with their own pseudonym hidden) for approval of the anonymisation before being analysed and used as data for this research. All data in this thesis was referred to as having come from its pseudonym and will never be identifiable. All data is held on the University of Sydney Research Data Storage (RDS) and will be kept and destroyed in accordance with relevant legislation from the State Records Authority of NSW.

---

<sup>3</sup> See Appendix A for ethics approval letter

## Chapter 4: Research Findings

The research findings revealed much about the preparation of PMTs, and the factors that influence their training. Much care has been taken to present the findings specifically referring to the context of particular training programs; however, due to the importance of maintaining participant anonymity, there is a degree of non-specificity to particular programs being referenced. The results are presented in order of and according to the research questions.

### 4.1 Strengths and Weaknesses in Preservice Music Teachers

*Table 4.1: Strengths of Preservice Music Teachers*

Strength	Lecturers Who Mentioned It
<b>Passion</b>	C G
<b>Experience</b>	C
<b>Individual Performance/Musical Skills</b>	D E F G
<b>Professional Identities</b>	D F
<b>General Pedagogical Knowledge &amp; Skills</b>	E

The strength of PMTs most commonly identified by lecturers, was their individual performance/musical skills<sup>4</sup> (Lecturers D, E, F & G). Throughout the training of PMTs, Lecturer F reported that “[their] students certainly leave with knowledge and skills from a really wide range” and Lecturer E had experienced that, in particular, students who have studied a Bachelor of Music have the strength of “know[ing] about music and their ability to play at least one if not multiple instruments.” These strong musical skills in PMTs were also identified in prior research (Bartleet et al., 2012).

Whilst this skill acquisition occurs within training, almost every lecturer mentioned the fact that every PMT is different and has a different background and whilst they may begin their training with a particular set of skills, what they gain through training, “varies based on the [PMT]” (Lecturer G). Many students entering tertiary music training at the under- or

---

<sup>4</sup> The terminology used has been derived from participants in the study and replicates the codes in the results

postgraduate level enter through auditions (Lecturer D) and for PMTs at the postgraduate level, they have experience: “[these PMTs] have had a fair bit of experience before they’ve come into their training scenario” (Lecturer C). Additionally, Lecturer E identified that for PMTs with a Bachelor of Education (Music) qualification, they have better general pedagogical knowledge and skills.

Lecturers C and G identified PMTs’ passion for teaching and education. Lecturer C mentioned that “inherently you’ve got people who have actually got a passion for teaching” and additionally:

Lecturer G: the graduates I come across are passionate about education. They’re nervous... but they’re passionate... They really want to effect change in a positive way. They love teaching the discipline of music and they love teaching children of various ages and I think that’s a huge strength and it’s something that sustains them...

The finding that PMTs have a strong passion for education and music aligns with prior research (Legette & McCord, 2015; Parkes & Jones, 2012) and research shows that being a music teacher is not seen as a “fallback” career (Richardson & Watt, 2006).

*Table 4.2: Weaknesses of Preservice Music Teachers*

<b>Weakness</b>	<b>Lecturers Who Mentioned It</b>
<b>Personal/Musical Background</b>	B C D E F G
<b>Leadership</b>	A
<b>Closed-Mindedness</b>	A E F
<b>Broad Music Knowledge &amp; Skills</b>	A B C D E F G
<b>Pedagogical Content Knowledge &amp; Skills</b>	D E F
<b>Non-Pedagogical Professional Knowledge &amp; Skills</b>	E
<b>Professional Identities</b>	E
<b>Life Skills/Experience</b>	F
<b>Understanding the Reality of Teaching</b>	G

All Lecturers identified broad music knowledge and skills as a weakness of PMTs, across all IMTE programs. Specific skills identified by the participants as weaknesses within individual PMTs included: keyboard, music theory, music history, singing, composition, aural skills, conducting, the ability to play only one instrument, proficiency in a single musical style/genre, musicianship, academic literacy and fluency, music technology, and performance skills. When discussing particular knowledge and skills in PMTs, some lecturers drew a clear distinction between knowledge and the skills. Lecturer C pointed to PMTs' lack of understanding of their subject area: "some teachers are going out there and they don't properly fully understand all the content that they've got to teach" and "often [PMTs'] historical and theoretical knowledge ... it's either Classical or it's Contemporary, Popular, Jazz – rarely do they know much about the other side" (Lecturer D). Lecturer B dismissed the relative importance of knowledge as "[knowledge] doesn't matter because knowledge is this [*holds up a mobile phone*]. You don't know something these days, you google it. Knowledge is just a couple of clicks away."

Despite noting those weaknesses, all lecturers acknowledged that PMTs have music knowledge and skills, but it is often the case that their personal/musical background is itself a weakness as it limits the skills PMTs will or will not have; however "It varies based on the student" (Lecturer G).

Lecturers A, E and F all revealed that some tertiary students show closed-mindedness within their training and, moreover, an unwillingness to try new things or see things from a different perspective (Lecturers A & F). For some PMTs, particular elements of music and music teaching are not seen as valuable:

Lecturer A: we've often had students who ... haven't thought of themselves as needing to conduct or direct or have that entrepreneurial and showman type role ... [and] we've had people for whom that's the only thing they want to do – who have tended to 'poo-poo' the need to teach aural or to deal with music history.

Pedagogical content knowledge and skills were identified as weaknesses by Lecturers D, E and F. Lecturer E said that PMTs who have a Bachelor of Music don't "understand enough about curriculum, pedagogy, classroom management [and] teenage psychology", and the knowledge of how actually to teach is vital to the music teacher (Lecturers D, E, & F). The

implications of the combination of a limited broad music knowledge and skills set and pedagogical content knowledge and skills are that:

Lecturer D: when [graduate teachers] work in a school they're only going to be able to connect well and give good advice to a limited group of students. There are very few teachers who can run a rock band program, a big band program, conduct a wind symphony and teach some composition in classrooms.

Other weaknesses identified by Lecturers included a reticent approach to musical leadership (Lecturer A), non-pedagogical professional knowledge and skills including a lack of academic literacy – especially from students with a Bachelor of Music qualification, a lack of life skills/experience – particularly from PMTs who entered their IMTE immediately after completing high school (Lecturer F) and a general lack of understanding the realities of teaching – what it is like to be a music teacher (Lecturer G). These areas of weakness align with the findings of PMT unpreparedness in prior research (Ballantyne, 2006; 2007a; Ballantyne & Packer, 2004; Bergersen, 2019; Legette & McCord, 2015).

In terms of professional identities, Lecturer E said that some PMTs can be confused about their identity – being a performer or a teacher primarily – which impacts the way that PMTs perceive different elements of their IMTE. Conversely, Lecturers D and F both spoke of the mixed professional identities of being a musician and a teacher as being a strength:

Lecturer D: there are [PMTs] who see themselves as performer/teachers rather than failed performers... That sort of, a serious commitment to being a player and a teacher... and that's going to benefit students in the future, learning from these kinds of people.

## 4.2 Reasons for the Weaknesses and Gaps in Knowledge and Skills

*Table 4.3: Reasons for Gaps in Knowledge and Skills in Preservice Music Teachers*

Reason for Gaps in Knowledge and Skills	Lecturers Who Mentioned It
Crowded Curriculum Due to National Standards	A B C D E G
Musical Background of Preservice Music	A B C D E F G

<b>Teachers (Including Training)</b>	
<b>Different Interests &amp; Personalities of Under-/Graduates</b>	A C D
<b>Primary &amp; Secondary Music Education</b>	A B C D E G
<b>Closed-Mindedness</b>	A
<b>Huge Amount of Knowledge</b>	B D
<b>Lack of Support Entering the Profession</b>	B
<b>Time</b>	B C D E F G
<b>University Finances &amp; Structures</b>	B C E G
<b>Personal Pressures on Preservice Music Teachers Studying</b>	B
<b>Lack of National Consistency in Training &amp; Curriculum</b>	C D F G
<b>Perceived Value of Music (&amp; Teaching More Broadly)</b>	C D E G
<b>Skill &amp; Knowledge Set of Lecturers &amp; Mentors</b>	C D F
<b>Never Be Fully Prepared</b>	A B C E G
<b>(Non-Musical) Background of Preservice Music Teachers</b>	E F
<b>Diversity of the Teaching Profession</b>	F G

#### 4.2.1 Music Experience Prior to Tertiary Education

All lecturers identified the musical background of preservice music teachers (including training) as a significant cause of gaps in skills and knowledge, aligning with prior research (Ballantyne & Zhukov, 2017; Bartleet et al., 2012; Clements, 2009; Gore et al., 2015; Kruse, 2015; Legette & McCord, 2015). All but one lecturer identified gaps in individuals' musical knowledge and skills as stemming from the nature and extent of primary and secondary music education. Lecturers C and D reflected on the fact that there is a lack of focus on primary school music in the curriculum (National and State), which has led to universities no longer offering primary music specialist programs, and additionally primary school teachers' training in music is insufficient (Lecturer C). Lecturers discussed the different ways in which music is taught in primary and secondary schools revealing that, when PMTs were primary and secondary students, they may only be exposed to one method of teaching, or one style of music (Lecturers A, B, & C).

Lecturer D identified that “often students’ first experience with music is secondary school, and many would argue that’s a bit late”.

Before beginning IMTE, “where [PMTs] have come from [is musically] very limited” (Lecturer D) and all lecturers reported on the variety of musical backgrounds of PMTs and their consequential variety of skills:

Lecturer A: They could be a composer, they could be very much a sound artist, a technician, with perhaps relatively less singing or conventional [music] reading skills. They could be somebody who’s come very much from a Jazz background ... you can have orchestral players with the strings, wind, brass, even percussion who may well have barely ever even thought of touching a keyboard apart perhaps to play a single note for whatever reason.

The significance of musical backgrounds is that “where [PMTs] come from limits what they have been exposed to, which limits what they can do once they’re here [at university]” (Lecturer G).

When acknowledging the non-musical skills required for teaching and university level academia and understanding, Lecturer E observed a trend of low literacy of students entering music programs from finishing high school, and PMTs needing to be retrained in basic literary and academic skills.

#### **4.2.2 Within Music Teacher Training**

All lecturers described the impacts that different degrees and degree types had on PMTs’ knowledge and skills. Lecturer E focussed on the fact that PMTs can become music teachers through a variety of degree paths and that “depending on the courses studied [PMTs] don’t have the theoretical or broad knowledge of music education theory, history, etc., to maybe teach it as effectively as they could” (Lecturer C).

In regard to PMTs coming from an “informal learning” approach in primary and high school, Lecturer C described the need for lecturers to make up for missing knowledge in PMTs within course time:

Lecturer C: [they] don’t fully understand what music’s about at a higher level – and by high level, I don’t just mean art music, I mean Jazz or Rock or anything –

that means they either have to try and go fill those holes or find someone who can teach them that and that's my concern... they often go off and do a BMus somewhere or another degree to backfill all the knowledge that is missing.

However, the gaps do not just occur in students from contemporary music backgrounds as Lecturers A, C and D identified that PMTs who have completed their training through a conservatorium have been disadvantaged by a “siloe d” approach:

Lecturer D: It starts because most conservatoriums train their students in a siloe d way where Jazz and Improv., or Popular Music is one course, and Western Classical Music is a different course, and so they live in their silo for three or four years, then they move into teacher education and they only reasonably well know one side... Often they've had no experience with composition. Often their historical and theoretical knowledge is again just one side of the tree, it's either classical or it's Contemporary, Popular, Jazz – rarely do they know much about the other side but you may look at any of the syllabi both in instrumental or classroom teaching anywhere in Australia and you need to have a reasonable grip on Popular, Contemporary and Jazz, Western Classical, Composition, theory and have decent aural skills and very often they will only have maybe 2 out of 5 ... and a conservatorium trained student is not necessarily very skilful, or has much knowledge, in any of these areas at all.

Lecturer F reported that “in a lot of music institutions, the emphasis really is on the performance...” Notwithstanding the strengths that were identified through strong performance skills, Lecturer C addressed a particular situational weakness that can arise from a single focus training:

Lecturer C: I might be a great wind player, and I might have played in bands all my life but I get to a school because I'm appointed by the department of education that makes me teach and it doesn't have a band, it has a choir and I've got to take choir and I've never sung. That is a reality.

This view of PMTs having lack of musical diversity through their school and university level training, therefore contributing to an unpreparedness for teaching, aligns with the findings of Bartleet et al. (2012) and Kruse (2015).

Within the content of tertiary music teacher training programs, Lecturers B, C, D, E, F, and G referenced time as a significant reason as to why the gaps in skills and knowledge exist. Lecturers noted time as particularly important due to the length of time that it takes to

acquire and practise skills (Lecturers B & E). Lecturer E justified the need for music degrees to take more time:

Lecturer E: It's a slow burn learning music. That's why music degrees take years and they demand full time students do 40 hours a week plus and 2 hours a day practice ... you don't get better unless you spend that much time. I parallel it with learning ballet. How do you learn ballet in a couple of hours a week? How do you become professional at that by only doing it one day a week...?

Lecturers described their frustration that time restraints meant a lack of opportunity to follow-up and reinforce taught musical skills making lecturers feel like “what we're doing is a bit tokenistic” (Lecturer B).

There are particular elements that create time stress on lecturers including a crowded curriculum due to national standards, the huge amount of knowledge required to be a music teacher, and university finances and structures. Lecturers mentioned that due to The Standards that must be included in IMTE, programs are too crowded with mandatory elements such that specific musical skills are given less time and some skills are being removed from programs entirely. These observations align with previous research (Burke, 2015; Joseph, 2015), contradicting the requirements contemporary curricula whereby “music teachers have to have a lot more musical skills than they've had in the past” (Lecturer B).

Within teaching degrees with a major in music, music is afforded very little time (Lecturers D, E, & G). Lecturer E puts this down to “the course structure which says that of the 24 units that you're expected to do over 3 years, only 6 of them are allowed to be music”. The crowding of the course structure that Bachelor of Education (Music) PMTs experience is exacerbated by an increased number of elective units (Lecturers D & E) and generic pedagogy units (Lecturer E) which are imposed upon degree programs by university structures (Lecturers B, C, E, & G). Lecturer D added that a current interest of universities is “providing diversity to the students and allowing them to tailor their course to their own interests”.

University finances and structures were identified by Lecturers B, E, and G to be the cause of unnecessary changes to the way that lecturers deliver content, aligning with prior

research (Gillespie et al., 2001; Lapidaki, 2016). Lecturer E revealed how the implementation of “block teaching” of a single unit at a time rather than multiple units running concurrently, impacts their students:

Lecturer E: we are forced into teaching them for 4 weeks and then stopping ... you learn nothing in 4 weeks as a musician. You barely get started and then you have to stop, and then you don't do anything for a whole semester. And so, all we can really do is dip our toes in the water with them...

Another structural change occurring in some universities is certain courses being moved online:

Lecturer B: we're arguing strongly that in the arts ... we're skills-based activities and we operate in a social setting. We can't do half of this crap online! How can you do a choir online? I mean, there are probably ways but I'm not that interested... We're designed to make music collectively and so we need to have the time to do that.

Lecturers said the cause of structural changes was due to changes in federal government funding of institutions (Lecturers B, C, D, & E). Lecturer B described the “squeeze” of tertiary institutions through a lack of funding.

Acknowledging that each tertiary institution is different and has different structures and hierarchies that determine how programs are structured and delivered, Lecturers C, D, F, and G identified the individual differences between institutions and lack of national consistency in training and curriculum as a cause for weakness. Lecturer F said that whilst the AITSL Standards exist in ensuring basic teacher competencies, there is no central teaching body responsible for the minimum standards and therefore it allows gaps to be unaccounted for. Each state has a different body responsible for the accreditation of teachers and teaching degrees, and within institutions, “how [the content] actually looks and is delivered is inherently linked to the knowledge of the [lecturer] and the experience of the teacher” (Lecturer C). Just as the learning experience of PMTs within universities is dependent on the skills and knowledge of their lecturers, Lecturer F said that when PMTs are completing a professional experience placement, institutions are “not using expert teachers as mentors, as supervisors ... [PMTs] might have someone who is really incompetent, or lazy ... [mentor teachers] can be really unprofessional and get away with it, because there's not that kind of standard.”

Other reasons for gaps in knowledge and skills identified by lecturers included PMTs' closed-mindedness and resistance to new ideas (Lecturers A & C), a lack of support entering the profession with no "easing in" to classroom teaching (Lecturer B), the perceived value of music (and teaching more broadly) in the wider community due to a changing national focus towards STEM, and national testing of literacy and numeracy in schools (Lecturers C, D, E, & G). Further gaps are the (non musical) background of preservice music teachers including life experience and lack thereof (Lecturers E & F), and PMTs having and pursuing different interests throughout their time doing their IMTE rather than being fulfilled with the main offerings of a program (Lecturers A, C, & D). Lecturer B also identified the issue of personal pressures on preservice music teachers studying as having an impact on PMTs' ability to get the most out of their training:

Lecturer B: They've got HECS debts. They're rushing off to work now part time straight after classes because they're trying to survive because [university] subsidies for students are being cut back and slashed... Students should not be having to rush out of my classes as soon as they're finished to head off to their jobs. They should be able to come out of my class, go and sit down and have a coffee together [to] talk through 'so what was covered today?'

Lecturers F and G noted that many of the gaps in knowledge and skills are due to the diversity of the teaching profession and the variety of roles as well as skills which a music teacher is meant to have, but Lecturers A, B, C, E, and G noted that PMTs will never be fully prepared by their training. This is partially due to a huge amount of knowledge and specific musical skills as well as pedagogical knowledge and skills that are expected of music teachers (all Lecturers). Due to the wealth of knowledge and skills needed to be a successful music teacher, "you can't possibly do everything you need to do, even if you had ten years" (Lecturer G).

### **4.3 How Remediable the Gaps Are**

Lecturer B was optimistic about the ability to remedy gaps and causes of gaps, "everything is remediable. Nothing is unfixable" and Lecturer F was certain that remedies could be found by looking overseas at successful models. For particular issues such as a lack of training due to the design of specific degree programs, some lecturers were not confident in the ability to fix them:

Lecturer E: my candid sort of feeling about a [Bachelor of Education (Music)] program with a minimal [music] program is that you can't fix that... I think that the remedy is to be realistic about what those graduates can and should be doing... I think doing the bare minimum for maybe up to Year 7 classroom teaching, but no further than that, because you're not doing the students justice.

In terms of the gap of life experience, Lecturer F could not see a remedy for people already undertaking IMTE:

Researcher: What about the identified issue you brought up of life skills? How is that remediable?

Lecturer F: It's not really... I would always encourage someone who's going into teaching to maybe go travel or ... people who are interested to go into schools and do some observation, and maybe even do some teachers' aide work, just to get a feel for it and that environment.

Generally, Lecturer G was frank about the realities of the limitations of music teacher training:

Lecturer G: the time that you have at university is not sufficient to address all of those areas for all of those students and the students need to be aware of that and made aware of that all the way through so that they can independently go out and seek the things that they know are their own weaknesses... Although we provide a lot of support in terms of knowledge and skills, it's not sufficient. It will never be.

#### **4.4 Ways to Address Issues of Preservice Music Teachers' Knowledge and Skills**

*Table 4.4: Approaches to Address Issues of Preservice Music Teachers' Knowledge and Skills*

<b>Approach</b>	<b>Lecturers Who Mentioned It</b>
<i>Societal Level Approaches</i>	
<b>Changes of Political Attitudes/Finances to Education</b>	B C D F
<b>Music Training for Primary Teachers</b>	C D
<b>Valuing Teachers</b>	C D
<b>Attitudinal Changes to Music Education</b>	D

<b>Within Universities</b>	
<b>National Alignment in Programs</b>	F
<i>Teaching &amp; Institutional Level Approaches</i>	
<b>Developing New Course(s)</b>	A B E
<b>Self-Identification of Weaknesses</b>	A G
<b>Challenging Preconceptions (Background or Philosophy)</b>	A G
<b>Sharing Skills From &amp; Around Classes</b>	A B E F
<b>Strategies for ‘Making the Most of What You’ve Got’</b>	A G
<b>Encouraging Continued Learning (Formal &amp; Informal)</b>	A G
<b>More Time</b>	B D E G
<b>Teacher Mentoring</b>	C F
<b>Wide Listening/Playing</b>	D
<b>Be Realistic</b>	E G
<b>Electives in University Programs</b>	F
<b>Encouraging Life Experience</b>	F
<b>Educating Preservice Music Teachers About Realities of Teaching</b>	G
<b>Encouraging Guided Reflection</b>	G
<b>Focussed Assessments</b>	B G
<b>Specially Selected Practicum</b>	F

#### **4.4.1 Societal Level Approaches**

Lecturers B, C, D, and F spoke of a need for changes to political attitudes/finances to education and whether those attitudes were reflected in appropriate funding of education institutions and specific programs. Lecturer F pointed out that “the government needs to put a bit more money in, instead of taking out of higher education”. In terms of achieving this attitudinal change, Lecturer B said that it requires an attitudinal shift “of a political level – which says that education is important, and we need to invest more in education”. Lecturer C proposed that the arts more generally need to be given a higher priority in society, which must also be reflected in states’ primary and secondary mandatory curricula. Lecturer D proposed that to address the issue of teacher morale, as well as attracting the best people to the profession, higher salaries for teachers are required as well as a greater

emphasis on valuing teachers within the community and society more broadly (Lecturers C & D). Additionally, Lecturer D said that international comparison of literacy and numeracy standards is harmful to individual teachers and brings down the reputation of the profession. Lecturers B, C, D, and F identified that without direct action from upper levels of government, broader, societal level changes will not be possible.

Part of the attitudinal change towards music in the community, as well as addressing the lack of musical experiences in primary school, involves dedicating time and money to music training for primary teachers (Lecturers C & D). Whilst also educating students and providing meaningful musical experiences to students, the role of the primary school music teacher will “set the beginnings of a good music education within our community” (Lecturer D).

Lecturer F postulated that the best way to ensure a base skill and knowledge level across all institutions is to ensure national alignment in programs whereby there would be a single, national preservice teacher program, which would ensure that everyone was doing the same coursework, thereby creating a standard for teaching.

A common theme amongst lecturers’ responses of approaches to address issues was the need for more time (Lecturers B, D, E, & G). To achieve more time Lecturer D recommended that the first step was that “within universities, [institutions need to be] taking music education seriously” and aim for attitudinal changes to music education within universities. Programs need enough time dedicated to specific skills so that PMTs are given the opportunity to thoroughly combine the musical and pedagogical knowledge and skills (Lecturers B, D, E, & G). Whilst the change of time would need to happen on an institutional level, Lecturer B acknowledged that a lack of time is not an issue that can actually be addressed at their level of power and influence: “I can’t change it, it’s political will. It’s a political issue.”

#### **4.4.2 Teaching and Institution Level Approaches**

Lecturers’ responses on this topic were less aligned than in relation to Societal Level Approaches. To address the issue of PMTs coming from different musical backgrounds, Lecturers A, B, E, and F spoke of how they use PMTs’ developed knowledge in a particular discipline and lecturers encourage sharing skills from and around classes. This

involves classes with a high level of PMT interactivity, peer-teaching and group work (Lecturers A, B, & F).

Lecturers E and G both recommended that from the beginning of any teacher training program, it is important to be realistic and acknowledge the limitations of tertiary PMTs' training so that PMTs can be prepared for, and establish clear and realistic expectations about, work that they need to do whilst studying, and after graduation. Establishing PMTs' expectations involves lecturers educating preservice music teachers about the realities of teaching and the role of the music teacher, so that PMTs know what they are going to be required to do (Lecturer G). Acknowledging the limitations of IMTE, Lecturers A and G both discussed that self identification of weaknesses plays an important part of being a PMT. They outlined different, but specific approaches to establishing PMTs' own learning goals:

Lecturer A: I ask them to grade themselves ... to imply to them, 'You're going to have to do some of this, at some level, at some point. So, get over it... It's your job to identify the things that you're weaker at, and then we'll talk'.

Lecturer G: it's more a job for teacher educators to inspire students to know where to go to if they don't know [things]... to develop those skills in students ... to let them go and be free, and discover where their own failings exist prior to graduation which will then enable them to be more successful upon graduation.

Other specific methods of addressing gaps in musical knowledge and skills that were mentioned by lecturers included challenging preconceptions (background or philosophy) including questioning past experiences and forcing PMTs to try approaches new to them (e.g. Kodaly and Orff) (Lecturers A & G), encouraging wide listening/playing across genres and styles (Lecturer D), increasing the number of music electives in university programs allocated for music students to encourage a broader musical experience and education (Lecturer F) and encouraging life experience prior to commencing a job as a music teacher (Lecturer F). Lecturer G also spoke of the importance of encouraging guided reflection in the practice of a PMT:

Lecturer G: it's not the same as just chucking them in a classroom – I think that that is not as helpful as people might think it is, because what happens there is that the reflection goes out and it becomes a case of surviving and coping...

what we need is for the structures to allow ... guided reflection moving towards less guided reflection, opportunities for trial and error, failure/reflection, collaboration and always allowing them to think of themselves not just as music teachers and musicians, but as educators as well, and to allow that flux to occur...

Focussed assessments is another way for lecturers to ensure, or at least test, specific knowledge and skills of PMTs (Lecturers B & G). Whilst this has worked quite well in the past, Lecturer G admits that “I have recently been far more constrained in being allowed to do [these targeted assessments] through the structures imposed upon me by the university in terms of number of assessment items in particular courses”.

In order to address the issue of non-expert supervising teachers for PMTs on professional experience, Lecturer F spoke about the need to have specially selected practicum schools. As a model, Lecturer F suggested that for their practicums, PMTs need to be sent to schools of a specific standard, with particular supervising teachers responsible for teacher mentoring: “rather than just any school that can take them ... they [need to be] placed at schools who have really competent programs, equally competent teachers who’ve gone through training of how to supervise teachers...”. They also reflected on the method of establishing and maintaining standards of schools in the UK:

Lecturer F: In the UK, it’s called Her Majesty’s Inspectors. So, they have a system of really expert teachers who all come together[,] you get 2 weeks’ notice and they come out and they’ll look at all of your curriculum. They come and sit in your classes, they watch you teaching, and then they write a report which is made public. And this can happen at any time... And so that raises the standard of teaching. [In Australia], there’s no accountability. So, if you’re a really incompetent teacher, there’s no accountability. You can be really unprofessional and get away with it, because there’s not that kind of standard.

Acknowledging the view of Lecturers B, C, D, E, F, and G that there will never be enough time to learn everything needed within preservice training, Lecturers A, C, and G all discussed what to do after preservice training has been completed. Lecturers A and G both spoke of strategies for “making the most of what you’ve got” and that PMTs have to be creative in adapting their existing skills to new situations. Lecturers A, C, and G all mentioned the importance of encouraging continued learning (formal and informal) for preservice and ECMTs beyond the IMTE whether it comes from experience in the

classroom, skills that are learned “on the job”, further tertiary training or learning through professional development courses.

Another approach to addressing gaps was developing new courses (Lecturers A & E). Whilst both lecturers had a slightly different idea of the duration of each course – 4 years (Lecturer E) or 5 years (Lecturer A) – both agreed that the ideal degree would be an integrated degree with fair levels of music and music pedagogy, be a Masters level output and be a dual award.

## 4.5 Praxis Shock

### 4.5.1 Lecturers’ Awareness of Praxis Shock

When asked in the interview about how lecturers deal with praxis shock, Lecturers A, B, C, E, and G were aware of the issue of PS among ECMTs. Lecturers D and F did not recognise the term, and upon explanation, Lecturer D did not acknowledge it as an issue.

### 4.5.2 Lecturers’ Reasons for the Existence of Praxis Shock

*Table 4.5: Reasons for the Existence of Praxis Shock*

<b>Reason</b>	<b>Lecturers Who Mentioned It</b>
<b>Unrealism of Practicum</b>	A G
<b>Large Amount of Knowledge Required</b>	B
<b>Insufficient Experience</b>	E
<b>Different Teacher/Education Systems</b>	C
<b>Level of Professional Training</b>	C E
<b>Can Never Be Fully Prepared</b>	A B C G
<b>Work Environment/Structure</b>	C
<b>Time Management/Constraints</b>	C E
<b>High Standard of Expectations</b>	E

Lecturers A and G both identified the unrealism of practicum for PMTs as a reason for the existence of PS in ECMTs:

Lecturer G: you can’t really become fully aware of the realities of a situation until you become a teacher... even in [practicum] circumstances it’s false. You’re always supervised by a teacher, or you’re being assessed, or there’s

somebody else's idea of what needs to happen which is overarching what you're doing prior to graduation. When you graduate it's just you...

Lecturer A: Prac is a terribly artificial construct. You're teaching people who have been together for a number of years, you go into a school when it's been in session for 8 weeks or whatever ... so you're arriving probably at just the worst time in terms of the learning curve of the students.

Within some degrees, especially Bachelor of Education (Music) degrees, Lecturer E admits that students are bound to experience PS due to insufficient experience and lack of training:

Lecturer E: The BEd students ... said, 'we're just not ready, you have not prepared me enough for what they expected me to do' ... They feel completely out of their depth because what they've realised is that the standard of [our states'] music program in a well-resourced, well-funded school ... is too high for them. If you're in a school that has a good concert band, or an orchestra or a choir, and [PMTs] who have barely done 8 weeks of rock band, have no clue what they're doing... It's a shock and they come back and go 'why didn't you teach me enough stuff?' ... We don't have the time or resources to teach you enough.

Lecturer E also mentioned that the high standard of expectations of ECMTs by schools and students impacts the ECMT's self-efficacy and confidence.

Other issues included a lack of consistency in different teacher/education systems across institutions and states (Lecturer C), the level of professional training and qualification of the PMT (Lecturers C & E), the work environment/structure and level of support at the school where the graduate teacher is working, or lack thereof (Lecturer C) and time management/constraints to do with the amount of time for graduate teachers to fit everything in (Lecturers C & E). Additionally, Lecturer B attributes PS to the large amount of knowledge required and that, in reality, you can never be fully prepared (Lecturers A, B, C, & G).

#### **4.5.3 Effects of Praxis Shock**

Lecturer B identified that PS can often lead to "burn out" aligning with prior research (Ballantyne, 2007a; Shaw, 2018). Lecturers A and G both said that despite the unfortunate elements of PS that exist, ECMTs are often better off because of it:

Lecturer G: you can look at it as a bit like war stories ... ‘I got through it’ and ‘it’s not so bad’ and ‘I’m tough because it was so bad but here I am’ ... it [is] less ‘woe is me’ ... [they’re] showing great signs of resilience despite the difficulties that still exist and perhaps there are more of them in the schools. So, I am aware of praxis shock, but it’s not the doom and gloom that it’s often interpreted as.

This view is consistent with Ballantyne & Zhukov’s (2017) research showing that praxis shock often leads to characteristics of resilience and determination, both admirable qualities in ECMTs.

#### 4.5.4 Ways of Minimising Praxis Shock

*Table 4.6: Methods of Minimising Praxis Shock*

Method	Lecturers Who Mentioned It
Lecturers Mentoring Preservice & Early Career Music Teachers	A G
Increasing Motivation	A B D G
Addressing Beginner Teachers’ Issues	B G
Specific “Survival Skills”	B C G
Setting Realistic Expectations	C D E G
Include Observation Practicums	F G

Lecturers A and G mentioned the importance of lecturers mentoring preservice and ECMTs through ongoing contact between lecturers and ECMTs. Ongoing contact was even seen as part of the role of the lecturer (Lecturer A) and that universities can and should provide ongoing support for graduates (Lecturer G). Some lecturers focus on specific “survival skills” and addressing beginning teachers’ issues including posing hypothetical situations, setting clear work/life boundaries, “having the ability ... or the courage to say ‘no’” (Lecturer B), strategies for how to balance and manage the workload, and how to manage teacher stress (Lecturers B, C, & G). These strategies align with the recommendations to alleviate PS in prior research (Shaw, 2018; Yourn, 2000). Lecturer G identified particular guiding questions that should be asked by lecturers in order to best prepare PMTs for the unknown:

Lecturer G: saying ‘it’s all going to be difficult’ is actually not helpful in preservice teacher education. It’s important to do that – to say ‘Hey, be prepared. It

doesn't matter what I do here, I don't know what context you're going to be in...' [by asking] 'So, what do you need to do? How are you going to go about dealing with that?' and talking about [various situations] is the helpful thing to do in teacher education.

Lecturer G discussed how having teachers with experience coming in and talking to PMTs can help to bring a more real understanding of situations that may arise and "ways to deal with situations when you are encountering praxis shock."

Lecturers A, B, D, and G all identified the importance of increasing motivation in the PMT to teach and encouraging continuous learning. These lecturers identified how part of IMTE is to learn the limitations of PMTs' programs as well as their futures because as educators, it is important that "they understand they're going to have to learn a lot about more stuff they don't know, and that that's part of the excitement and pleasure rather than the fear and failure" (Lecturer D). Lecturer G talked about the importance of encouraging self-directed problem solving for ECMTs, and Lecturers A and G mentioned the importance of lecturers encouraging ECMTs' resilience to whatever situation may arise.

Acknowledging the artificial nature of practicums (Lecturers A, F, & G), several lecturers talked about how they would reform the practicum component of IMTE. Lecturers F and G both suggested that to better understand the realities of being a teacher as well as understanding the unique challenges of the role, IMTE should include observation practicums. The role of these observation practicums would be to "get a real feel for what the job actually is" (Lecturer F) so that situations like this don't arise: "I've had people say, 'I haven't had time for lunch' [Lecturer F laughs] So be it. This is teaching. Suck it up. Because that's just how it is" (Lecturer F). Lecturers F and G both spoke about how they use observation practicums in their IMTE. Whilst both approaches are different, they both spoke of the effectiveness of PMTs' enhanced understanding due to the forced observation rather than being "hands on". Previous research has recommended more opportunities for practicums within IMTE (Brophy, 2002; Legette & McCord, 2015), however, the idea of including observation practicums specifically is new.

Another method of minimising PS amongst preservice and ECMTs is by setting realistic expectations (Lecturers C, D, E, & G). By talking about the realities of the role of a music teacher and ensuring that students are "aware of what the realities are" (Lecturer G),

teachers will have a better chance of surviving the early years (Lecturer G). In a bleak metaphor, Lecturer C described the realities of teaching in terms of pure survival “you’ve just got to keep your head above water and float.”

## **4.6 Issues Within and Affecting Initial Music Teacher Education Programs**

*Table 4.7: Issues Within & Affecting Tertiary Music Education Programs*

<b>Issue</b>	<b>Lecturers Who Mentioned It</b>
<i>Content Gaps Within Programs</i>	
<b>Not Enough Time In Schools</b>	C F G
<b>Not Enough Specific Musical Skills</b>	C D E G
<b>Quality Teaching / Pedagogical Skills</b>	C E F
<b>Not Enough Historical/Contextual Music Related Knowledge</b>	D E G
<b>Not Enough Employment &amp; Career Establishment Skills</b>	C E
<i>Issues of Tertiary Institutions Affecting Programs</i>	
<b>Different Degrees Produce Different Products</b>	E G
<b>Different Institution/Degree Priorities</b>	D E
<i>External Factors Affecting Programs</i>	
<b>Unpredictability of Skills Required for the Future</b>	A G
<b>Mental Health Crisis Amongst Young People Right Now</b>	F

### **4.6.1 Content Gaps Within Programs**

Lecturers C, D, E, and G identified that within some IMTE degrees, there is not enough specific musical skills within degrees. Lecturer C attributes this lack of musical skills due to the crowded curriculum forcing institutions to “tick boxes” by including generic pedagogy skills rather than discipline specific skills (e.g. choir and keyboard). Within Bachelor of Education (Music) degrees, there is a lack of specific music skill training (Lecturers E & G) due to time management, institution, and degree priorities. Lecturer D identified that “there’s no time for a decent aural training program” and they also identified a lack of specific discipline/principal study within degree programs. This view is consistent

with Lecturers' experience of diminishing time allocated for musical skills from degree programs.

Not enough historical/contextual music related knowledge was identified as a gap within IMTE programs (Lecturers D, E, & G). Whilst this criterion includes a deficiency in music history subjects (Lecturers D & E), it also applies to Aboriginal Music and Aboriginal Music studies subjects (Lecturer G).

Lecturers C and E identified a gap of not enough employment and career establishment skills. Lecturer E identified that PMTs need to be prepared for whatever future may lay ahead, and in courses, "there's less focus on self-employment, portfolio career, multidimensional vocational career opportunities of which teaching is often one of the mix".

The issue of time came up again as a particular gap within IMTE programs: not enough time in schools. Lecturers C, F, and G all identified that courses did not include enough professional experience in primary and secondary schools for PMTs. They mentioned that the short length of time compounded to the artificial and unrealistic nature of the professional experience (Lecturers A, F, & G):

Lecturer F: [PMTs] should have a much longer time in the classroom, over a more extended period of time... It should be at least 6 weeks, or a whole term that you can, you know, just have that longevity to see how it all works and really develop all of your lessons... it certainly happens in other countries.

Specific issues of quality teaching and pedagogical skills were identified as gaps within preservice music education programs (Lecturers C, E, & F). Lecturer C expressed concern about a current trend in teaching and teacher training to focus on "fun" classroom experiences rather than deeper learning experiences as "people get fearful of teaching music really well". Lecturer E acknowledged that "most musicians will teach" and identified a gap within Bachelor of Music courses of basic pedagogy skills:

Lecturer E: a PhD out of WA shows that in Australia 80%+ musicians will teach at some point in their career but most of them have had no teaching education at all, so they're just making it up as they go along or they just go 'I'm skilled, therefore I can teach' – they're two different things.

Lecturer F identified a particular pedagogical skills gap of special needs education within preservice training, aligned with Graham & Scott's (2016) research.

#### **4.6.2 Issues of Tertiary Institutions Affecting Programs**

A major issue raised by Lecturers B, E, and G was that different degrees produce different products. Lecturer E focussed on the particular course outcomes within Bachelor of Education (Music) degrees, reflected in “a preference for a dominance towards core teaching pedagogy, generic teaching and pedagogy units, plus placement, and then whatever's leftover is left for your teaching specialisation”. The differing teaching restraints and subjects available within and for each program contribute to the different skills and competencies that each individual will leave with at the end of their training (Lecturers D, E, & G). Lecturers B and E identified the needs and outcomes of different degrees noting that:

Lecturer B: a Bachelor of Music course is about making you the best you can possibly be in a very, very narrow skill set... Whereas that's not what we want in education: we need people that know a little bit about everything ... we need much, much broader skill sets.

Lecturer E points out the disadvantage of Bachelor of Education (Music) students' musical opportunities within their training compared to the Bachelor of Music students:

Lecturer E: it's the difference between having 3 years, 24 units of music instruction versus 8. It's one third of the level of instruction. And only 2 of those units are practical. So they get 2, barely 2 hours a week of instrumental and ensemble experience.

Additionally, due to the variations in IMTE courses between each institution, as well as the different pathways, lecturers stated that PMTs will have gaps because of the particular structure of their training (Lecturers A, B, D, E, & G).

Different institution priorities have an effect on the knowledge and skills of graduates (Lecturers B, D, & E). Lecturer B identified the positive pedagogical benefits of studying to be a music teacher within an Education institution rather than a Music institution where “everything ... revolves around pedagogy, revolves around teaching, it doesn't revolve

around [the] music”. Lecturer D spoke about the curriculum interests of conservatoria being specialised in one particular area without much broad learning and an attitude to learning to be a teacher being that:

Lecturer D: ‘if you can play, you can teach’ and I think that’s a crock... this idea that you can just do a BMus and be a teacher or that you’ve learned everything you need to learn and all you need to do is a bit of education, you know, it’s disingenuous.

Lecturer B discussed how within some institutions, different parts of the preservice teacher training are done through different institutions and how this often simplifies the training process.

Lecturers C, E, and G all mentioned that a barrier to lecturing, progressive thinking/movement, and change is internal institution politics/bureaucracy. When attempting to implement positive changes to address issues of unpreparedness, all three lecturers described the lack of support that they received from people in higher positions of power within the institutions. In terms of adding new and necessary courses to degrees, or adding additional assessments, Lecturers C and G described, with frustration, the “multiple layers of academic and administrative bureaucracy” (Lecturer E) as barriers in the way of potential developments (Lecturers C, E, & G).

#### **4.6.3 External Factors Affecting Programs**

In terms of the actual skills taught in IMTE programs, Lecturers A and G both brought up the fact that whilst institutions can work on skills that are currently important, those skills may become “redundant” in the future due to the unpredictability of skills required for the future:

Lecturer A: [PMTs] are going to teach people who will be alive in the 22<sup>nd</sup> century... The changes that have happened in 40 years would not have been predictable at the beginning of that process, and we’re told that the changes in technology are accelerating... I do not believe I have the capacity to predict, what a first-year undergraduate would have to face... in 3 years’ time.

Lecturer G: The context is so varied and the change is so rapid that all we can hope to do is to give them the skills and the confidence to know how to address issues that are unknown at this point.

Additionally, Lecturer F expressed their concern of “a mental health crisis happening with young people now”, both in high school students as well as amongst PMTs. Lecturer F said that this affects IMTE programs through a need for change in content, namely, a need for more mental health awareness and strategies for managing those problems in PMTs themselves as well as others.

#### **4.7 Methods of Addressing Issues Within and Affecting Initial Music Teacher Education Programs**

*Table 4.8: Methods of Addressing Issues Within and Affecting Tertiary Music Education Programs*

<b>Approach</b>	<b>Lecturers Who Mentioned It</b>
<i>Addressing Content Gaps Within Programs</i>	
<b>Motivating Preservice Music Teachers’ Professional Identities</b>	A C D F G
<b>Ensuring a Base Content Knowledge</b>	B E G
<b>Ensuring a Base Skills Ability</b>	B D E G
<b>Forced Musical Crossover</b>	B D
<b>Focus on Music Education Pedagogy</b>	B E F
<b>Teaching Professional Career Skills</b>	C
<b>Teaching Second Instruments</b>	D
<b>Every Preservice Music Teacher Has A Mentor Teacher</b>	D F
<b>Utilising Music Technology</b>	E
<b>Encouraging A Reflective Practice</b>	F G
<b>Looking Specifically at the Needs of Special-Needs Students</b>	F
<i>Addressing Gaps Through Non-Institution Training</i>	
<b>Encouraging Further Academic Study</b>	A E
<b>Running Professional Development Courses</b>	C E
<i>Affecting Change As Lecturers</i>	
<b>Political/Institutional Level Advocacy</b>	C G
<b>Influence Through Academic Research</b>	G

#### 4.7.1 Addressing Content Gaps Within Programs At The Teaching Level

In order to address the issue of a lack of skills Lecturers B, D, E, and G all actively work on ensuring a base skills ability in PMTs upon graduation. This involves: setting specific assessment tasks to test individual or a group of specialised skills (Lecturer G), providing private tuition on instruments within the programs, getting experience with broad musical skills (e.g. conducting, composing, performing, singing), and giving PMTs specific activities that will work in classrooms (Lecturers B, D, E, & G). Lecturer B spoke of the process of ensuring a base skills ability within their course by assessing basic guitar chords, standard piano chord progressions and basic drum beats: “I say to them, ‘These are just basic, elementary skills, that become incredibly handy when you go out and teach in schools’.”

Lecturers B, E, and G spoke about the need of ensuring a base content knowledge in graduates; however, lecturers have become aware of the limitations of what can and can’t be achieved in the time and space allocated, and work towards “at least a working knowledge” (Lecturer B). Lecturer B described the process of ensuring a base content knowledge in students from a variety of different musical backgrounds:

Lecturer B: we walk through a history of Contemporary Music and a history of Jazz, and then we look at teaching themes and pedagogy that flow from each theme... I know half my class has already done this because they’re Jazz and Contemporary, but I say to them ‘it’s for the Classical guys’ ... we swing over to Classical Music, so that those guys (the Jazz and Contemporarys [sic]) walk out with just a working knowledge of this music, but I cannot say that that knowledge set that they have is exhaustive.

Lecturers B, E, and F all spoke about how they focus on music education pedagogies to address the gap of lack of pedagogical skills within PMTs. Lecturer E spoke of ensuring a base level of pedagogy amongst all students by giving students particular activities that will work in the classroom:

Lecturer E: with the hours that we get to teach [PMTs], we’ve learned that there are activities that we can guide them towards that they can take [straight] into a classroom... I get them playing with online apps, Garageband, really fun, simple things, so that [PMTs] go ‘right, a grade 5 kid can use this and make a tune even if they have no musical background whatsoever’.

Lecturer F talked about needing to understand the primary and secondary students that PMTs will have to work with and discussed a process of maintaining a professional interest in students to enhance their holistic learning. Lecturer B spoke in depth of how they integrate educational psychology into the IMTE program in a meaningful way:

Lecturer B: we do social constructivism, we've been looking at Vygotsky and ZPD. We've been looking at Bruner and scaffolding. We've been looking at Bandura and modelling... I'm able to say to my music students 'so what does this mean for us as music teachers? Bandura modelling, that basically means you need to show the students how to do these things...' ... Understanding that skills develop in small incremental steps ... you've got to go through the small, intermediate steps to build skills.

Lecturers discussed other ways to minimise the content gaps within PMT programs: teaching professional career skills including resumé writing, job interview practising and writing personal philosophies (Lecturer C); teaching second instruments usually of a different family of instrument to the primary instrument of the PMT (Lecturer D); forced musical crossover in theory and performance as well as studying pedagogy (Lecturers B & D); for professional experience every preservice music teacher has a mentor teacher so that the PMT receives specialised and individual feedback from a professional (Lecturers D & F); utilising music technology to assist in inclusive classroom pedagogy as well as encouraging new and emerging pedagogies (Lecturer E); encouraging a reflective practice to further understand one's areas of strength and weakness and how to address those (Lecturer F & G) and; looking specifically at the needs of special-needs students through specific workshops with experts (Lecturer F).

Due to the limitations faced by lecturers in terms of time and curriculum demands (as discussed earlier), lecturers discussed how the most effective way to prepare PMTs, and to ensure that they will be the most successful teachers was to be motivating preservice music teachers' professional identities (Lecturers A, C, D, F, & G). Through questioning PMTs' motivation to teach as well as the value of music and music education, PMTs leave with a determination to teach and to teach well (Lecturers A, C, D, F, & G). Some lecturers identified the role of the lecturer in PMT programs to be inspiring PMTs to want to be a music teacher, rather than primarily imparting knowledge and skills:

Lecturer A: What we need to do is to give [PMTs] an aesthetic sense of motivation to want to be a music teacher - that's the most important thing we can give them – not a specific skill which could turn out to be entirely redundant in 2 years.

#### **4.7.2 Addressing Gaps Through Non-Institution Training**

Lecturers A and E both identified that to address some specific gaps in knowledge and skills, lecturers can be encouraging further academic study. Lecturer E identified this as a particular need for Bachelor of Education (Music) students:

Lecturer E: say to [PMTs] in education courses 'just be realistic about your expectations – this is not going to prepare you [to teach] Year 12 [music] so if that's what you want to do, change course. Do a BMus followed by postgrad. That's really the only way to do it'.

Lecturer C discussed that the best way lecturers, or anyone else who is passionate about addressing gaps within the content of IMTE, can make change, is by running professional development courses. However, Lecturer C also spoke of the troubles that face professional development providers:

Lecturer C: the trouble is that teachers now, as you know... how do they get out for days? Can they do it on a Friday or can they do it on a weekend and how much is it going to cost them? ... whenever we run PD courses now whether it's here or whether it's [in] different states or territories, teachers want to know how many of those hours it's going to contribute to the maintenance of their accreditation. AITSL sit above us like a hovering helicopter but they don't assist us with ... accreditation, because if I accredit a course in NSW, it doesn't carry status in Victoria – so they haven't done anything to help us in that system.

#### **4.7.3 Affecting Change As Lecturers**

Acknowledging the issues that exist within IMTE programs, lecturers gave a variety of responses as to how to affect change. Lecturers C and G both spoke of the role of political/institutional level advocacy. On an institutional level, Lecturer G spoke of the reality that lecturers face in ensuring the existence of important and valuable subjects, necessary for PMTs to take:

Lecturer G: Yesterday I had a two-hour meeting about this... [I'm] arguing for the provision of [important] courses for music educators through their programs

and always having a close look at the sequence of courses that are there for music teachers and fighting for them to be able to take that course...

On a political level, Lecturer C spoke of the importance of being actively involved in professional associations and advocacy to government despite the frustrations inherent in government timelines:

Lecturer C: what tends to happen is that, you just feel like you're just getting some leeway and then government[s] change... whether it's Liberal or Labor ... there's an election, the minister who you were working with and trying to develop a relationship with, takes on a different portfolio and that's a huge but true issue.

Despite the challenges that Lecturer C spoke of, s/he was convinced of the importance to not give up in improving what needs to be improved:

Lecturer C: I believe you've got to make a difference where you can in Music Education... I've met with people, we've developed courses, we've developed advocacy, I've been involved with different media to support music education. I believe you can just make little bits of difference but it's hard...

Lecturer G also spoke of the ability for academics working within institutions to influence through academic research. Lecturer G found that lecturers' research has influenced IMTE content and delivery. However s/he acknowledged that academic research can only have an indirect influence.

## **Chapter 5: Conclusion**

### **5.1 Study Overview**

The motivation for this study was to engage lecturers of PMTs in the discussion about what knowledge and skills PMTs do and do not have, and why that is the case. Previous research in this area has involved PMTs, ECMTs, mentor teachers, and experienced teachers; however, lecturers responsible for IMTE have remained largely absent from the literature. The goal of this study was to gain a deeper understanding of the skills of PMTs; however, the study turned towards understanding the role of lecturers and challenges that they face in the process of IMTE. This phenomenological study was conducted through semi-structured, individual interviews with lecturers currently involved in IMTE at tertiary institutions in Australia. These data were analysed for themes and conclusions have been drawn based on the findings.

### **5.2 Limitations of the Data**

The size of the data set must be acknowledged when considering the data. This research has engaged a perspective absent from previous research into PMTs' preparedness and training, and the data collected should be seen as introductory, not definitive. Due to the semi-structured nature of the interviews, participants were free to talk about elements of/affecting IMTE, without responding to any particular stimulus. There is evident bias in the responses to some questions based on participants' personal background and musical training; however, as participants were aware of their anonymity were candid and open in their responses. As is the nature of qualitative research, the data were all given merit; however due to responses being dependent on the lecturers' state, institution context, degree program, and state's primary and secondary school syllabus, not all responses were necessarily applicable to every IMTE scenario. Therefore, trends in the data are only identified through sufficient evidence that, within the variety of contexts represented in this data, the particular element exists throughout, notwithstanding the limited data set.

## **5.3 Answering the Research Questions**

### **5.3.1 What, in lecturers' experiences, are the key strengths and weaknesses among preservice music teachers upon graduation?**

The data collected show that lecturers saw different skills amongst their different cohorts. Lecturers identified the key strengths of PMTs, at the point of graduation, as individual performance/musical skills, and passion, validating prior research by Bartleet et al. (2012) and Parkes & Jones (2012) respectively. PMTs are often well accomplished within their specialty (whether that be a particular instrument, style or discipline) and have strong musical skills associated with their musical preference. PMTs are also passionate about teaching, the value of music and music education, which is a driving force within their training and into their careers.

The key weaknesses of PMTs, at the point of graduation are in relation to broad music knowledge and skills, pedagogical content knowledge and skills, personal/musical background, and closed-mindedness. According to participants, PMTs do not have enough of the knowledge and skills required for the diverse role of a music teacher. Lecturers identified that some PMTs show closed-mindedness to new ideas and whole areas within IMTE. The personal/musical background of PMTs was identified as a weakness itself because of how limited PMTs' musical experiences were prior to commencing IMTE, and therefore, what PMTs get out of their tertiary training is non-standardised. Despite those weaknesses existing across PMTs, all lecturers identified that specific strengths and weaknesses within each PMT will vary from individual to individual.

### **5.3.2 To what do lecturers attribute the weaknesses?**

Lecturers identified eight key reasons for the existence of weaknesses in PMTs. Reasons for the existence of weaknesses in PMTs are largely out of the control of lecturers. Limited time for lecturers to deliver course content has reduced their capacity to reinforce skills and ensure a deep understanding of relevant knowledge important for PMTs. The lack of time has led to entire subjects being cut out of programs as well as amalgamation of subjects and courses. The reason that time for musical knowledge and skills has been reduced is that there is a crowded curriculum due to national standards for accredited teaching degrees. Despite the existence of The Standards, there is a lack of national consistency in

training and curriculum, across institutions, which further perpetuates the understanding that every PMT is different and has different knowledge and skill sets. Specific university finances and structures were identified as the cause of change to the way that courses are delivered, rather than the personal views of the lecturers delivering the content, as well as cutting and/or amalgamation of courses.

A lack of the perceived value of music (and teaching more broadly) within the community is such that the subject of music is not given a high priority within schools and society. Within primary and secondary syllabi, there is a lack of focus on music in schools and therefore most schools and most school students are not given the opportunity for a fair quantity and quality of primary and secondary music education. These elements impact the musical background of preservice music teachers (including training), which was identified by all lecturers as a significant reason for the existence of strengths and weaknesses in PMTs. This included the different degree options/pathways that lead to PMTs' achievement of qualification.

Despite all of the reasons provided as to why PMTs are knowledge and skill deficient, it did not change the fact that lecturers see that PMTs will never be fully prepared to be music teachers by their tertiary training. At the point of entering IMTE, many PMTs are significantly unprepared, impacting their capacity to learn the variety of skills needed to be a music teacher, meaning that at the point of graduation some PMTs have significant weaknesses. These PMTs become ECMTs, therefore, perpetuating a vicious intergenerational cycle of music education.

### **5.3.3 To what extent do lecturers believe that gaps in knowledge and skills are remediable, and how do they think the gaps should be addressed?**

Due to the reasons for the existence of weaknesses in PMTs being mostly out of the control of lecturers, lecturers were not optimistic that the issues can be remedied. Nevertheless, the data presented two main societal level approaches and six teaching and institutional level approaches to remedy the gaps in knowledge and skills in PMTs.

Lecturers identified that changes of political attitudes/finances to education were paramount to initiating and establishing positive changes within IMTE. The data show that lecturers feel that they could address more gaps of PMTs if their institutions were given

more adequate funding and subsidising of programs. The approach of music training for primary teachers to ensure that quality music education begins in primary school would only be possible if government changes included more training in the arts (and music in particular) for preservice primary teachers, and simultaneously, governments increasing the allocation of arts within The Syllabi.

Specific approaches that lecturers take in the university classroom are focussed on the theme that there is neither enough time nor resources to cover everything that is required to be a music teacher. Approaches included sharing skills from and around classes amongst PMTs, strategies for “making the most of what you’ve got”, having students be involved in self identification of weaknesses so that they themselves can focus on weaknesses, and specifically educating preservice music teachers about the realities of teaching. The data show that more time would allow lecturers the opportunity to address particular gaps in knowledge and skills. Additionally, some lecturers spoke of developing new course(s) to try and standardise the knowledge and skill set of PMTs.

#### **5.3.4 What, if any, do lecturers believe are significant gaps within the content of and factors affecting initial music teacher education programs and what have lecturers done to address these, either in their teaching or at the policy level?**

Lecturers identified key content gaps within IMTE programs including not enough specific musical skills, not enough historical/contextual music related knowledge, a lack of focus on quality teaching / pedagogical skills, and not enough time in schools for gaining practical experience. The main issues of tertiary institutions which affect the delivery of PMT teacher training were a general unpredictability of skills required for the future and the internal institution politics/bureaucracy which causes lecturers much frustration in their attempts to create positive and lasting change within IMTE.

Key methods that lecturers are using to address gaps in the content are by ensuring a base content knowledge and skills ability in all PMTs. Additionally, lecturers have found that motivating preservice music teachers’ professional identities encourages a desire to teach music which will drive PMTs through the challenges which they will face as ECMTs. Lecturers also mentioned the impact that political/institution level advocacy, and influence through academic research can have on the ability to address issues affecting IMTE.

## **5.4 Reasons for the Existence of Praxis Shock and Methods of Minimising Praxis Shock**

The research findings showed that, from the point of view of lecturers, PS will always occur because PMTs can never be fully prepared by IMTE to be a teacher. Within IMTE, the unrealism of practicum, large amount of knowledge required, and insufficient experience were elements which meant that PMTs can never be fully prepared. Despite the reality that PMTs will likely experience PS (Ballantyne, 2007a; Ballantyne & Packer, 2004; Ballantyne & Zhukov, 2017; Shaw, 2018), ECMTs will usually be better off because of it.

Specific methods lecturers used to minimise PS included them increasing motivation in PMTs throughout IMTE. Fostering in PMTs a greater desire to be a quality music teacher will drive ECMTs to continue to want to be a music teacher and work hard, through the challenges that emerge within educational settings. Lecturers also included specific “survival skills” for PMTs, as well as focussing on PMTs setting realistic expectations of what the future may look like.

## **5.5 Implications for Practice**

A number of approaches have been put forward by the participants in this research to address specific issues within IMTE. Whilst acknowledging the struggles that many lecturers and people within tertiary institutions face, these approaches should be considered in order to best prepare PMTs for their futures. The research findings largely align with previous research in this area, showing that lecturers know and agree that PMTs are not fully prepared to be music teachers through their IMTE. Lecturers provided many ways that they currently address issues; however, it is arguable that these approaches are merely a temporary solution, rather than addressing underlying social, institutional, political, and (educational) structural problems. These approaches represent, at the very least, a starting point in addressing the gaps which arise due to societal, political, financial and institutional issues.

## **5.6 Conclusions and Recommendations for Further Research**

This study was designed to provide insight into the process of music teacher training. Previous research in this area has shown that PMTs do not feel fully prepared by the time

that they graduate. This study identified gaps in knowledge and skills within PMTs, and reasons for the gaps from a single perspective – that of the lecturer – finding that there are significant gaps of knowledge and skills in PMTs at the point of graduation and there are many reasons for the existence of those gaps. Whilst lecturers identified the reasons for gaps and ways to address the gaps, this research has found that even though participating lecturers want to address the gaps and issues within and affecting PMT programs, all lecturers interviewed were largely pessimistic about their ability to address substantial issues given the situation and position in which they find themselves, resulting in a lack of ability to influence the non-institutional issues. Lecturers also acknowledged that PMTs will always graduate with gaps in knowledge and skills (dependent on the individual) and IMTE will never fully prepare the PMTs fully for being a music teacher.

This study contributes a significant voice which has been absent from research in this field thus far; however it is in no way a complete triangulation of data within the practice of IMTE. This study adopted a macro perspective in its appraisal of IMTE, so further research in this area might focus on how specific institutions structure their IMTE programs and compare them based on content as well as knowledge and skills of graduates. Whilst lecturers' voices have remained absent until now, further research should include the voices of department heads of ECMTs who see the fruition of skills learned in IMTE and comparing those views with the views of lecturers and PMTs/ECMTs in order to answer the essential question: "How can we best train our music teachers?".

## References

- ACT Teacher Quality Institute. (2018). *ACT Teacher quality institute*. Retrieved June 10, 2019, from <https://www.tqi.act.edu.au>
- Adeogun, A. O. (2015). Reconceptualizing the music teacher education curriculum for the colleges of education in Nigeria. *SAGE Open*, 5(2), 1-12.
- Australian Broadcasting Corporation. (2017). *Federal budget 2017: winners and losers*. Retrieved from [www.abc.net.au/news/story-streams/federal-budget-2017/2017-05-09/federal-budget-2017-winners-losers/8505738](http://www.abc.net.au/news/story-streams/federal-budget-2017/2017-05-09/federal-budget-2017-winners-losers/8505738).
- Australian Institute for Teaching and School Leadership. (2011). *Australian Professional Standards for Teachers*. Retrieved November 2, 2018, from [https://www.aitsl.edu.au/docs/default-source/general/australian-professional-standards-for-teachers-20171006.pdf?sfvrsn=399ae83c\\_12](https://www.aitsl.edu.au/docs/default-source/general/australian-professional-standards-for-teachers-20171006.pdf?sfvrsn=399ae83c_12)
- Australian Institute for Teaching and School Leadership. (2016). *Graduate to proficient: Australian guidelines for teacher induction to the profession*. Retrieved February 25, 2019, from [https://www.aitsl.edu.au/docs/default-source/default-document-library/graduate-proficient-induction-guidelines-\(1\).pdf?sfvrsn=c6fdec3c\\_0](https://www.aitsl.edu.au/docs/default-source/default-document-library/graduate-proficient-induction-guidelines-(1).pdf?sfvrsn=c6fdec3c_0)
- Australian Institute for Teaching and School Leadership. (2017). *Accredited programs list*. Retrieved June 10 from <https://www.aitsl.edu.au/deliver-ite-programs/apl>
- Akuno, E. A. (2012). Perceptions and reflections of music teacher education in Kenya. *International Journal of Music Education*, 30(3), 272-291.
- Anonymous. (2001). SRME studies why college students become music educators. *Teaching Music*, 9(2), 20.
- Asmus, E. (2000). The need for research in music teacher preparation. *Journal of Music Education*, 10, 5.

- Ballantyne, J. (2006). Reconceptualising pre-service teacher education courses for music teachers: The importance of pedagogical content knowledge and skills and professional knowledge and skills. *Research Studies in Music Education*, 26, 37-50.
- Ballantyne, J. (2007a). Documenting praxis shock in early-career Australian music teachers: The impact of pre-service teacher education. *International Journal of Music Education*, 25(3), 181-191.
- Ballantyne, J. (2007b). Integration, contextualization and continuity: Three themes for the development of effective music teacher education programmes. *International Journal of Music Education*, 25(2), 119-136.
- Ballantyne, J., & Harrison, S. D. (2005). Research directions: Gender, technology and engagement in music. In: de Vries, Peter (Editor). *Australian Association for Research in Music Education: Proceedings of the XXVIIth Annual Conference; Reviewing the Future*, Melbourne, Australia: Australian Association for Research in Music Education, 2005: 9-14. Retrieved from <https://search.informit-com-au.ezproxy1.library.usyd.edu.au/fullText;dn=245706713004914;res=IELHSS>
- Ballantyne, J., Kerchner, J. L., & Aróstegui, J. L. (2012). Developing music teacher identities: An international multi-site study. *International Journal of Music Education*, 30(3), 211-226.
- Ballantyne, J., & Mills, C. (2008). Promoting socially just and inclusive music teacher education: Exploring perceptions of early-career teachers. *Research Studies in Music Education*, 30(1), 77-91.
- Ballantyne, J., & Packer, J. (2004). Effectiveness of preservice music teacher education programs: Perceptions of early-career music teachers. *Music Education Research*, 6(3), 299-312.
- Ballantyne, J., & Zhukov, K. (2017). A good news story: Early-career music teachers' accounts of their "flourishing" professional identities. *Teaching and teacher education*, 68, 241-251.

- Bandura, A. (1994). Self-efficacy. In V. S. Ramachaudran (Ed.), *Encyclopedia of human behavior* (Vol. 4, pp. 71-81). New York: Academic Press. (Reprinted in H. Friedman [Ed.], *Encyclopedia of mental health*. San Diego: Academic Press, 1998).
- Bartleet, B.-L., Bennett, D., Bridgstock, R., Draper, P., Harrison, S., & Schippers, H. (2012). Preparing for portfolio careers in Australian music: Setting a research agenda. *Australian Journal of Music Education, 1*, 32–41.
- Bartolome, S. (2017). Comparing Field-Teaching Experiences: A Longitudinal Examination of Preservice and First-Year Teacher Perspectives. *Journal of Research in Music Education, 65*(3), 264-286.
- Bergersen, K. G. (2019). *Teacher retention in Australian music education*, (Unpublished honours thesis), University of Sydney, Australia. Manuscript in preparation.
- Bennett, D., Richardson, S., & MacKinnon, P. (2016). *Enacting strategies for graduate employ-ability: How universities can best support students to develop generic skills*. Sydney, Australia: Australian Government Office for Learning and Teaching. Retrieved from [http://melbourne-cshe.unimelb.edu.au/\\_\\_data/assets/pdf\\_file/0011/1874774/SP13-3258\\_Curtin\\_Bennett\\_Graduate-Employability\\_Final-Report\\_Part-A\\_20163.pdf](http://melbourne-cshe.unimelb.edu.au/__data/assets/pdf_file/0011/1874774/SP13-3258_Curtin_Bennett_Graduate-Employability_Final-Report_Part-A_20163.pdf).
- Biasutti, M., & Concina, E. (2017). The effective music teacher: The influence of personal, social, and cognitive dimensions on music teacher self-efficacy. *Musicae Scientiae, 22*(2), 264-279.
- Bidner, S. (2001). Reform in music teacher preparation. *Journal of Music Teacher Education, 10*(2), 3-4.
- Blumenstyk, G. (2015). When a degree is just the beginning. *Chronicle of Higher Education, 62*(3), 13.

- Board of Studies NSW. (2003). *Music Years 7-10: Syllabus*. Retrieved February 25, 2019, from [https://educationstandards.nsw.edu.au/wps/wcm/connect/49538efb-ba34-4bb3-9978-3e92fb1627cc/music\\_710\\_syllabus.pdf?MOD=AJPERES&CVID=](https://educationstandards.nsw.edu.au/wps/wcm/connect/49538efb-ba34-4bb3-9978-3e92fb1627cc/music_710_syllabus.pdf?MOD=AJPERES&CVID=)
- Board of Studies NSW. (2009a). *Music 1: Stage 6 Syllabus*. Retrieved February 25, 2019, from <https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/music-1-syllabus>
- Board of Studies NSW. (2009b). *Music 2 and Music Extension: Stage 6 Syllabuses*. Retrieved February 25, 2019, from <https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/music-2-syllabus>
- Brophy, T. (2002). Teacher reflections on undergraduate music education. *Journal of Music Teacher Education*, 12(1), 10-16.
- Burns, R. B. (2000). *Introduction to research methods* (4<sup>th</sup> ed.). Sydney, Australia: Pearson Education.
- Bush, J. E. (2007). Importance of various professional development opportunities and workshop topics as determined by in-service music teachers. *Journal of Music Teacher Education*, 16(2), 10-18.
- Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. London, UK: Sage.
- Clements, A. (2009). Minority students and faculty in higher music education. *Music Educators Journal*, 95(3), 53-56.
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design: Choosing among five approaches*. Thousand Oaks, CA: SAGE Publications, Inc.
- Crossman, A. (2018). *Understanding Purposive Sampling*. Retrieved June 10, 2019, from <https://www.thoughtco.com/purposive-sampling-3026727>

- Gay, G. (2010). Acting on beliefs in teacher education for cultural diversity. *Journal of Teacher Education*, 61(1-2), 143-152.
- Gillespie, N. A., Walsh, M., Winefield, A., Dua, J., & Stough, C. (2001). Occupational stress in universities: staff perceptions of the causes, consequences and moderators of stress. *Work & Stress*, 15(1), 53–72.
- Gore, J., Holmes, K., Smith, M., & Fray, L. (2015). *Investigating the factors that influence the choice of teaching as a first career*. (Government Report.) Retrieved from: [https://www.researchgate.net/profile/Jennifer\\_Gore/publication/326144446\\_Investigating\\_the\\_factors\\_that\\_influence\\_the\\_choice\\_of\\_teaching\\_as\\_a\\_first\\_career/links/5b3ad7234585150d23f1dd73/Investigating-the-factors-that-influence-the-choice-of-teaching-as-a-first-career.pdf](https://www.researchgate.net/profile/Jennifer_Gore/publication/326144446_Investigating_the_factors_that_influence_the_choice_of_teaching_as_a_first_career/links/5b3ad7234585150d23f1dd73/Investigating-the-factors-that-influence-the-choice-of-teaching-as-a-first-career.pdf)
- Graham, L. and Scott, W. (2016). *Teacher preparation for inclusive education: initial teacher education and in-service professional development*. Melbourne: Victoria State Government.
- Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Burlington, VT: Ashgate.
- Güsewell, A., Jolait, F. & Terrien, P. (2016). Professionalized music teacher education: Swiss and French students' expectations. *International Journal of Music Education*, 35(4), 526-540.
- Harrison, S. D. (2011). There's a fine line between pleasure and pain: Why students enroll in higher degrees in music and music education. *Australian Journal of Music Education*, (1), 66-75.
- Juntunen, M-J. (2014). Teacher educators' visions of pedagogical training within instrumental higher music education: A case in Finland. *British Journal of Music Education*, 31(2), 157-177.

- Kallio, A. A. (2015). *Navigating (un)popular music in the classroom: Censure and censorship in an inclusive, democratic music education*. Sibelius Academy of the University of the Arts Helsinki. *Studia Musica* 65.
- Kelchtermans, G., & Ballet, K. (2002). The micropolitics of teacher induction: A narrative-biographical study on teacher socialisation. *Teaching and Teacher Education*, 18, 105-120.
- Klassen, R. M., & Tze, V. M. C., (2014). Teachers' self-efficacy, personality, and teaching effectiveness: A meta-analysis. *Educational Research Review*, 12, 59-76.
- Klassen, R. M., Tze, V. M. C., Betts, S. M., & Gordon, K. A. (2011). Teacher efficacy research 1998-2009: Signs of progress or unfulfilled promise? *Educational Psychology Review*, 23(1), 21-43.
- Kruse, A. J. (2015). Preservice music teachers' experiences with and attitudes toward music genres. *Journal of Music Teacher Education*, 24(3), 11-23.
- Ladson-Billings, G. (1995). But that's just good teaching! The case for culturally relevant pedagogy. *Theory Into Practice*, 34(3), 159-165.
- Lapadat, J. C., & Lindsay, A. C. (1999). Transcription in research and practice: From standardization of technique to interpretive positionings. *Qualitative Inquiry*, 5(1), 64-86.
- Lapidaki, E. (2016). Uncommon grounds: Preparing students in higher music education for the unpredictable. *Philosophy of Music Education Review*, 24(1), 65-83.
- Lebler, D. (2019). Introduction: Pathways to leadership in higher music education. In Rowley, J., Bennett, D., & Schmidt, P. (Eds.), *Leadership of Pedagogy and Curriculum in Higher Music Education* (pp. 115-132). New York, NY: Routledge.
- Legette, R. M., & McCord, D. H. (2015). Pre-service music teachers' perceptions of teaching and teacher training. *Contributions to Music Education*, 40, 163-176.

- Liamputtong, P. (2013). *Qualitative research methods* (4th ed). South Melbourne, Australia: Oxford University Press.
- Madsen, C. K., & Hancock, C. B. (2002). Support for music education: A case study of issues concerning teacher retention and attrition. *Journal for Research in Music Education, 50*(1), 6-19.
- Marsh, C. J., Clarke, M., & Pittaway, S. (2014). *Marsh's Becoming A Teacher* (6th ed.). Frenchs Forest, NSW: Pearson Australia.
- Miller, A. D., Ramirez, E. M., & Murdock, T. B. (2017). The influence of teachers' self-efficacy on perceptions: Perceived teacher competence and respect and student effort and achievement. *Teaching and Teacher Education, 64*, 260-269.
- NSW Education Standards Authority. (2017). *NESA Initial Teacher Education in NSW: Professional Experience Policy*. Retrieved from: <http://educationstandards.nsw.edu.au/wps/wcm/connect/2890147a-312e-40d9-8145-d5327c1829a5/professional-experience-in-ite-policy.pdf?MOD=AJPERES&CVID=>
- NSW Education Standards Authority. (2018). *Initial Teacher Education*. Retrieved June 12, 2018, from [educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/how-accreditation-works/higher-ed-providers-ite](http://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/how-accreditation-works/higher-ed-providers-ite)
- NSW Education Standards Authority. (2019). *Guide to accreditation*. Retrieved June 10, 2019, from [http://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/how-accreditation-works/!ut/p/z1/04\\_Sj9CPykssy0xPLMnMz0vMAfljo8zijRwNzQw9TAy9LYxcDQ0cjb09fAyDfYyMHc30w1EV-LtbABWE-BuaGXmZG\\_mHmupHEaPfAAdwNCBOPx4FUfiND9ePQrXCwBzsAxMTb1M3A0N3c1N0BVi8SMiSgtzQ0AiDTE8AplATXw!!/dz/d5/L2dBIS9nQSEh/](http://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/how-accreditation-works/!ut/p/z1/04_Sj9CPykssy0xPLMnMz0vMAfljo8zijRwNzQw9TAy9LYxcDQ0cjb09fAyDfYyMHc30w1EV-LtbABWE-BuaGXmZG_mHmupHEaPfAAdwNCBOPx4FUfiND9ePQrXCwBzsAxMTb1M3A0N3c1N0BVi8SMiSgtzQ0AiDTE8AplATXw!!/dz/d5/L2dBIS9nQSEh/)

- Ochs, E. (1979). Chapter 3: Transcription as theory. In E. Ochs & B. B. Schieffelin (Eds.), *Developmental pragmatics* (pp. 43-71). New York: Academic Press.
- Owen, R. C. H. (2019). Balancing higher education: Not just employability. In Rowley, J., Bennett, D., & Schmidt, P. (Eds.), *Leadership of Pedagogy and Curriculum in Higher Music Education* (pp. 170-177). New York, NY: Routledge.
- Parkes, K. A., & Jones, B. D. (2012). Motivational constructs influencing undergraduate students' choices to become classroom music teachers or music performers. *Journal of Research in Music Education*, 60(1), 101-123.
- Psathas, G., & Anderson, T. (1990). The "practices" of transcription in conversation analysis. *Semiotica*, 78, 75-99.
- Queensland College of Teachers. (2019). *Home: Quality regulation – quality teachers*. Retrieved June 10, 2019, from <https://www.qct.edu.au>
- Richardson, P. W., & Watt, H. M. G. (2006). Who chooses teaching and why? Profiling characteristics and motivations across three Australian universities. *Asia-Pacific Journal of Teacher Education*, 34(1), 27-56.
- Rowan, L., & Townend, G. (2016). Early career teachers' beliefs about their preparedness to teach: Implications for the professional development of teachers working with gifted and twice-exceptional students. *Cogent Education*, 3, 1-25.
- Royse, D., Addo, A. O., Klinger, R., Dunbar-Hall, P., & Campbell, P. S. (1999). Comparing music teacher training practices around the world. *Journal of Music Teacher Education*, 8(2), 14-20.
- Salazar, R., & Randles, C. (2015). Connecting ideas to practice: The development of an undergraduate student's philosophy of music education. *International Journal of Music Education*, 33(3), 278-289.

- Salpykova, I. M., & Politaeva, T. I. (2016). The forming of prospective music teacher's readiness to professional activity in a multicultural society. *International Journal of Environmental & Science Education*, 11(8), 1849-1861.
- Schunk, D. H. (2014). Self-efficacy and effective learning. In D. M. McNerny, *Educational Psychology: Constructive Learning* (pp. 198-199). Frenchs Forest, NSW: Pearson Australia.
- Shaw, J. T. (2018). Alleviating praxis shock: Induction policy and programming for urban music educators. *Arts Education Policy Review*, 119(1), 23-45.
- Social Research Centre. (2019). *Quality indicators for learning and teaching: 2019 Graduate Outcomes Survey*. Retrieved from [https://www.qilt.edu.au/docs/default-source/gos-reports/2019-gos/2019-gos-national-report.pdf?sfvrsn=cdceec3c\\_2&fbclid=IwAR11A-OfGwPkdNmSC5FmZ-8YK4pOMfgj7Sh4m39UcnUn7cMWZPZHYAXWLYM](https://www.qilt.edu.au/docs/default-source/gos-reports/2019-gos/2019-gos-national-report.pdf?sfvrsn=cdceec3c_2&fbclid=IwAR11A-OfGwPkdNmSC5FmZ-8YK4pOMfgj7Sh4m39UcnUn7cMWZPZHYAXWLYM)
- Springer, G. (2015). Teaching popular music: Investigating music educators' perceptions and preparation. *International Journal of Music Education*, 34(4), 403-415.
- Stake, R. E. (2008). Qualitative Case Studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of Qualitative Inquiry* (Third ed., pp. 119–149). Los Angeles, CA: Sage Publications.
- Strauss, A., & Corbin, J. (1998). *Basics of qualitative research: Grounded theory procedures and techniques*. Thousand Oaks, CA: Sage.
- Teacher Registration Board of the Northern Territory. (2018). *Teacher registration board*. Retrieved June 10, 2019, from <http://www.trb.nt.gov.au>
- Teacher Registration Board of South Australia. (2019). *Home*. Retrieved June 10, 2019, from <https://www.trb.sa.edu.au>

Teacher Registration Board of Western Australia. (2019). *Home*. Retrieved June 10, 2019, from <http://www.trb.wa.gov.au/Pages/default.aspx>

Teachers Registration Board of Tasmania. (2016). *Home*. Retrieved June 10, 2019, from <https://www.trb.tas.gov.au/Pages/Home.aspx>

Teachout, D. (2005). How are we preparing the next generation of music teacher educators? *Journal of Music Teacher Education*, 15(1), 3-5.

Have, P. T. (1990). Methodological issues in conversation analysis. *Bulletin de Methodologie Sociologie*, 27, 23-51.

University of New South Wales (2018). *National literacy and numeracy test*. Retrieved February 25, 2019, from <https://education.arts.unsw.edu.au/students/resources/national-literacy-and-numeracy-test/>

Vagel, M.D. (2016). *Crafting phenomenological research*. New York, NY: Routledge.

Victorian Institute of Teaching. (2019). *Home*. Retrieved June 10, 2019, from <https://www.vit.vic.edu.au>

Zhukov, K. (2019). Identifying skills for successful classical music careers: Implications for higher education studio teaching leadership. In Rowley, J., Bennett, D., & Schmidt, P. (Eds.), *Leadership of Pedagogy and Curriculum in Higher Music Education* (pp. 115-132). New York, NY: Routledge.

# Appendix A: Ethics Approval Letter



Research Integrity & Ethics Administration  
HUMAN RESEARCH ETHICS COMMITTEE

Monday, 4 February 2019

Dr Michael Webb  
Music Education Unit; Sydney Conservatorium of Music  
Email: michael.webb@sydney.edu.au

Dear Michael,

The University of Sydney Human Research Ethics Committee (HREC) has considered your application.

I am pleased to inform you that after consideration of your response, your project has been approved.

Details of the approval are as follows:

**Project No.:** 2018/919  
**Project Title:** Finding the Gaps: Lecturers' views on the Preparedness of Preservice Music Teachers  
**Authorised Personnel:** Webb Michael; Owen Remington;  
**Approval Period:** 01/02/2019 to 01/02/2023  
**First Annual Report Due:** 01/02/2020

#### Documents Approved:

Date Uploaded	Version Number	Document Name
27/10/2018	Version 1	Finding the Gaps - Interview Schedule
14/12/2018	Version 2	Finding the Gaps: Participant Consent Form
14/12/2018	Version 1	Finding the Gaps: Participant Information Statement
14/12/2018	Version 2	Finding the Gaps: Letter of Introduction v2

#### Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.
- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
  - Serious or unexpected adverse events (which should be reported within 72 hours).
  - Unforeseen events that might affect continued ethical acceptability of the project.
- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).
- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.

Research Integrity & Ethics Administration  
Research Portfolio  
Level 3, F23 Administration Building  
The University of Sydney  
NSW 2006 Australia

T +61 2 9036 9161  
E human.ethics@sydney.edu.au  
W [sydney.edu.au/ethics](http://sydney.edu.au/ethics)

ABN 15 211 513 464  
CRICOS 00026A



- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely,

**Dr Narelle Yeo**  
Acting Chair  
Conservatorium Review Committee (Low Risk)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) [National Statement on Ethical Conduct in Human Research \(2007\)](#) and the NHMRC's [Australian Code for the Responsible Conduct of Research \(2007\)](#)

## Appendix B: Change of Personnel

**From:** Human Ethics human.ethics@sydney.edu.au  
**Subject:** [2018/919] Human Ethics: Change in personnel outcome  
**Date:** 6 March 2019 at 12:19 pm  
**To:** coyle\_jim@hotmail.com, rowe4973@uni.sydney.edu.au

---

Dear Mr Coyle

**Project Title: Finding the Gaps: Lecturers' views on the Preparedness of Preservice Music Teachers**  
**Project number: 2018/919**

### **Change in Personnel outcome**

Thank you for submitting a change in personnel form for the above project. Your request has been processed and the change/s approved.

The current approved researchers are as follows:

**Coyle James; Owen Remington;**

Please contact us if you have any queries or if there is an error in the above list.

Regards,  
The Ethics Office

Research Integrity and Ethics Administration | Research Portfolio  
**THE UNIVERSITY OF SYDNEY**  
Level 3, Administration Building (F23) | The University of Sydney | NSW | 2006  
T +61 2 9036 9161 | E [human.ethics@sydney.edu.au](mailto:human.ethics@sydney.edu.au) | W  
<http://sydney.edu.au/ethics>

## Appendix C: Letter of Introduction



**Sydney Conservatorium of Music**  
[C41 - Sydney Conservatorium of Music](#)  
The University of Sydney  
Tel: +61 2 9351 1333  
[jim.coyle@sydney.edu.au](mailto:jim.coyle@sydney.edu.au)

(15.2.19)

### LETTER OF INTRODUCTION

Dear Sir/Madam/Name,

This letter is to introduce Remington Owen who is an Honours student in the Bachelor of Music (Music Education) at the Sydney Conservatorium of Music (University of Sydney). He is undertaking research into tertiary lecturers' perceptions of the strengths and weaknesses in the knowledge and skill set of preservice music teachers upon completing their degree. The study is interested in what lecturers believe such strengths and weakness are attributable to and how the latter might be addressed. While research has been undertaken among preservice music educators themselves, on their sense of preparedness, it appears that this is the first study of its kind to be conducted among tertiary music educationists.

Remington would like to invite you to participate in this project by taking part in an interview focussing on your views regarding the skill set of preservice music educators at the point of graduation. This will involve no more than 40 minutes of your time on a single occasion at a location convenient to you. Interviews will not exceed 30 minutes in length.

Be assured that your identity will remain completely anonymous and your responses will be non-identifiable. Once the interview has been transcribed, you will be sent a copy to edit and/or approve for inclusion in the research (this should take no longer than 20 minutes). Your participation is entirely voluntary and you are, of course, entirely free to discontinue your participation at any time or to decline to answer particular questions, without consequence.

Any enquires you may have concerning this project should be directed to myself at the address, email address or by the telephone number given above.

Thank you for your attention and assistance.

Yours sincerely,

Mr James Coyle,  
MMus, DipEd, BMus(hons)  
*Lecturer*  
[jim.coyle@sydney.edu.au](mailto:jim.coyle@sydney.edu.au)

# Appendix D: Participant Information Statement



Discipline of Music Education  
School of Sydney Conservatorium of Music  
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

**MR JAMES COYLE**  
*Lecturer of Music Education*

Room 2129  
C41 - SCM  
The University of Sydney  
NSW 2006 AUSTRALIA  
Telephone: +61 2 9351 1333  
Email: [jim.coyle@sydney.edu.au](mailto:jim.coyle@sydney.edu.au)  
Web: <http://www.sydney.edu.au/>

## Finding the Gaps: Lecturers' views on the Preparedness of Preservice Music Teachers

### PARTICIPANT INFORMATION STATEMENT

#### (1) What is this study about?

You are invited to take part in a research study about tertiary lecturers' perceptions of the strengths and weaknesses in the knowledge and skill set of preservice music teachers upon completing their degree.

You have been invited to participate in this study because you have been identified as someone who has experience in the practise of music teacher training at a tertiary level. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the study. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary.

By giving consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

#### (2) Who is running the study?

Remington Owen is conducting this study as the basis for the degree of Bachelor of Music (Music Education) Honours at The University of Sydney. This will take place under the supervision of Mr James Coyle – Lecturer of Music Education.

**(3) What will the study involve for me?**

The study will involve an interview focussing on your views regarding the skill set of preservice music educators at the point of graduation. Whilst the interview will be regarding your individual views, your responses will be anonymised and presented in an unidentifiable format in the study. The interview will occur at a location convenient for you. The interview will not exceed 30 minutes in length. The interview will be recorded (audio and video) to aid the transcription process, however, these recordings will be destroyed in accordance with the laws regarding the collection of data and the University's Research Data Storage methods. Additionally, the transcript of this interview will be sent to you to review for use in the study. Some of the questions which will be asked will include the following:

- How long have you been teaching preservice music teachers in tertiary music education programs (at how many institutions)?
- Do you undertake research into preservice music teachers and/or their training?
- What in your experience are the strengths and weaknesses in preservice music teachers' knowledge and skill set?
- To what would you attribute these gaps in knowledge and skills in preservice music teachers?
- To what extent do you believe these are remediable, and specifically how do you think they should be addressed?
- What, if any, do you believe are the significant gaps within the content of tertiary preservice music education programs and what have you done to address these, either in your teaching or at the policy level?

**(4) How much of my time will the study take?**

The interview will involve no more than 40 minutes of your time and reviewing/editing/approving the transcript of your interview should not take more than 20 minutes.

**(5) Do I have to be in the study? Can I withdraw from the study once I've started?**

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by contacting the researchers by email or phone and tell them that you wish to discontinue your participation. There will be no consequences of withdrawing from the study.

You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings will be erased and the information you have provided will not be included in the study results. You may also refuse to answer any questions that you do not wish to answer during the interview.

**(6) Are there any risks or costs associated with being in the study?**

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

**(7) Are there any benefits associated with being in the study?**

We cannot guarantee that you will receive any direct benefits from being in the study.

**(8) What will happen to information about me that is collected during the study?**

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise.

Your information will be stored securely and will only be disclosed with your permission, except as required by law. Study findings may be published, and you will not be identified in these publications if you decide to participate in this study.

**(9) Can I tell other people about the study?**

Yes, you are welcome to tell other people about the study.

**(10) What if I would like further information about the study?**

When you have read this information, Remington Owen or I will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact me using the email address or telephone number provided at the top of this document.

**(11) Will I be told the results of the study?**

You have a right to receive feedback about the overall results of this study. Feedback concerning the overall results of the survey will not be sent individually to you. Upon completion of the study, you and all participants will be available to download the entire honours thesis including the results.

**(12) What if I have a complaint or any concerns about the study?**

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study have been approved by the HREC of the University of Sydney [*INSERT protocol number once approval is obtained*]. As part of this process, we have agreed to carry out the study according to the *National Statement on Ethical Conduct in Human Research (2007)*. This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

The Manager, Ethics Administration, University of Sydney:

- **Telephone:** +61 2 8627 8176
- **Email:** [human.ethics@sydney.edu.au](mailto:human.ethics@sydney.edu.au)
- **Fax:** +61 2 8627 8177 (Facsimile)

*This information sheet is for you to keep*

# Appendix E: Participant Consent Form



Discipline of Music Education  
School of Sydney Conservatorium of Music  
Faculty of Sydney Conservatorium of Music

ABN 15 211 513 464

MR JAMES COYLE  
*Lecturer of Music Education*

Room 2129  
C41 - SCM  
The University of Sydney  
NSW 2006 AUSTRALIA  
Telephone: +61 2 9351 1333  
Email: [jim.coyle@sydney.edu.au](mailto:jim.coyle@sydney.edu.au)  
Web: <http://www.sydney.edu.au/>

Finding the Gaps:  
Lecturer's views on the Preparedness of Preservice Music Teachers

## PARTICIPANT CONSENT FORM

I, ..... [PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- The researchers have answered any questions that I had about the study and I am happy with the answers.
- I understand that being in this study is completely voluntary and I do not have to take part. My decision whether to be in the study will not affect my relationship with the researchers or anyone else at the University of Sydney now or in the future.
- I understand that I can withdraw from the study at any time.
- I understand that I may stop the interview at any time if I do not wish to continue, and that unless I indicate otherwise any recordings will then be erased and the information provided will not be included in the study. I also understand that I may refuse to answer any questions I don't wish to answer.
- I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.

- I understand that the results of this study may be published, but these publications will not contain my name or any identifiable information about me.

I consent to:

- **Audio-recording** (for transcription purposes) YES  NO
- **Video-recording** (for transcription purposes) YES  NO

If you answered **YES**, please indicate your preferred form of feedback and address:

Email: \_\_\_\_\_

.....  
**Signature**

.....  
**PRINT name**

.....  
**Date**

## Appendix F: Semi-Structured Interview Questions

### “Finding the Gaps: Lecturers’ views on the preparedness of preservice music teachers”

**Student researcher: Remington Owen**

**Supervisor: Mr James Coyle**

Semi-structured interview questions for use with all participants:

#### Part One: Who is a lecturer?

1. How long have you been teaching preservice music teachers in tertiary music education programs (at how many institutions)?
2. Are you on permanent or casual staff at your university?
3. What drew you to being a tertiary music education lecturer?
4. How much experience have you had teaching in primary or secondary music classrooms?

#### Part Two: Strengths and Weaknesses of Preservice Music Teachers and Why?

5. What in your experience are the strengths and weaknesses in preservice music teachers' knowledge and skill set?
6. To what would you attribute these gaps in knowledge and skills in preservice music teachers?

#### Part Three: How do you fix any gaps?

7. To what extent do you believe these are remediable, and specifically how do you think they should be addressed?

#### Part Four: How do you address praxis shock?

8. To what extent are you aware of the issue of praxis shock in early career music teachers?

#### Part Five: Gaps in courses and what has been done to address these?

9. What, if any, do you believe are the significant gaps within the content of tertiary preservice music education programs and what have you done to address these, either in your teaching or at the policy level?